



لغتنامه مجمع الفرس، اثر محمد قاسم سروری کاشانی، به خط عماد بن میر محمد حسینی مازندرانی، در سال ۱۲۲۰، دوره قاجار

همانجا). نصرآبادی (همانجا)، که گویا از تحریر اول کتاب خبر نداشته، خلاصه‌المجمع را تحریر اول دانسته و پنداشته است آن کتابی که سروری پس از به دست آوردن فرهنگ جهانگیری تکمیل کرده، خلاصه‌المجمع بوده است. از گفته نصرآبادی (همانجا) چنین برمی آید که سروری در هندوستان بوده و پس از دیدن فرهنگ جهانگیری، فرهنگ خود را بسط و تفصیل داده است، اما سروری تا ۱۰۳۲ در اصفهان به سر می برده است. حکمت (همانجا) از اینکه جمال‌الدین انجو صاحب فرهنگ جهانگیری کتاب سروری کاشانی را در شمار مآخذ خود آورده (ج ۱، ص ۶) اظهار تعجب کرده است، اما با توجه به اینکه تألیف فرهنگ جهانگیری از ۱۰۰۵ شروع شده بود و تا ۱۰۱۷ ادامه داشت (جمال‌الدین انجو، ج ۱، پیشگفتار عقیقی، ص هشت)، دور نیست که جمال‌الدین انجوی شیرازی از نسخه تحریر اول سروری در تألیف فرهنگ جهانگیری استفاده کرده باشد.

Yüksek Kurumu, 2002- , s.v. "Sürûri (1491-1562)" (by N. Ünver); *TDVİA*, s.v. "Sürûri, Muslihuddin Mustafa" (by İsmail Güleç); Niyazi Ünver, "Gelibolulu Sürûri ve divanı", doktora tezi, Gazi Üniversitesi Sosyal Bilimler Enstitüsü, 2010.

/ نیازی انور /

سروری کاشانی، محمد قاسم، فرهنگ‌نویس و شاعر شیعی ایرانی در سده دهم و یازدهم. محمد قاسم بن حاجی محمد کاشانی متخلص به سروری در کاشان متولد شد. پدرش کفشگر بود و او هم در اوایل عمر، مدتی به این شغل پرداخت، اما بعد از آن به تحصیل و شاعری روی آورد. دیوانها و شعرهای بسیاری مطالعه کرد و حافظه فوق‌العاده و قوی او را به حفظ بیش از سی هزار بیت از قدا و متأخران قادر ساخت. در علم لغت و تصحیح آن دانش و سلیقه خوبی داشت (تقی‌الدین کاشی، ص ۵۷۸-۵۷۹؛ اوحدی بلیانی، ج ۳، ص ۱۹۰۲-۱۹۰۳). تا ۱۰۳۲ در اصفهان زندگی کرد و در همان سال، پیرو دلاواله^۲، جهانگرد ایتالیایی، را ملاقات کرد. پس از آن به لاهور رفت و گویا مدتی از دوران پادشاهی شاه جهان (حک: ۱۰۳۷-۱۰۶۸) را درک کرد، سپس حج گزارد و در راه بازگشت درگذشت (حکمت، ص ۹؛ صفا، ج ۵، بخش ۱، ص ۳۸۱).

سروری در ۱۰۰۸ لغتنامه‌ای با نام مجمع الفرس یا فرهنگ سروری یا لغت فرس سروری تألیف کرد و آن را به شاه عباس (حک: ۹۹۶-۱۰۳۸) تقدیم کرد (صفا، ج ۵، بخش ۱، ص ۳۸۰-۳۸۲). هدف او از تدوین این کتاب فراهم آوردن فرهنگی جامع بود تا خواننده را از رجوع به لغتنامه‌های دیگر بی‌نیاز کند (سروری کاشانی، ج ۱، ص ۳-۴).

او در ۱۰۱۸ خلاصه‌ای از این فرهنگ را به حاتم‌بیگ اردوبادی^۳، وزیر شاه عباس، تقدیم کرد و آن را خلاصه‌المجمع نامید (دبیرسیاتی، ص ۱۳۲). نصرآبادی (ج ۱، ص ۴۱۲) که گویا همین ویرایش را دیده، مجمع الفرس را فرهنگی سهل و مختصر دانسته است.

در ۱۰۲۸ نسخه‌ای از فرهنگ جهانگیری^۴ را از هند برای سروری آوردند. در همین سال، او به دو فرهنگ دیگر دست یافت: فرهنگ ترکی به فارسی شامل اللغة قراحصاری و فرهنگ تحفة السعادة محمود بن شیخ ضیاء‌الدین محمد. او با استفاده از این فرهنگها فرهنگ خود را تکمیل و نسخه کاملی از مجمع الفرس را تحریر کرد (دبیرسیاتی، ص ۱۲۵؛ صفا،

1. Niyazi Ünver

2. Pietro Della Valle

philologist and commentator, born in Gallipoli in 897/1491 the son of the merchant *Shābān*. After studying with learned men of renown, he became a *mülāzım* of Fenārī-zāde Muhyi'l-Dīn Efendi [q.v.], who appointed him *bāb nā'ibi* in 927/1521 when he was *kādī* of Istanbul. After an interval in his career during which he became a *derwīsh* of Nakshbandī Maḥmūd Efendi, the *sheykh* of the Emīr Bukhārī *zāwiye*, Surūrī became *müdürris* in 930/1523-4 of the *Şarīdja Pasha medrese* in Gallipoli, then of the *Pīrī Pasha zāwiye* in Istanbul in 933/1526-7, and in 944/1537-8 he became the first *müdürris* to teach at the *medrese* which (Güzeldje) Kāsım Pasha [q.v.] had Sinān build in the quarter of Istanbul named after him. Although he resigned in 954/1547 to resume the life of a *derwīsh*, he later returned to the Kāsım Pasha *medrese* (lecturing also on *Djalāl al-Dīn Rūmī's Mathnawī-yi ma'nawī* in the Kāsım Pasha mosque in the afternoons). In 955/1548 he was appointed tutor to Muştafā [see MUŞTAFA, 3], the ill-fated son of Süleymān the Magnificent, for whom he wrote some of his best-known works. Upon the execution of this prince in 960/1553, he withdrew into private life, teaching in the *mesdjid* he had built in the Kāsım Pasha quarter of Istanbul. (The author of the *Kūnh el-akhbār*, 'Alī [q.v.], also a native of Gallipoli, was a pupil of his here in 965/1557-8.) He died on 7 *Djumādā* I 969/13 January 1562 and was buried at his own *mesdjid* (but nothing remains of either his tomb or *mesdjid*).

The works of Surūrī, who was mainly a commentator and translator, treat a great variety of topics, such as exegesis of the *Qur'an*, prophetic tradition, Islamic law, logic, astrology, medicine, grammar, and literature. Of over thirty commentaries of his (some in Arabic or Persian) his *Hāshiyā* on al-Bayḍāwī's *Anwār al-tanzīl* and his *sharḥ*s on al-Bukhārī's *al-Şahīh*, on the *İsāghūdjī* [q.v.], and on al-Muṭarrizī's *al-Miṣbāḥ* are among the best-known. Especially remarkable among his translations is that of al-Ḳazwīnī's cosmography *'Adjā'ib al-makhlūkāt*, a synopsis with the title *Kutāb el-'aḳjā'ib we 'l-ghara'ib*. As to literature, his commentaries on Sa'dī's *Būstān* and *Gulistān* and even more so those on Ḥāfiẓ's *Diwān* and on the *Mathnawī-yi ma'nawī* are famous, that on the *Mathnawī* having even earned him the epithet of *Şhāriḥ-i Methnevi*. Among his original works, *Baḥr el-ma'ārif*, a compendium of prosody, rhyme, rhetoric elements, and terms of *diwān* poetry (with samples from Arabic and Persian poetry), which he wrote for prince Muştafā in Turkish, was deservedly held in the highest esteem over the centuries. Surūrī is also the author of a Turkish *diwān* (he remarks himself that he wrote the majority of his 500 *ghazels* in his youth), but the fragments of his poetry that have reached us are not remarkable.

Bibliography: The *tethkires* of Sehī, Laṭīfī, 'Ashīk Çelebi, Kīnalī-zāde Ḥasan Çelebi, Beyānī, Riyāḍī and Kāf-zāde; 'Alī's *Kūnh el-akhbār*; Ewliyā Çelebi, *Seyāhat-nāme*, Istanbul 1314, i, 426; 'Atā'ī, *Dheyh* to the *Şhakā'ik al-nu'māniyya*, Istanbul 1268, 23-5; Hammer-Purgstall, *GOR*, iii, 318; idem, *Geschichte der Osmanischen Dichtkunst*, ii, 287-9; Hüseyin Aywān-sarāyī, *Hadīkat el-djwāmi'*, Istanbul 1281, ii, 4-5; *Sidjill-i 'othmānī*, iii, 12; *'Othmānī mü'ellifleri*, ii, 225-6; Brockelmann, *II*², 579, S II, 650; F. Babinger, art. in *EP*, s.v.; C. Baltacı, *XV-XVI. asırlarda osmanlı med-reseleri*, Istanbul 1976, 214-6; Ö.F. Akün, art. in *IA*, s.v. *Surūrī*; *Başlangıcından günümüze kadar büyük türk klâsikleri*, iv, Istanbul 1986, 165-7; Â. Çelebioğlu, *Kanūnī Sultān Süleyman devri türk edebiyatı*, Istanbul 1994, 114, 117.

2. SEYYİD 'OTHMĀN, the greatest Ottoman writer of chronograms (*tārīkhs*), which mastery earned him the epithet *Müverriḳh*, the chronogrammatist. He was born in Adana on 25 Rabi' I 1165/11 February 1752 as the son of Ḥāfiẓ Mūsā. He came to the capital in 1193/1779 encouraged by Yahyā Tewfik Efendi, who later became *Sheykh el-Islām*, and who the same year changed the poet's pen-name from *Hüznī* (which he had already used six years) to *Surūrī*. Through his intercession, *Surūrī* became a *mülāzım* of *Sheykh el-Islām* Es'ad-zāde Meḥmed Sherīf Efendi; as such, he had to live in straitened means until his several appointments as *kādī* starting 1195/1781. During the years 1203-4/1788-90 he was the *ketkhüdā* of his close friend the poet Sünbül-zāde Wehbī Efendi [q.v.] in Eski Zaghra (Stara Zagora, in southern Bulgaria, where the latter was *kādī*). He died on 11 Şafar 1229/2 February 1814 and was buried beside Sünbül-zāde Wehbī Efendi outside Edirne *kaḫısı* in Istanbul; neither grave exists today.

Surūrī's talent as poet was not all-encompassing (his *kaşides* and *ghazels* are not remarkable) but restricted to the writing of chronograms, where however he showed such mastery that he earned for himself the position of unrivalled master of the Ottoman *tārīkh*. He stands apart from all other Ottoman poets who wrote chronograms before and after him, having written an incomparably greater number of *tārīkhs* (nearly 2,000) on an unlimited variety of topics, commemorating events ranging from the historic to the most trivial everyday occasion, often with a touch of humour. His admirable ease of composition is especially evident not only when he commemorates one and the same event with a great number of *tārīkhs* but also when he inbeds an amazing number of chronograms in one and the same hemistich or verse. *Surūrī's Diwān*, which he called *Neshāt-engiz*, was printed at *Bülāk* in 1255/1839. He is also the author of *Hezeliyyāt* (humoristic and satirical poems) under the *makhlās* *Ḥawā'ī*; these were printed twice in Istanbul (undated) and include about 100 *tārīkhs*. Especially often lampooned by *Surūrī* was Sünbül-zāde Wehbī Efendi [q.v.], who retaliated in like manner. *Surūrī's* predilection for the chronogram is also shown by his putting together a collection of *tārīkh mişrā's* (chronogram hemistichs; this includes but a very few *tārīkh* verses) from his own work as well as from that of poets who were his predecessors or contemporaries. This collection, which had been enlarged through additions by the poet Keçedji-zāde [see 'IZZET MOLLA] and the official historiographer Es'ad Efendi [q.v.], was printed by *Djewdet Pasha* [q.v.] in 1299/1881-2 at Istanbul with the title *Surūrī meḳimū'ası*; about half of the ca. 2,300 *tārīkhs* in this collection are by *Surūrī*.

Bibliography: Faḫīn, *Tethkire*, Istanbul 1271, 189-90; Hammer-Purgstall, *Geschichte der osmanischen Dichtkunst*, iv, 489-94; *Djewdet Pasha, Belāghat-i 'othmāniyye*, Istanbul 1299, 185-98; Ebüzziyā Tewfik, *Surūrī-i müverriḳh*, Istanbul 1305; Mu'allim Nādjī, *Surūrī*, in *Meḳimū'a-yi Mu'allim*, 1305, 111-6; *Sidjill-i 'othmānī*, iii, 13; Gibb, *HOP*, iv, 265-78; 'Othmānī mü'ellifleri, ii, 238; Babinger, *GOW*, 379; idem, art. in *EP*, s.v.; Ö.F. Akün, art. in *IA* s.v.; İ. Yakıt, *Türk-islām kültüründe ebced hesabı ve tarih düşürme*, Istanbul 1992, 198-210. (EDITH G. AMBROS)

✓ **SURURİ KASHANİ**, the pen-name of Muḥammad Kāsım, Persian lexicographer of the 10th-11th/16th-17th century.

His father, *Hādjidjī* Muḥammad, is said to have been a shoemaker. *Surūrī*, during his early youth, practised the same profession but, later turned to

Iranlı farca sbzlık yozarı
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only known manuscript of the work, written in the early 10th/16th century, and preserved in the library of the Asiatic Society of Bengal (Ivanow, no. 516; 68 folios, eighteen lines to a page, in *nask*).

Bibliography (for cited works not given in detail, see "Short References"): S. I. Baevskii, "Predmetnotematicheskiĭ slovar persidskogoazyka—*Farhang-e Fakhri Qawwās*, konets XIII—nachalo XIV vv." (Subject-thematic dictionary of the Persian language—*Farhang-e Faqr-e Qawwās*, end of 13th—beginning of 14th cents.) in *Pismennye pamyatniki i problemy istorii kul'tury narodov Vostoka I*, Moscow, 1986, pp. 14-17. Idem, *Rannaya persidskaya leksikografiya XI-XV vv.* (Early Persian lexicography, 11th-15th cents.), Moscow, 1989, pp. 50-55. Faqr-al-Dīn Mobārakšāh Qawwās Ġaznavī, *Farhang-e Qawwās*, ed. N. Aḥmad, Tehran, 1353 Š./1974. Ivanow, *Catalogue*. Storey, III/1, pp. 4-5.

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FARHANG-E RAŠĪDĪ, a Persian dictionary compiled in India in 1064/1654 by the poet and scholar 'Abd-al-Rašīd b. 'Abd-al-Ġafūr Ḥosaynī Tattavī (q.v.). 'Abd-al-Rašīd was also the author of the Arabic-Persian dictionary *Montaḡab al-loġāt*, compiled in 1046/1636-37, and of a short tract on Arabicized Persian vocabulary, *Resāla-ye mo'arrabāt*. The *Farhang-e rašīdī* includes an introduction (*moqaddema*), twenty-four chapters (*bāb*), and a conclusion (*kātema*). The introduction deals with the vocabulary and the grammar of the Persian language and is one of the earliest serious attempts at describing Persian grammar; it has been published separately (ed. and tr. F. Splieth as *Grammaticae Persicae praecepta ac regula*, Halle, 1846). It was used by 'Abd-al-Rašīd's younger contemporary 'Abd-al-Wāse' Hānsawī as a base for his own work on grammar entitled *Resāla-ye 'Abd-al-Wāse'*.

Farhang-e rašīdī is organized alphabetically. Words are listed according to their first letter, and all entries starting with the same letter constitute one chapter (*bāb*). Chapters are subdivided into sections (*faṣl*), where words with the same second letter are grouped together. Many of the sections have additions called *este'ārāt*, devoted to compound words and idiomatic expressions. The pronunciation of the word is indicated by giving the sequence of vowels. Sometimes the author provides Indian equivalents for the listed words. The entries include quotations from many early Persian poets.

'Abd-al-Rašīd lists as his main sources the well-known Persian dictionaries *Majma' al-fors* of Sorūrī and *Farhang-e jahāngīrī*. He uses the latter work extensively, revising many of its entries, correcting their definitions, and making them more precise. Some scholars consider *Farhang-e rašīdī* an abridged and corrected version of *Farhang-e jahāngīrī*. Analysis of the *Farhang-e rašīdī* show that 'Abd-al-Rašīd also used other medieval Persian *farhangs* such as *Šehāh-al-*

fors, *Me'yār-e jamālī*, *Adāt al-fozalā'*, *Farhang-e aḡāngūyā*, *Mo'ayyed al-fozalā'*, *Farhang-e Wafā'ī*, *Toḡfat al-aḡbāb*, and *Farhang-e Mīrzā Ebrāhīm*. *Farhang-e rašīdī* in turn was used as a source for the Persian dictionaries *Serāj al-loġāt* (1147/1734-35), *Baḡār-e 'ajam* (1162/1749), and *Ġīāt al-loġāt* (1242/1826-27).

Farhang-e rašīdī is highly valued as one of the most authoritative, reliable, and complete Persian dictionaries. It was used by the European Persianists J. A. Vullers and F. Steingass for their own works.

See also DICTIONARIES i.

Bibliography (for cited works not given in detail, see "Short References"): 'Abd-al-Rašīd Tattavī, *Farhang-e rašīdī*, ed. M. Zulfacar Ali and M. Aziz ur-Rahman as *The Farhang i Rashidi: A Persian Dictionary*, 2 vols., Calcutta, 1875; ed. M. 'Abbāsī, 2 vols., Tehran, 1337 Š./1958. Ḥ. Aḡāḡof, *Farhang-e rašīdī: hamčūn aḡar-e leksekogrāfi*, Dushanbe, 1981. S. Baevskii, *Opisanie persidskikh rukopisei Instituta narodov Azii* (Description of the Persian manuscripts at the Institute of Asian Peoples), fasc. 4, Moscow, 1962, pp. 45-46; fasc. 5, Moscow, 1968, pp. 49-51. H. Blochmann, "Contributions to Persian Lexicography," *J(R)ASB* 37, 1868, pp. 20-24. V. Kapranov, *Tadjiksko-persidskaya lexicografiya v Indii XVI-XIX vv.* (Tajik-Persian lexicography in India, 16th-19th cents.), Dushanbe, 1987. Š. Naqawī, *Farhang-nevīsī-e fārsī dar Hend wa Pākestān*, Tehran, 1341 Š./1962. Storey III/1, pp. 35-36, 116, 123-24.

(SOLOMON BAEVSKĪI)

FARHANG-E SORŪRĪ, a dictionary of the Persian language, also known as *Majma' al-fors* and *Loġat-e Sorūrī*, compiled by the Persian poet Moḡammad-Qāsem Sorūrī, who was born in Kāšān and lived in Isfahan, was known to his contemporaries as a man of outstanding literary erudition who knew over thirty thousand verses (*bayts*) by heart (Rieu, *Persian Manuscripts* II, pp. 498-99, citing Tāqī-al-Dīn Kāšī). The famous Italian traveler Pietro Della Valle (q.v.) met the poet in Isfahan in November 1622 and wrote a description of the encounter in his *Viaggi di Pietro Della Valle il Pellegrino* (Rome, 1650-58). Sorūrī composed his dictionary in 1008/1599-1600 and dedicated it to Shah-'Abbās I. After 1032/1622-23 Sorūrī lived in Lahore, India. By 1028/1618, having become acquainted with the *Farhang-e jahāngīrī* (q.v.), Sorūrī prepared a second version of his own dictionary, considerably expanding its lexicon and adding a second introduction. Sorūrī died after 1036/1626 while on his way to Mecca.

The *Farhang-e Sorūrī* has over six thousand entries, mainly archaic words of Persian (non-Arabic) origin found in the works of early Persian poets and rarely used in the 11th/17th century. The dictionary consists of the two introductions, twenty-eight chapters, and a supplement. Entries are arranged in alphabetical

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Sūrūrīgi
Kāšāni

toplayarak düzenlemiş ve ona *Neşatengîz* adını vermiştir. Ancak üç yıl sonra divanı gözden geçirmiş, bazı parçaları çıkarmış, bazı parçaları eklemiştir. İstanbul'da ölen şair Sümbülzâde Vehbî'nin yanına gömüldü. Ölümüne *Sürûrî'nin vefâtı mucîb-i hüzn oldu ahbâba* 1229 mısraı tarih düşürüldü. Ancak yapılan araştırmada Sürûrî mezar taşı bulunamadı. Ebced hesabıyla tarih düşürmekteki olağanüstü başarı ve yeteneğinden dolayı *Sürûrî-i Müverrih* diye tanındı. Yazdığı tarihler arasında çok sanatlı olanlar vardır. Divânı 1839'da Bulak matbaasında basıldı. Divân'ın en önemli bölümünü tarih manzumeleri teşkil eder. Şair kasîde ve gazel'de tarihçiliği kadar usta değildir. Hiciv şiirleriyle de ün yapan şairin en çok hicvettiği yakın dostu Sümbülzâde Vehbî'dir. Sürûrî bu şairle zaman zaman iyi geçinmiş, zaman zaman da araları açılmıştır. Çağının hiciv ve şakalaşma anlayışıyla açık saçık kelimelere ve küfürlere fazlasıyla yer verdiği hezle şiirlerinde kendi adını değil, *Hevât* mahlasını kullandı. Sürûrî'nin müverrihliği hiciv ve mizah alanındaki kudretini de unutturmuş görünmektedir. Sürûrî, düşürdüğü tarihleri, başkalarından seçtiği tarihlerle birlikte, ayrıca *Tevârih-i Müntahabe-i Türkiye* adlı bir mecmuâda topladı. 1881-1882'de İstanbul'da basılan, daha çok *Sürûrî Mecmuası* diye tanınan bu eserinde yazar, sıraladığı tarihleri, konularına göre sınıflandırdı. Ondokuzuncu yüzyıl şairlerinden İzzet Molla (1785-1829) ve Vak'anüvis Esat (1789-1848) Efendi tarafından yapılan ilavelerle zenginleşen bu mecmua, 1881'de tarihçi ve edebiyatçı Ahmed Cevdet Paşa (1822-1895) tarafından İstanbul'da bastırıldı. **Eserleri:** *Divan* (1839), *Hezeliyât*, *Tevârih-i Müntahabe-i Türkiye*.

Kay.: BS, 2001, s.185-187; İMZKZEK s. 508; KA 4/ 2558; OM 2/238; SO 3/13; TDEA 8/79; TET 2/752-753; Y. Defne, Temmuz 2001, Sayı 232, s. 3-4; THE, s. 189; TN 1/419 (1734). • Yaz. Krl.

SÜRÜRÎ-i Acem: (16. yy.) Divan şairi. Asıl adı Mehmed Kâsım'dır. Hacı Mehmed-i Kâşânî

adlı birinin oğludur. Daha çok Sürûrî-i Acem olarak bilinen şair, Sürûrî-i Şarkî diye de anılmıştır. İran'dan Anadolu'ya gelen şairlerdendir. Latîfî, bazılarının aslen de Anadolu olduğunu söylediklerini kaydetmektedir. Anadolu'ya bir mansıp elde edebilmek ümidiyle gelmesine rağmen buna kavuşamadı ve ömrünü seyahatlerle geçirdi. Sürûrî'nin ölümünden bahseden diğer kaynaklarda Yavuz Selim devrinde Şah İsmail'in yanındayken öldüğü belirtilirken *Sicill-i Osmanî*'de Kanunî devrine yetiştiği kayıtlıdır. Nail Tuman'ın "Bu şair bilinen Sürûrî'lerden biri değildir" demesi dalgınlık sonucu olmalıdır. Çünkü *Mecelletü'n-nisâb* ve *Sicill-i Osmanî*'den aktardığı bilgiler diğer kaynaklarda da Sürûrî-i Acem veya Sürûrî-i Şarkî başlığı altında verilmiştir. Nitekim Şah İsmail'e yakınlığı Divan'ındaki bazı şiirlerden de anlaşılmaktadır. **Eseri:** Türkçe *Divan*'ı (yazması: SK Hacı Mahmud Ef. nu. 3777) vardır. Eski kaynaklarda Divan'ı dışında eserlerinden söz edilmemekle birlikte Sadeddin Nüzhet Ergun, "Bir takım eserlerinde İmamlik ve Hurûflik akidelerini terennüm etmiştir." diyerek bilemediğimiz başka eserleri bulunduğunu ima etmekte, fakat isim zikretmemektedir. Yine aynı yazar, Kızılbaş olan Sürûrî'nin *Esrar Dede Tezkiresi*'nde Mevlevî olarak gösteriliyorsa da hiçbir vesikaya dayanmadığını ve kesinlikle yanlış olduğunu belirtmektedir. Halbuki *Esrar Dede Tezkiresi*'nin bazı nüshalarında Sürûrî, bazılarında Servî olarak geçen şair Burdurlu'dur; yani başka bir şairdir. Gelibolulu Âlî, şiirlerinin beğenildiğini ve çok sayıda lugaz yazdığını bildirmektedir. Latîfî ise, gazel tarzında benzerinin bulunmadığını kaydeder ve Yavuz Selim'e isnad edilen *Tâ muanber kâkülün hurşîde salmuşdur kemend* mısraıyla başlayan gazelin aslında Sürûrî'ye ait olduğunu belirtir. Şairin *Mecma'u'n-Nezâ'ir*'de oldukça fazla miktarda şiiri bulunmaktadır. S. Nüzhet Ergun da şairin 10 adet şiirini yayımlamıştır.

Kay.: Cemal Kurnaz, *Anadolu'da Orta Asyalı Şairler*, Ank. 1997, s.68-77; S. Nüzhet Ergun, *Bektaşî Şairleri ve Nefesleri*, 2. bs., İst. 1955, 1/59-64; İKTYDK 1/209-

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Soghd 12-16
- Chirchik
→ Surin-yi Karan 16-18
Burhan-Kat 18-20

Contributions to Persian Lexicography.—By H. Blochmann, Esq. M. A.,
Assistant Professor, Calcutta Madrasah.

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One of the greatest lexicographical undertakings which so eminently distinguish our present time, is Lane's Arabic Dictionary. The Arabic student who hitherto had at nearly every step to supply or correct his meagre vocabularies, finds in it all he can desire. The learned natives of India who had looked upon Firuzábád as insurpassable, are astonished to hear of a *Mudd i Qánús*. England may indeed be proud of a work which marks an epoch in the history of Arabic learning in Europe.

We trust that the standard which Lane's Dictionary has created, will soon be followed by a compiler of a Persian Dictionary. There exists no reliable Persian Dictionary. Nothing worth the name has been done for Persian lexicography since the days of Castelli and Monuski. This is a matter of surprise, as there are most excellent sources from which a good Persian dictionary could be compiled. The deficiency of all existing dictionaries lies in this, that the compilers, one and all, have used secondary or tertiary sources, instead of having recourse, as Lane did, to original and carefully selected native works.

The sources for compiling a reliable Persian dictionary are the lexicographical works written by *Indians*. In India, as in Turán,

Persian has been a subject of study and the medium of education. The value of the Indian dictionaries is fully acknowledged by the Persians themselves. Sarúri's *Majma'ulfars* is indeed the only dictionary written by a Persian, which a compiler will have to consult; and even this book is *half* Indian. The number of Irán lexicographers is small. The better dictionaries written before A. D. 1400 are mostly of Turánian origin. The very first Persian dictionary was written at Soghd. With 1400 the period of the Indian dictionaries commences. Each is an improvement upon the preceding; in each we find the number of words and quotations steadily increasing, till we see them culminating in the *Farhang i Jahángiri*, which brought the old Turán and Irán dictionaries into oblivion. The practical vocabulary, entitled *Burhán i Qáfi*, which has been acknowledged to be the

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the first period, the *period of gathering*, A. D. 1400 to 1652.

With Rashídi commences the second epoch of the Indian dictionaries, the *period of criticism*. The two dictionaries of this period, though not yet used by European compilers, must be the basis of a critical dictionary of the Persian language. *Rashídi's Farhang*—let compilers like obedient murids follow this murshid!—is a critical work on all Indian dictionaries up to the *Farhang i Jahángiri*, whilst the *Siráj ullughát* by Khán Arzú is the indispensable *Vade Mecum* for those who use the *Burhán*. The *Siráj* is at the same time the last dictionary of note for the classical Persian. Towards the end of the past century at last, when sufficient time had elapsed since the death of Kalíla, the last poet of the silver age of Persian literature, there appeared the *Muqaláhát ushshu'ará* and the stupendous *Bahár i 'Ajám*, two works written by Híndoos on the *Ist'imál i Mutaakbharín* or usage of the writers after Jámi, the last, though not the least, of the classics. The dictionaries of the present age, with the exception of the *Ghiás ullughát*, deserve no notice. The *Shamsullughát* compiled under the direction of a gentleman whose family is known in Calcutta for their liberality, and the *Hast Qutub* of Lucknow are too full of typographical errors, to render their use desirable.

We may notice that nearly every province of India can point to a lexicographer. Bengal is represented by the quaint *Farhang i Ibráhímí*; Bahár by the *Kashí*; the Dekkhan by the *Burhán*; the

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