

its initial phase. Furthermore, oral transmission of the poems through the centuries is certain to be responsible for a considerable number of the *'arūd* faults found in the mss.

The *'arūd* metre Yünus Emre used by far most frequently is *aşlı redžez* (*mustaf'ülun-mustaf'ülun-mustaf'ülun-mustaf'ülun*). Of the syllabic lengths of *parmak hisâbî*, he used almost all, including such rare lengths as 10 and 12 syllables. He used aural rhyme, without regard for total accord (Turkish *geç* rhyming with Arabic *muhtâdjî*, for example). Apart from one short *methnewî* of 28 verses, all the poems in the *Diwân* have the rhyme scheme of the *ghazel* [see TURKS. 4.]. The lengths of these poems also corresponds to the usual lengths of the *ghazel* (only a few poems have more than 15 verses and one has 45). A considerable number of these are totally or partially *musammaâ*, that is, have "inner rhyme" (the rhyme scheme *aa, xa, xa*, etc. thereby becoming *xaxa* [the first verse is usually without "inner rhyme"], *bbba, ccca*, etc.). The *musammaâ* poems are mostly in the above *aşlı redžez* metre consisting of 16 syllables and are often metrically faulty; such a faulty verse is practically indistinguishable from a quatrain with lines of 8 syllables composed according to *parmak hisâbî*. The genres of poetry found in the *Diwân* are predominantly the *ilâhî* (respectively the *nefes* [q.v.]) and the *nuţuk* (didactic mystical poem). However, there are a few examples of other genres such as the *minâdjât* (supplication addressed to God), the *na't* (eulogy, especially of Muḥammad), the *mi'râdjî-nâme* [see MĪRĀDJ], the *shahîyye* [see SHAHĪ], etc.

Yünus Emre's poems are in Old Anatolian Turkish. He expresses himself simply and directly, in the idiom of the common people, using similes, metaphors, expressions, sayings, etc. that are familiar to them. His use of Arabic and Persian words is restricted enough not to have hindered the (at least superficial) comprehension of the bulk of his *Diwân*. Frequently, an Arabic or Persian word is used in close proximity to its Turkish synonym. Yünus Emre contributed to the forming of a Turkish mystical vocabulary based on the classic Şūfî terms. The *Diwân* contains quotations from the Qur'ân, the *hadîth* [q.v.], the sayings of Şūfîs and allusions to Indo-Persian and Greek mythology and to folk tales.

The most recurrent theme in Yünus Emre's *Diwân* is mystic love. Yet he is no recluse and the conditions of everyday life are reflected in his poems. His mostly easily understandable religious and moral advice is couched in lyrical language of heartfelt sincerity and often great intensity of feeling. His poetry was of central importance in the dissemination of Şūfî teachings in Anatolia, influenced the *tekke* poetry of the following centuries, and played an initiative role in the application of the *'arūd* metric system to Turkish. The intense religious and humane feeling in his poetry has not lost its appeal today. It is not therefore surprising that his *ilâhîs* continue to be sung at events of a religious nature or that in 1946 Adnan Saygun composed his *Yunus Emre oratoryosu* using some of Yünus Emre's poems as its libretto.

2. The *Risâlet el-nushîyye*, a Turkish *methnewî* of 600 verses with a moralising didactic message, was composed in 707/1307-8. After an introductory section of thirteen verses in the metre *ramal* (*fâ'ilâtun-fâ'ilâtun-fâ'ilun*), there is a short section in prose followed by the main text composed in the metre *hazâdjî* (*mafâ'ilun-mafâ'ilun-fâ'ilun*). This *methnewî* shows a mastery of the rhetoric device of *teshkhîs* (anthropomorphism), but it does not possess the lyrical quality of the poems in the *Diwân*.

Bibliography: For a comprehensive bibliography, see M. Tatçı, *Yunus Emre bibliyografyası*, Ankara 1988; A. Gölpinarlı, *Yunus Emre Divanı (metinler, sözlük, açılama)*, İstanbul 1943; idem, *Yunus Emre ve tasavvuf*, İstanbul 1961; idem, *Yunus Emre: Risâlet al-Nushîyye ve Divân*, İstanbul 1965; idem, *Yunus Emre (hayatı ve bütün şürleri)*, İstanbul 1971; M.F. Köprülü, *Türk edebiyatında ilk mutasavvıflar*, ²Ankara 1966; F.K. Timurtaş, *Yunus Emre divânı*, İstanbul 1972 (2nd enlarged ed. 1980); A.S. Erzi, *Türkiye kütüphanelerinden notlar ve vesikalar. I. Yunus Emre'nin hayatı hakkında bir vesika*, in *Belleten*, xiv/53 (1950), 85-9; T.S. Halman (ed.), *Yunus Emre and his mystical poetry*, Bloomington 1981; J.C. Bürgel, *Grösse und Grenzen gewaltlosen Handelns. Aktualisierung islamischer Mystik in einem modernen türkischen Drama* [namely, Recep Bilginer's play "Yunus Emre"], in *WI, N.S.*, xxiii-xxiv (1984), 1-25; N. Pekolcay and E. Sevim, *Yunus Emre'nin şahsiyeti ve Yunus Emre şerhleri. Yunus Emre'nin bir eseriyile ilgili şerhlerin yazmaları*, Ankara 1991; C. Kosal (ed.), *Yunus ilâhîleri güldestesi*, Ankara 1991; M. Bozdemir (ed.), *Yunus Emre, Message universel (Actes du Colloque)*, Paris 1991; Paris 1992; A. Schimmel, *Yunus Emre*, in *Turkish Review*, vii/32 (1993), 67-90; *Uluslararası Yunus Emre. Sempozyumu bildirileri*, Ankara 1995; A. Özgüven, *Two mystic poets: Yunus Emre and William Blake*, in *Journal of Turkish Studies/Türklük Bilgisi Araştırmaları*, xx (1996) (= *In memoriam Abdülhak Gölpinarlı*, ii), 234-47; Tatçı, *Yunus Emre Divânı*, 2nd revised ed., i (*inceleme*); ii (*tenkitli metin*); iii (*Risâlet'ün-Nushîyye: tenkitli metin*); iv (*Aşık Yunus*, actually a collective edition of poems by 'Ashîk Yünus and other poets with the pen-name *Yünus* without specification of the respective authorship), İstanbul 1997. (EDITH G. AMBROS)

YÜNUS AL-KĀTĪB AL-MUGHANNĪ, Abū Sulaymān Yünus b. Sulaymān b. Kurd b. Şahriyār, well-known musician and writer on music in the first half of the 2nd/8th century.

He was the son of a jurist (*fakîh*) of Persian origin and a *mawlā* of the family of al-Zubayr b. al-'Awwām (Kuraysh). Yünus was born and grew up in Medina. He entered the local *diwân* as a scribe, hence his surname al-Kātib. Early in life, however, he was attracted by music, and he is said to have taken lessons mainly from Ma'bad [q.v.], but also from Ibn Suraydjī, Ibn Muhriz, al-Gharīd [q.vv.], and Muḥammad b. 'Abbād al-Kātib. He was also a gifted poet. Whilst on a visit to Syria during the reign of Hishām (105-25/724-43) his fame in music brought him the patronage of the *amīr* al-Walīd b. Yazīd. This event forms the basis of a highly-coloured story in the 684th and 685th nights of the *Alf layla wa-layla*. Returning to Medina, Yünus provoked a scandal by composing his *Zayānib*, a cycle of seven songs extolling Zaynab, a niece of the Successor (*Tābi'ī*) 'Abd al-Rahmān b. al-Hārith al-Makhzūmī. On the accession of al-Walīd b. Yazīd in 125/743, Yünus was summoned to the Damascus court where he was treated with "high honour and munificence". He was still alive under the early 'Abbāsids. Having lost his voice he gave singing lessons by using chironomic signs. His best-known pupil was Siyāṭ (d. 169/785), a teacher of Ibrāhīm al-Mawṣilī [q.v.]. Hence a musical tradition and, at the same time, a literary *isnād* connects the masters Ma'bad, Yünus al-Kātib, Siyāṭ, Ibrāhīm al-Mawṣilī, and Ishāk al-Mawṣilī [q.v.]. Yünus died, around 147/765, at over eighty and possibly in Baghdād.

As a composer, Yünus has a place among the great musicians of the classical era, as we know from the high esteem accorded his songs. They were even imitated by later musicians, in a so-called "Zayānib style"

نهاية الأرب

فنونه الأدب

Diar icin taranid

تأليف

U. Or

شهاب الدين أحمد بن عبد الوهاب التورتي

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السفر الرابع

لنسخة مصورة عن طبعة دار الكتب

وزارة الثقافة والإرشاد القومي
المؤسسة المصرية العامة
للتأليف والترجمة والطباعة والنشر

الغناء عن معبد وابن سريح وابن مؤخر والغرييض، وكان أكثر روايته عن معبد. ولم يكن في أصحاب معبد أحذق منه ولا أقوم بما أخذ عنه منه. وله غناء حسن، وصنعة كثيرة، وشعر جيد. وهو أول من دؤن الغناء. وله كتاب في الأغاني نسبتها إلى من غنى فيها. وخرج إلى الشام في تجارة، فبلغ الوليد بن يزيد مكانه فأحضره والوليد إذ ذاك ولي العهد. قال: فلما وصلت إليه سلمت عليه، فأمرني بالجلوس، ثم دعا بالشراب والحواري. قال يونس: فكنتنا يومنا وليتنا في أمر عجيب، وغنيتنا فأعجب بغنائنا إلى أن غنيتنا:

إن يعش مصعب فتحن بخير * قد أانا من عيشنا ما نرجى

ثم تنهت فقطعت الصوت وأخذت أعتذر من غنائنا بشعر في مصعب، فضحك ثم قال: إن مصعباً قد مضى وأنقطع أثره ولا عداوة بيني وبينه وإنما أريد الغناء، فأبيض الصوت؛ فعدت فيه فغنيته ولم يزل يستعيده حتى أصبح فشرب مصعباً وهو يستعديني هذا الصوت ولا يتجاوز. فلما مضت ثلاثة أيام قلت: جعلني الله فداك إني رجل تاجر خرجت مع تجار وأخاف أن يتحلوا فيضيع مالي، فقال: أنت تغدو غداً، وشرب باقي ليلته وأمر لي بثلاثة آلاف دينار. فحملت إلى غدوت إلى أصحابي. فلما استخلف بعث إلى فائيتنا فلم أرل معه حتى قتل.

ذكر أخبار حنين

هو حنين بن بلوغ الحيرى. وأختلف في نسبه، فقيل: هو من العباديين من تميم، وقيل: إنه من بني الحارث بن كعب، وقيل: إنه من قوم بقوا من طميم وحديس، فزلوا في بني الحارث بن كعب فعدوا فيهم. ويكنى أبا كعب. وكان شاعراً مغنياً من خول المغنين، وكان يسكن الحيرة ويكرى الجمال إلى الشام، وكان

ثلاث صراحيات صرفاً، ودخل على الوليد وهو يتحطر في مشيته، فلما بلغ باب المجلس وقف ولم يسلم وأخذ بحلقه الباب ثم رفع صوته فغنى:

لا عيش إلا بمالك بن أبي السَّمْع فلا تلحنى ولا تسلّم
أبيض كالبدر أو كما يلمع الـ * جبارق في حالك من الظلم
فليس يعصيك إن رشت ولا * يهتك حق الإسلام والحرم
يُصيب من لذة الكرام ولا * يجهل آى الترخيص في اللّحم
يارب ليل لنا كاشية الـ * ببرد ويوم كذلك لم يدم
نعمت فيه ومالك بن أبي السَّمْع الكريم الأخلاق والشيم

فطرب الوليد ورفع يديه حتى بان إبطاه وقام فأعتقه، ثم أخذ في صوته ذلك فلم يزالوا فيه أياماً، وأجزل له العطية حين أراد الانصراف. قال: ولما أتى مالك على قوله: «أبيض كالبدر» قال الوليد:

أحول كالقرد أو كما يرقب السارق في حالك من الظلم

قالوا: وكان مالك بن أبي السَّمْع مع الوليد بن يزيد يوم قتل هو وابن عائشة. قال ابن عائشة: وكان مالك من أحق الخلق، فلما قتل الوليد قال: أهرّب بنا؛ قلت: وما يريدون منا؟ قال: وما يؤمنك أن ياخذوا رأسينا فيجعلوا رأسه بينهما ليحسنوا أمرهم بذلك!

ذكر أخبار يونس الكاتب

هو يونس بن سليمان بن كرد بن شهريار من ولد هرمز، مولى لعمر بن الزبير، ومنشؤه ومنزله بالمدينة، وكان أبوه فقيهاً فأسلمه في الديوان وكان من كتابه. وأخذ

(١) جمع صراحة وهي آية للخر.

(٢) في الأغاني (ج ٤ ص ٣٩٨ طبع دار الكتب المصرية): «وقيل: إنه مولى... الخ»