

THE SOURCES OF ARABIAN MUSIC

AN ANNOTATED BIBLIOGRAPHY OF ARABIC MANUSCRIPTS
WHICH DEAL WITH THE THEORY, PRACTICE, AND
HISTORY OF ARABIAN MUSIC FROM THE
EIGHTH TO THE SEVENTEENTH
CENTURY

BY

HENRY GEORGE FARMER

M. A., Ph.D., D. Litt., Mus. Doc.

Author of *A History of Arabian Music, An Old Moorish Lute Tutor, Al-Fārābī's Arabic-Latin Writings on Music, Music; the Priceless Jewel, Oriental Studies: Mainly Musical, etc.*



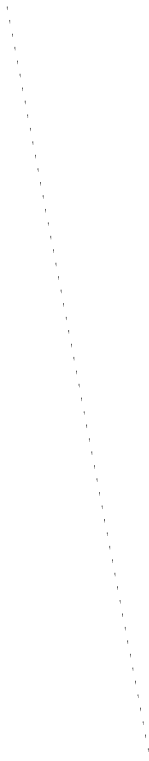
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**INDIAN INSTITUTE OF
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UNIVERSITY OF MICHIGAN

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Clappers (*Shuqaiḫāt*); Pandore (*Ṭumbūr*); Flute (*Nāy*)



Trumpet (*Būq*); Kettledrums (*Naqqāratān*).

Kitāb al-bulhan of ʿAbd al-Ḥasan ibn Aḥmad al-Iṣfahānī Ms. Or. 133, Bodleian Library, Oxford, 15th Century

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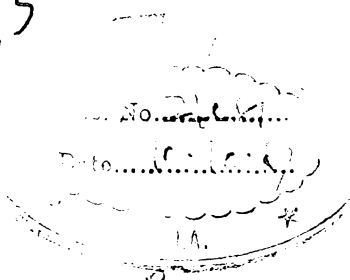


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DEDICATION

To the memory of my Father and Mother

INTRODUCTION

'Anyone who says that he finds no pleasure in sounds and melodies and music, is either a liar and hypocrite, or he is not in his right senses, and is outside the category of men and beasts.'

Kashf al-mahjūb

The need for comprehensive bibliographies has now become an absolute necessity to workers in almost every sphere of research. In the past, research workers have been compelled to spend a great deal of time prospecting ground, often unprofitably, before settling down to constructive production. That was my own experience in the early years of my research into the history of Arabian music: ¹ and in consequence I feel that it is incumbent upon me to make it easier for other researchers who may follow in my footsteps by placing this bibliography at their disposal.

In my own case, the only guides that I had were the brief lists of books given by R. G. Kiesewetter in his *Die Musik der Araber* (Leipzig, 1842), and by Maurice Collangettes in his 'Étude sur la musique arabe' *Journal Asiatique* (Paris, 1904, 1906). In consequence of that exigency, it soon became apparent to me that the whole field had to be surveyed afresh. Thus the compiling of a comprehensive bibliography was my first undertaking. Although my immediate needs were satisfied by a few month's strenuous indexing, ² it actually took many years to complete the list as it now stands. Indeed it was not until 1933, when I was appointed to a Leverhulme Fellowship, that I was able to find the means to travel to Continental libraries and the leisure to concentrate upon research.

Not only was it necessary to ransack library catalogues, but the actual perusal of the manuscripts and books themselves became imperative, for the simple reason that the mere title of a work was no guide to its contents. The Arabs, who have a fondness for the lofty and sublime, frequently give a title, generally conditioned by rhyme, which arouses nothing more than an assonantal interest. Who, for example, would suspect the scope of the *Masālik al-abṣār fī mamālik al-amṣār* (Paths of perspicacity in the sovereignty of kingdoms), which is the title of No. 276? Even manuscripts

¹ I realized my inadequacy when I translated F. Salvador-Daniel's *La Musique arabe* into English in 1915.

² See my *Arabic musical manuscripts in the Bodleian Library*, London, 1925, which was a reprint of an article in the *JRAS*.

and books devoted entirely to music often have misleading titles, whilst others, titularly concerned with the theory (*'ilm*) of music, sometimes turn out to be mere chatty talks on the practice or history of what Swinburne called 'music's throe'. A few works were attributed to authors who, on the evidence of the contents, could not possibly have written them, such as No. 320, although occasionally the proper author can be identified, as in No. 245.

This bibliography has further interest for the following reason. In 1932 the Egyptian Government convened a Congress of Arabian Music at Cairo to which various European countries were asked to send delegates. The present writer was chosen to be the sole representative from Britain, and had the honour of being appointed President of the Commission on History and Manuscripts. One of the functions of this Commission was

'To draw up a list of the most important Arabic manuscripts which treat of music, showing those which have been published, and those which have been translated into another language.'

A short list was drawn up by myself which was presented at the plenary session at the close of the Congress but, I regret to say, it was not published.¹ Because of that omission I venture to say that the present work may be considered to supply what the advertising world in the hat trade would call 'a long *felt* want'.

The present volume has been arranged chronologically, the authors being grouped in centuries so that the historical and cultural background may be more fully grasped. Each treatise is briefly described so that the researcher may readily know how far that particular work may interest him. If a manuscript of any work exists, its location is indicated together with relative information. When it no longer exists or has not—so far—been discovered, the authority for its inclusion in this bibliography is cited. When a text has been printed, or the work has been translated into another language, the title, place, and date is registered. Every treatise of importance, whether it exists today or not, is included, in the hope that one day some of these lost treasures may turn up in one of the countless private and public libraries in the Near and Middle East. When I began my studies in the field of Arabian music there was only one known copy of the *Iḥṣā' al-'ulūm* (Register of the Sciences). See No. 167. Today we can place our hands on four manuscripts at least. Time may produce similar results with long-lost works. If the *Dār al-kutub* (House of books) of the vizier of Bahā' al-Daula of Baghdad in 381/991 only housed 60,000 volumes, that of Al-Ḥakam II (d. 366/976) in Muslim Spain comprised 600,000. Unfortunately, Mongol and Christian vandalism—respectively—

¹ The substance of it is contained in my typescript diary of the Congress, now deposited in the Farmer Collection in Glasgow University Library.

in the Near east and Muslim Spain, have robbed us of many priceless treasures in those holocausts. So far as the East is concerned, when its characteristic conservatism is overcome and the contents of many private libraries are laid bare to our eyes, a few of the treasures mentioned in these pages may come to light.

§ I. THE SCOPE OF THIS BIBLIOGRAPHY

As in other spheres of research, it is not only to treatises devoted solely to music that we must turn for information. The whole range of history, biography, law, and religion, as well as belles lettres and encyclopaedias, have to be scrutinized, and it is on that account that so many works in those domains of intellectual activity have been included in this bibliography. Indeed it is in history and biography that we are able to appreciate—in many respects—how this art developed. Belles-lettres, especially in anthologies, are also helpful in this way. Legal and religious books frequently render aid in supplying descriptions of instruments of music and the period of usage, for the simple reason that the interminable debate of the question whether it was lawful for a Muslim to listen to music, often compelled the contemner of *al-samā'* (listening) to describe the forbidden instruments so that the faithful could identify them and so avoid the risk of 'sinning'. To the historian of music, that has been most fortunate, because in some cases a few instruments have fallen into desuetude—the *kūba* for instance—but we know from the words of the *fuqahā*, or doctors of divinity, that it was narrow in the horizontal middle and wide at the ends.

Nor is it only the theory of Arabian music *per se* that is of consequence. It embraces—for example—the furtherance of our knowledge of ancient Greek music: and since the Arabs borrowed freely from Greek writers, the Arabic documents enable us to clear up a few doubtful points in our knowledge of Greek, or at least Byzantine music. In the history of music, the Mediaeval Arabian art and theory occupies a position midway between that of Byzantium and that of the Renaissance in Western Europe. In this Arabian art we can discern the logical development of the homophony of the older Semitic peoples, the Greeks, and the Byzantines. Homophonic music possibly received its highest form of organisation at the hands of the Arabs of the Middle Ages, and it is not improbable that the prompting towards the harmonic system of Western Europe came from the Arabs, as I have stressed elsewhere.¹ As early as Al-Kindī (d.c. 260/874) we find a device known as the *tarkīb* in common usage. This was the striking any note simultaneously with its fourth or fifth, whilst a similar proceeding with the octave was the named *taḍ'if*. These were not used continuously

¹ *Historical Facts* . . . London, 1930, pp. 329-32.

—as in our modern European harmony—but only as occasional decorations (*taḥāsīn*)¹ or glosses (*zawā'id*).² On the other hand such practices may have prompted Europe to use such devices throughout the entire melody, as in the earliest of the *conducti*. Incidentally, is it not strange that the Latin word *conductus* equates — in its strict etymological significance—with its Arabic equivalent *majrā*?³

The increasing interest with which the study of comparative music is being received in other countries, makes it imperative that we should have as complete a view of the art of the Arabs during the Middle Ages and Renaissance, more especially when one takes into consideration the important part which these people took in the renaissance of Western Europe, as the history of mathematics, astronomy, medicine, and other of the disciplines so eloquently testify. All of those topics have well been covered by able researchers. Therefore it is only just that we should attempt to show how much we owe to the Orient in music, more especially since the Moors and Arabs were in Spain from the 2nd/8th century to the 9th/15th century.

§ 2. THE OLD ARABIAN SCHOOL

The history of Arabian music may be conveniently divided into four distinct periods, viz.—(1) The Old Arabian school: (2) The Greek Scholiasts: (3) The Systematist School: and (4) The Modern School. It is with the first three only that this bibliography deals, and the year 1100/1688 has been chosen as a suitable closing date, firstly because of the dearth of Arabic writers on the theory of music, and secondly on account of the rise of the modern school shortly afterwards. At the same time it must be borne in mind that the above divisions are not absolute or static, because in many instances we find the theory of an older school showing vigour even later than its span. In any case the theory and practice of the Old Arabian School—which was the Pythagorean so far as the scale was concerned—flourished in Moorish Spain until the fatal days of the expulsion of the Arabs and Moors (1492 *et seq.*).

The fathers of the Old Arabian School were Ibn Misjah⁴ (d.c. 99/717) and his contemporary Ibn Muḥriz. Although no treatises have been attached to their names, it was their teaching handed down *viva voce* and by rote that reached the first to write on the subject,—Yūnus al-Kātib (d.c. 107/765),⁵ whose works are mentioned at the beginning of this bibliography. (Nos. 1-4.) Incidentally,

¹ Bodleian Ms., 1026, f. 169 v.

² India Office Ms. 1811, f. 172 v.

³ See Gustave Reese, *Music in the Middle Ages*, London, 1941, p. 201.

⁴ Farmer, *Hist.*, 77-78.

⁵ Farmer, *Hist.*, 83-84.

his teacher was the afore-mentioned Ibn Muḥriz. Unfortunately none of these early treatises has been preserved. Indeed, only one treatise of this school has reached us, and that is the book of Ibn al-Munajjim (No. 143),¹ and yet Iṣḥāq al-Mauṣilī (d. 235/850)² wrote nineteen books on music (Nos. 13-31), but all have disappeared. However, what has been preserved by Ibn al-Munajjim, together with what is indicated by Abu'l-Faraj al-Iṣfahānī (d. 356/967) in his *Kitāb al-aghānī al-kabīr* (No. 175), enable us to form a fairly correct idea of the theory and practice of the Old Arabian School.³

Of collections of songs there was no lack, and the first of these—that of Yūnus al-Kātib—was highly praised for its correctness. It was followed by the collections of Ibn Jāmi‘ and his assessors (No. 8, followed by those of Yaḥyā al-Makkī and his son Aḥmad Nos. 9, 37, 38), although these were criticised by later writers. Iṣḥāq al-Mauṣilī came to the rescue by compiling a trustworthy collection (Nos. 13-16). Here it should be made quite clear that none of these songs contained notated music, only modal directions. It is true enough that the Arabs knew of an alphabetic tablature for recording music, but performers—for the most part—committed everything to memory. Yet Europe was no better off in that respect since it only knew of an alphabetic tablature as we know from Odo of Cluny (d. 331/942). Yet the Arabs had distinct modal formulas—both melodic and rhythmic—there being eight of each. These are indicated or rubricated in each song that has come down to us, when we are informed that so-and-so sang a particular song in such-and-such melodic and rhythmic modes, but that someone also sang it in other modes. A melodic mode was termed an *aṣbā‘* (literally a ‘finger’). That was because modes were classified into what we would call ‘major’ and ‘minor’, and there were four of each. In the former the *biṣṣir* or third finger was used; in the latter the *wuṣṭā* or middle finger was used.⁴ The rhythmic modes are described as early as Al-Kindī (d.c. 260/874), Al-Fārābī (d.c. 330/950), Al-Mas‘ūdī (d.c. 345/956), and Al-Khwārizmī (d.c. 370/980). Rhythm (*iqā‘*) was quite distinct from metre (*arūḍ*) and could even seem to be in opposition to it.⁵

§ 3. THE GREEK SCHOLIASTS

By the middle of the 3rd/9th century the influence of the writings of the Greeks on music—which had been translated into Arabic—

¹ Farmer, *Hist.*, 167-68.

² Farmer, *Hist.*, 124-26. *El.*, *Suppl.*, 97-8.

³ *El.*, i, 85. Farmer, *Hist.*, 164-5.

⁴ For examples of these ‘finger’ modes see my ‘Song Captions in the *Kitāb al-aghānī*’ in TGUOS., xv, 1955, p. 8.

⁵ See *Grove’s Dictionary of Music*, London, 1954, i, 182-186. *New Oxford History of Music*, London, 1957, i, 448-56.

began to be felt. Indeed by the mid-4th/10th century we find the greatest of the early Arabic music theorists—Al-Fārābī—saying,—‘We possess most of the works of the ancient Greeks which deal with music’, but unfortunately the only ones that he mentions are the works of Aristotle and Themistius. Yet we know that Aristoxenus, Euclid, Nicomachus, Ptolemy, and Aristides Quintilianus were all translated. Among the translators or adaptors were Al-Kindī, Hunain ibn Ishāq, Ishāq ibn Hunain, Yaḥyā ibn ‘Adī, Abū Bishr Mattā, Thābit ibn Qurra, and Qusṭā ibn Lūqā. It is to be regretted that only one of these translations has been preserved intact, and that is Aristotle’s *De anima*, known in Arabic as the *Kitāb al-naḥs*. (See No. 87). Yet what has come down to us in several Arabic works by means of quotation is of some value. It has long been suggested that the Ἀρμονικὰ στοιχεῖα of Aristoxenus which we possess today is actually made up of two distinct works,—the ἀρχαί and the στοιχεῖα. The Arabic title of one of the books of Aristoxenus, as given in the *Fihrist* of Ibn al-Nadīm (d.c. 385/995), partly confirms that claim. This work, in Arabic, is entitled the *Kitāb al-rīmūs*: but as I pointed out in 1928 at the International Congress of Orientalists at Oxford, the word *rīmūs* ريموس was a copyist’s slip for *ru’ūs* رؤوس a term which equates with ἀρχαί.¹ This would appear to be strong evidence that the Arab theorists of the 4th/10th century actually possessed that work. They even seem to have known of the lost book on rhythm by Aristoxenus which they called the *Kitāb al-iqā’*, the Greek fragments of which were preserved for us by Westphal. (See Nos. 97-98.)

The translation of so many Greek works on music into Arabic is simply amazing. Ibn Abī Uṣaibi‘a (d. 668/1270) actually mentions a book attributed to Pythagoras which appeared in Arabic as the *Tawālif fī arithmātiqī wa’l-mūsīqī* which is unknown to Western musicographers. Euclid’s ‘*Isagoge harmonica*’ was translated as the *Kitāb al-nagham* (Book of melody), whilst the ‘*Canone musico*’ appeared in Arabic as the *Kitāb al-qānūn* (Book of the Canon). Yet it must be pointed out that in no ancient Greek codexes of these two works are they attributed to Euclid, nor does any Greek writer before Porphyry (3rd cent., A.D.) claim Euclid as their author. All of Galen’s works, especially those on medicine, had been translated into Arabic. Yet how many people know that a few of these were of interest to musicians, viz., the *Kitāb al-mizāj* (Book of temperaments) and the *Kitāb al-qawī al-ṭabī‘iya* (Book of the natural faculties), both being translated by Hunain ibn Ishāq (d. 260/873).² Each of these treatises fortified the older Semitic

¹ See my article on ‘Greek Theorists of Music in Arabic Translation’ in *Isis*, xiii, February, 1930.

² *El*, ii, 336.

notions of the latent and occult influence of music.¹ These conceits were intensified by the appearance of Galen's *Kitāb fi'l-akhlāt* (Book of natural humours) and the *Kitāb fi'l-alawān* (Book about colours) by Praxagoras, both of which are linked up with modal music even today in the Near and Middle East.²

Another point worthy of mention concerns Nicomachus (see Nos. 99-101). Karl von Jan and others have pointed out that in the *Enchiridion* of the former music theorist the author promised to write a larger and more detailed work. That this latter was actually written is now generally accepted, as the seven fragments appended to modern editions of the *Enchiridion* prove. Indeed the Arabic title—*Kitāb al-mūsīqī al-kabīr* (Opus Major on Music)—certainly fits in with the accepted opinion, and we may suppose that this larger work existed in the 3rd/9th century when the Arabic translation of it was made. As for the *Enchiridion* (= Arabic *mukhtaṣar*), which we possess in Greek and Latin, it was only one of several *mukhtaṣarāt* (compendia) which appear to have existed in Arabic. In addition to the works mentioned above as being translations from the Greek, were various books by Archimedes, Apollonius, and the elusive Mūristus, although I have shown in my *Organ of the Ancients* (1931) that this latter author may very well be a scribal error for Ctesibius.

The first Arabic music theorist to be influenced by Greek authors was Al-Kindī (d.c. 260/874). His works are found in Nos. 45-56: and he is also the earliest writer whose works have survived. After him came his pupils Al-Sarakhsī (see Nos. 65-69), and Maṣṣūr ibn Ṭalḥa (see No. 142). Then came quite a galaxy of savants in music theory,—Thābit ibn Qurra, Al-Rāzī the elder, possibly Quṣṭā ibn Lūqā, and Al-Būzjānī (see Nos. 127-35, 146, 153, and 189). Yet the brilliance of all these was dimmed by the entry of Al-Fārābī, known to Western Europe as Alpharabius, who wrote the finest work on music that had been penned up to his day (No. 159); and that claim covers Western Europe. The fifth/eleventh century and sixth/twelfth centuries brought many more notable theorists, most of whose names were well known in Western Europe, including Ibn Sīnā or Avicenna, Ibn al-Haitham or Al-Hazen, Ibn Bājja or Avenpace, and Ibn Rushd or Averroes (see Nos. 202-7, 204 bis-209, 223-225, and 230). It was the latter's commentary on the physical bases of sound, as contained in Aristotle's *De anima*, which became well known in Europe in the Latin translation of Michael Scot. The late sixth/thirteenth century saw the close of the influence of the Greek scholiasts in practical theory, although in scientific theory, as taught in *al-'ulūm al-riyāḍiyya* (mathematics), it still held sway.

¹ See my chapter on 'The Music of Ancient Mesopotamia' in the *New Oxford History of Music*, Vol. i, 247-53.

² See *Proceedings*: [Royal] Musical Association, 1925-26.

§ 4 THE INFLUENCE IN EUROPE

The far-reaching persuasion of the culture of those peoples of Arabic speech in science, philosophy, art and literature is openly acknowledged by most European scholars. Yet, with the exception of the late Professor Ribera and myself, little has been done in the field of music to show the indebtedness of Western Europe to the Arabian cultural contact in pre-Renaissance days. It is true that several 18th and early 19th century authors had made certain vague and unsubstantial claims for that influence, but there was nothing of a documentary nature produced. In an attempt to remedy that neglect, and also to test my own particular theories, I tackled that problem in 1921, and that culminated in an article—'Clues for the Arabian musical influence'—which was published in the *Journal of the Royal Asiatic Society* in 1925.

Strange as it may seem, Professor Julian Ribera of Madrid had already published his massive volume on the *Cántigas de Santa Maria* in 1922, and that work dealt at length with the Arabian influence on Spanish music and its impingement on that of Western Europe. Evidently the Royal Asiatic Society had not seen Ribera's book, otherwise they would not have accepted my article—mentioned above—. Indeed, even I had not seen or heard of it, and anyone who has read Ribera as well as my article of 1925, can readily accept my statement. If I had known of Ribera's book I would—obviously—have challenged his conclusions: especially his claim that the Andalusian Moors and Arabs practiced *harmony* in our acceptance of the term. Lastly, I would have protested against his several mistranslations of technical passages in the famous *Kitāb al-aghānī*.

In my article of 1925 I dealt with a number of clues for the Arabian influence on European music, some of which were over a century old, and therefore, were not *mine* at all. Those which I considered worthy of attention I elaborated. Those which I rejected I subjected to examination, and my reason for non-acceptance was stated. These were dealt with under the following headings: 1) Instruments; 2) Discant; 3) Organum (i.e. incipient harmony); 4) Laws of consonance; 5) Solfeggio; and 6) Instrumental tablature. That discussion ran into twenty pages in all, ten of which were devoted to the headings mentioned above. That left me with only ten pages to devote to my own special subject—mensural music—in which I indicated in the clearest possible fashion, a number of important clues. Outside *The Times Literary Supplement*, the article raised no interest whatever among musicographers; it passed them by like the 'idle wind' which they respected not; with one exception, the scholarly A. H. Fox-Strangways. On the other hand it aroused the interest of Orientalists the world over; but it took fifteen years for musicographers to notice it, and that was

when Gustave Reese gave it a nod of recognition in his *Music of the Middle Ages*, 1940. Some critics fathered me with claims which were either not mine or were not made by anyone. Therefore it is of some importance that we should know what I actually did claim.

Within the territory of instruments, it is now an accepted fact that we owe our lute, both in the name and in the instrument itself to the Arabic *al-‘ūd*, hence the Spanish and Portuguese *laud* and *alaude*. One of the precursors of the viol was the *rubéba*, *rubible*, or *rebéck*. The first of those names was derived from the Arabic *rabāb*. The second name, *rubible*, has puzzled lexicographers for centuries; but as I have explained in *Grove's Dictionary of Music*, Europe had a habit of eliding the final syllable in Arabic words. For example, when we adopted the Arabic *Amīr al-bahr* so as to denominate a chief naval officer, we dropped the final word *bahr* and called him *amiral*, which is the French for our *admiral*. We see the elision better in *Jabl al-tāriq*, i.e. Gibraltar, the final syllable being cut off. That helps us to fathom the derivation of our word *rebec* or *rebeck*. There were several types of viol. To the Spaniards there were the *rabé morisco* (the Moorish *rabāb*), a boat-shaped instrument as delineated by Juan F. Riaño (*Early Spanish Music*, 1887, fig. 58) as well as the ordinary *rabé* (fig. 59). This latter was the *rabé griego*, which was the Mediaeval *lyra*. It was the latter, which, in apocopation, became the *rabeg* (i.e. *rebec*). The psaltery of the Moors was the *qānūn*, the European *canon*. The ancestor of our kettledrum, the *nakker*, was the Arabic *naqqāra*. Then there is our side-drum which we once called a *tabor*, its parent being the Arabic *ṭabl*. Yet the late Professor Curt Sachs denied that claim on the authority of Professor Arthur Jeffery of Columbia University. The latter is said to have stated that the Arabic *ṭabl* is derived from the Latin *tabula*! It is difficult to believe that any scholar would accept such a derivation. *Tabula* in Latin, and *tabla* in Greek, have always stood for 'a plank'. In the *Lexicon* of Hesychios, the word *tabla* certainly stands for a 'Persian drum', but the term in that context is purely Semitic. Indeed it is to be found in ancient Akkadian as *ṭabala*, as I have shown in the *New Oxford History of Music* (I, 240). Many of the Moorish instruments adopted by Spain retained their Arabic names, and among them were the flute (*exabebe* = *al-shabbāba*), oboe (*zolami* = *al-zulāmī*), the saxophone (*alboque* = *al-būq*), the cylindrical trumpet (*añafir* = *al-nafir*), the long-necked pandore (*guitarra morisca* = *tunbūr ‘arabi*), the tambourine (*ṭandero* = *bandair*; *adufe* = *al-duff*), brass cymbals (*sonajas de azofar* = *ṣunūj al-ṣufr*), and castanets (*dual kāsatān*).

The term *discant*, in its popular connotation, as Robert de Handlo (13th century) described it, meant the copulating or flowering of the melody. In most Arabic books on music, from the 3rd/9th century onwards, this art of festooning the melody had a section devoted entirely to it. In Western Christian Europe we

have no early documentary evidence of its usage; although that does not rule out the possibility of the existence of *melismata* in those lands, because ornamental vocalism and instrumentalism are common to the human race. Yet the fact remains that since this art was a regulated and highly developed study among the Arabs and Moors, such an accomplishment would have had as weighty an influence on Western music, as its visual counterpart—the *arabesque*—had in the industrial arts. We shall see presently how the Spaniards enjoyed this vocal extravaganza.

In my reference to harmony, that only covered the incipient form which was known as *organum* in the Middle Ages. In its earlier expression, it not only included *organizing*, i.e. doubling with the fourth and fifth, but also *magadizing*, i.e. doubling with the octave. Most, if not all of my critics rejected the idea that the Arabian influence could have contributed anything to the *development* of harmony. But *development* was not my point. Indeed I emphasized the fact that *organizing*, i.e. primitive harmony with the 4th and 5th, was actually alien to pure Arabian or Moorish music. Among the latter, such devices were only used as an occasional adornment of the melody, and we have literary evidence of that adornment in Arabic documents, notably in Al-Kindī (d.c. 874) and Ibn Sinā (d. 1037); and the former wrote two centuries before the mention of *organum* in Western Europe. And let us remember that the term *organum* equates philologically with the Arabic word *tarkīb*, although that may be quite coincidental. Yet in spite of the existence of that *tarkīb* among the Arabs and Moors, it was not used by them in parallel motion as in the later *organum*, being only considered to be an occasional adornment of the melody. Such an exotic practice would naturally attract the attention of European minstrels at the Spanish courts, especially those who were handling the lute and pandore, upon whose fretted fingerboards it was quite easy to produce occasional sequential 4ths and 5ths, as I stated in my *Historical Facts for the Arabian Musical Influence* (1930) and *The Legacy of Islām* (1931). In view of that, I still hold the opinion that the *tarkīb* of the Mediaeval Arabs and Moors 'probably gave Europe its first prompting towards *organum* or primitive harmony'.

In my article of 1925 I stated that the Arabs and Moors had recognized the consonances of the major and minor thirds before Europe had accepted them. Yet I am not particularly intrigued by that possible priority or otherwise. At the same time I am compelled to take cognizance of ill-informed criticism of that claim. One who indulged in this is Dr. Willy Apel, the author of the *Harvard Dictionary of Music* (1944), which has the blessing not only of the Mediaeval Society of America, but of Harvard University. What makes it more necessary for me to notice Dr. Apel's views is that our own *Musical Times* heralded that Harvard book as 'learned looking'. Yet there is an old English saying that 'Appear-

ances are often deceiving'. Dr. Apel informed his readers that I make 'sweeping claims' concerning the Arabs' use of consonances, and writes as follows: 'The fact is that Arabian theory does not make any distinction between consonance and dissonance'. Unfortunately for the good name of Harvard University that writer could not have read a solitary treatise on Arabian music theory, since almost every leading authority on that subject—from the 10th to the 15th century—is against his opinion. Al-Fārābī (d.c. 850) has this to say,—'If our ears receive an interval sound which is agreeable, it is consonant (*muttafiq*). If the ears are not pleased, it is dissonant (*mutanāfir*)'. Ibn Sīnā (d. 1037) says,—'An interval is either consonant or dissonant'. Šafī al-Dīn 'Abd al-Mu'min (d. 1294) makes this observation: 'I mean by consonant, what the hearer thinks is an agreeable interval; and by dissonant, what he thinks is disagreeable'. After that testimony, one need say no more, except that Dr. Apel, in his Bibliography, mentions books by me which never existed, and refers to an article by me which was actually written by one who was old enough to be my father.

In that same article of 1925 I mentioned that the syllables of *solfeggio* had been claimed by *others*—not by me—to have been derived from the Arabic letters of *Dāl*, *Rā*, *Mīm*, *Fā*, *Šād*, *Lām*, *Sīn*, and *Dāl*, but pointed out that there was not a solitary Arabic manuscript in which the alphabet was used in that unusual sequence. I also stated that there was no documentary proof of such a thesis earlier than the 17th-18th centuries. In any case, I expanded the whole question in my *Historical Facts for the Arabian Musical Influence* (1930), stating quite definitely that there was no proof whatever for the so-called Arabic origin of the syllables of *solfeggio*. In spite of that repudiation there were critics—mainly German—who laboured the whole question *ad nauseam* as though I were insisting on the Arabic origin of those syllables! It is so easy for people to knock down unstable skittles which *they* have conveniently set up for their own purpose.

Instrumental tablature existed before the present European notation came into existence, although the latter was actually preceded by a vague and uncertain system of characters known as *neumes*. Later there came various devices called *tablatures* for recording instrumental music, and I have shown how one particular type of an alphabetic tablature existed with the Arabs and Moors in the 9th century. Of that I gave examples in my *Historical Facts*, 1930, chap., VI., and my *Studies in Oriental Musical Instruments*, 1939, II, 39 *et seq.* See also *T.G.U.O.S.*, XIX, 1963, p. 7. I have suggested that Western Europe *may have* received the idea of *tablatures* from this source. That is openly admitted in a Latin document of 1496-97 on *The Art of Playing the Lute*, in which the author admits that the manuscript was based on the work of 'a certain Fulan, a Moor of the Kingdom of Granada'. The use of the

word 'Fulan' reveals that the name of the author was unknown. The work itself tells us that this Moor was highly esteemed by guitarists in Spain for having devised a tablature for the lute and guitar. Although the Conte de Morphy, in his great work on the lute, considers that the old Spanish tablature was 'probably of Oriental origin', his co-worker, the learned Gevaert of Belgium had little doubt that the Castellians and Aragonese 'elaborated their instrumental tablature in imitation of the Muslims'.

When I contributed the section on music to Professor Guillaume's *Legacy of Islām* in 1930, I stated that when the Moors brought their lutes and pandores to Europe they not only introduced those instruments as novelties, but brought a new device by which absolute pitch was determined in the use of frets on the finger-board, a noteworthy advance, since prior to that, the harp and cithara players had only their ears to depend on when tuning their instruments. That claim of mine was challenged by the late Professor Curt Sachs and his pupil Karl Geiringer. They stated that after an examination of iconographical material they had come to the conclusion that the Arabs did not use frets on the fingerboard of their instruments. I dispelled that mist in the *Journal of the Royal Asiatic Society* in 1939, and in my *Studies in Oriental Musical Instruments*, 1939, pp. 59 *et seq.*, producing unanswerable evidence to the contrary from Al-Kindi (9th century) to Ibn al-Ṭaḥḥān (14th century). The latter not only describes the use of compasses so as to fix the precise mathematical places for the frets, but actually the amount of gut needed to supply one lute with frets.

Incidentally, one might touch upon the erroneous opinion of other writers, especially those who refuse to acknowledge any Oriental influence, that so alien a scale as the Arabian or Moorish quarter-tone scale could not possibly have influenced Europe. The fact is that the modern Arabian quarter-tone scale is no older than the 17th century, whereas when the Arabs and Moors were influencing Europe, the latter were using the Pythagorean scale in common with the rest of Europe.

In 1943, I published my *Sa'adyah Gaon on the Influence of Music*, and in that book I transcribed the eight rhythmic modes of the Arabs and Moors of the 9th to 13th century, and I submit, with all humility, that those modes ought to be studied by the modern editors of our earliest European music; since it seems to me that not all of the music of that period—on the rhythmic side—has there been a unanimous transcription, as the examples given by Aubry, Beck, Combarieu, Gastoué, Handschin, Riemann, and Ribera reveal. It appears to the present writer that not all the music transcribed by these writers was necessarily in the duple, triple, or quadruple time. In view of the classical traditions of prosody one would have thought that the duple measure would have been considered the perfect one. However, Mediaeval writers explain

their reason for that procedure on the ground that triple time was considered 'perfect' in honour of the 'Blessed Trinity'. Yet, is it not remarkably strange that earlier Arabic theorists held precisely the same view without—of course—implicating the Trinity, as proved by Al-Fārābī. He divided rhythm into 'equal' (*mutasāwī*) and the 'excelling' (*mutafaddil*), and when we examine these two, we find that the broad distinction between them corresponds to the perfect and imperfect rhythms of the European theorists of the 13th century. Unfortunately, the European transcribers of early music fight shy of any rhythm which is not duple or triple, quadruple or sextuple. Such an example as the Arabian or Moorish *mākhūrī* rhythm which is quintuple, would probably frighten a European transcriber. After all it is but a combination of the duple and triple rhythm or *vice versa*. Indeed, Professor Handschin himself has quoted from a 14th century theorist who speaks of the music of 'the people'—in some instances—as being 'not precisely measured', presumably not in a conventional rhythm. That fear of exotic measures by the Philistines in art reminds one of the Basque dance called the *zortzico*, which is in $5/4$ time. The incidence of that 'out of the way' rhythm has led one writer to put forward a theory that the $5/4$ *zortzico* is simply a modern perversion of a $6/8$ measure! That statement is indicative of the types of mind or ear which receives any kind of rhythm or scale which does not fit into their preconceived ideas as wrong or requiring explanation.

There is still in use today in Andalusia a song-dance called the *tirana*. You will find it exemplified in Delibes' opera *Lakmé*, where it occurs in $6/8$ and $3/4$ time. From whence came that name? Prior to the 14th century, the Arabian-Moorish cantata, known as the *nauba*, consisted of four movements, the third of which being the *tarāna*. Like the modern Andalusian *tirana*, its verses were in *ruba' īyāt* or quatrains, and it was obligatory that it should be accompanied by one of the *thaqīl* or heavy rhythms. Now the old *thaqīl ihānī* rhythm consisted of two bars of $3/4$ time and one of $2/4$ time, or one of $3/4$ and one of $5/4$ time.

If we would be guided by what we see in science, philosophy, mathematics, astronomy and medicine in the Arabian and Moorish cultural contacts, something similar on the musical side seems almost a corollary, and in the concluding pages of my 1925 article I touched upon that aspect. A German, Otto Ursprung of Munich, flung out challenges on my 'Arabian influence' thesis in the *Zeitschrift für Musikwissenschaft* of 1934, but that critic not only misunderstood my claims but was totally oblivious to what I had written during the intervening years, i.e. 1931-33. From what he had to say it was quite obvious that he was totally unacquainted with Arabic. All that he seems to have known was Kosegarten's Latin translation of parts of the *Kitāb al-aghānī* of Al-İşfahānī who, in Kosegarten's Latin was called Ali Ispahanensis. Thus it came

might be the *khafīf al-thaqīl*. If you can turn to *Grove's Dictionary of Music* (1954), VII, 874, you will appreciate the clashing of stress, metrically and rhythmically.

As I have pointed out in the *New Oxford History of Music* (1957), I, 465, 467, some of the Christian rulers in Spain adorned their courts with Muslim minstrels. That appreciation of an Oriental art was to be found among the people at large, who would gather at a Moorish *zambra* (Arab. *zumra*) or festival, at which they took delight in the new-fangled caña (*ghaniyya*), huda (*hudā*), anaxir (*al-nashīd*), and leile (*laila*), to become delirious with rapture as they listened to an exotic 'aravia' or an alien 'leile' (*laila*). On the instrumental side we see the impingement of the Moors in iconography, as in the St. Médard *Evangeliarum* (8th century) and the *Psalterium Aureum* (9th century), much being due to the emigrant Mozárabes, although much more was passed on by the roving minstrel types who, with their painted faces, long hair, and multicoloured clothing, attracted the gaping crowds at fairs. The English name for those 'strolling players' was 'maskers', which was the Arabic *maskhara* (buffoon) as was its progeny the Spanish *mascara*. The English Morris Dancers were the 'Moorish Dancers', and their 'hobby-horse' (*kurraj*) with its bells (*jalājil*)—mentioned so early as the Arab poet Jarīr (d.c. 728)—were still to the fore in the days of Ibn Khaldūn (d. 1406); whilst its Basque descendent, the *zamal-zain*, carries in its very name the positive proof of its paternity in the Arabic *zāmil al-zain* ('gala limping horse').

In view of what has preceded, it is obvious that the instruments of music—which were the chief *via media* in this Oriental influence—should be destined to play a leading part. Everybody knows that our *lute* was derived in form and name from the Moorish *al-ūd*, although early iconographical or literary evidence of its use by the Spaniards is sparse; but then, Spanish literature itself has nothing to show prior to the 12th century, and French literature only knows of the *leut* in 1270; both references being apt commentaries of the state of European culture at that period. It is not until the 14th century *Libro de Buen Amor* that Spain opens her mouth, although her eyes, through the medium of the *Cantigas de Santa Maria*, a century earlier, tell us of the atambor (*al-tunbūr*), guitarra morisca (*kaitāra 'arabiyya*), rabé (*rabāb*), canon (*qānūn*), sonajas de azofar (*ṣunūj al-ṣufr*), axabeba (*al-shabbāba*), añafil (*al-nafir*), atambal (*al-ṭabl*), and albogon (*al-būq*). Prior to the Muslim contact Spain was only using the rote and harp among stringed instruments. It is fairly certain that the Moorish introduction of instruments with frets (Arab. *dasātin*) completely revolutionized music. That statement was challenged by Curt Sachs and his pupil Karl Geiringer (*History of Musical Instruments*, 1940, 245, and *Zeitschrift für Musikwissenschaft*, X, 1928, 570), but their arguments were completely disproved by Farmer (*Studies in Oriental Musical Instruments*, II, 1939, 61-69).

Clues for the Arabian or Moorish influence abound in Mediaeval literature. The *chordae* mentioned by Odo of Cluny (d. 942) reveal a Semitic look here and there as in 'schembs' (Arab. *shams*), 'caemar' (Arab. *qamar*), and 'nar' (Arab. *nār*). Is all that mere coincidence? Other allusions are such musical terms as 'conductus', which equates with the Arabic *majrā*, 'estribillo' with *maṭla'*, and 'stanza' with *bait*. This arena of the Oriental influence has been—and still is—a contentious one. Higini Anglès and Jeanroy repudiate the Oriental influence suggestions out-of-hand, although the latter finally withdrew his rejection. Ribera was the leading protagonist of the Oriental influence in music, and his views found considerable support in later Arabists of Spain, notably A. Gonzalez Palencia and E. Garcia Gómez, whilst their opinions found countenance in R. Menéndez Pidal's *Poesía arabe y poesía europea* and other works. For the 'last word' in this interminable debate one must consult Pierre Gentil's *Le Virelai et le villancico*, 1954, and Ettore Li Gotti's *La 'Tesa araba' sulle 'Origini' della lirica romanza*, 1955. One other probable philological relic is the English term '*divisions* (on a ground)', to be found as late as Thomas Simpson in his *Division Violist* (1659). That term '*divisions*' equates with the Arabic plural *taqāsīm*, which exists today as a particular form in Arabian music. There still may be seen in Near East manuscripts of the poems of Al-Shushtarī (d. 1269), whose verses are rubricated by the names of the melodic modes (*talāhīn*) and rhythmic modes (*ḍurūb*), since in those days, a modal indication sufficed, although patterns or themes (*mauḍū'at*) existed. At the same time it has to be acknowledged that an alphabetic and numeric notation also existed, of which we have examples from the 13th century. See *The New Oxford History of Music*, 1957, I, plate XIV.

Through Spain and the returning Crusaders came a bevy of neoteric instruments. Dancing-girls were imported playing the lute (*al-'ūd*), pandore (*tunbūr*), including the Moorish type (*enmorache*), canon or psaltery (*qānūn*), rubébe (*rabāb*), and for the martial array the albuque (*al-būq*), añafil (*al-naḥīr*), and the kettledrum nacaire (*naqqāra*), the side drum tabor (*tabl*), the caisse or quesse (*qaṣ'a*), as well as castanets (*kāsatān*), all of which seem to have a similar pedigree. The specific usage and tactic of the European military band (not merely the trumpets for signals) on the field of battle—situated with the colours and ensigns—may have been borrowed by Europe from the Saracens.

§ 5. THE SYSTEMATIST SCHOOL

The popularizer of this new school was Ṣafī al-Dīn 'Abd al-Mu'min al-Urmawī (d. 693/1294), who was, after Al-Fārābī, the greatest of the Arabic music theorists. In the Near and Middle East he was looked upon as the fountain head in this subject, whilst the European West has penned fulsome praise of his abilities. Kiesewetter

called him 'the Zarlino of the Orient',¹ Sir Hubert Parry considered the Systematist scale to be 'the most perfect ever devised',² for, as Riemann says, it gives consonances purer than our scale can afford us.³ Even Helmholtz considered that the theory of Ṣafī al-Dīn was 'noteworthy in the history of the development of music'.⁴ His contemporary, Naṣīr al-Dīn al-Ṭūsī (see No. 246), also wrote on music theory, but greater still was Al-Shīrāzī (see No. 261), whose writings show that he was a disciple of Ṣafī al-Dīn. After the 7th/13th century, writers on the theory of music became fewer. The expulsion of the Muwahhīds from Moorish Spain in 1269, and the more disastrous capture of Baghdad by the Mongols in 1258, which brought the 'Abbāsīd caliphate to a close, were the main cause of a general decline of those great centres of artistic and intellectual activity.

Of course it was the political and economic situation in both the East and the West that accounted for the diminution of treatises on the theory of music. Even if we are denied the few that were written, it is at least some comfort to know who those writers were, many being mentioned in the *Masālik al-abṣār* of Ibn Faḍlallāh al-ʿUmarī (d. 749/1349). Among these are Fakhr al-Dīn al-Shahribānī, Yāqūt al-Mustaʿṣimī (*fl.* 704/1304) who was the elegant scribe who penned the manuscript of Al-Mufaḍḍal b. Salama (see No. 137), the *Kitāb al-ʿūd wa'l-malāhī*,⁵ Sharaf al-Dīn ʿĪsā b. Muḥammad al-Suhrawardī (d. 729/1329), Al-Kamāl al-Taurizī [? Tabrizī], Shams al-Dīn al-Shurawardī (d. 741/1340) a pupil of Ṣafī al-Dīn al-Urmawī, Shihāb al-Dīn ʿAbdallāh al-Ṣairafī (d. 742/1341), Jamāl al-Dīn al-Dāsīnī (d. 700/1397), Kamāl al-Dīn al-Burhān al-Ṣūfī al-Mausilī (d.c. 810/1407). The biographies of most of these are to be found—in Arabic—in *Al-mūsīqī al-ʿirāqīya*, Baghdād, 1951, by ʿAbbās al-ʿAzzāwī.⁶

One can assess the temper of the period by the number of treatises written by the legists (*fuqahāʾ*) on the much debated question as to whether it was lawful for a Muslim to listen to music, as illustrated in the Near East by the *Minhāj al-ṭālibīn* by Al-Nawawī (d. 676/1278) and in the Muslim West by the *Kitāb al-imtāʿ wa'l-intifāʿ* attributed to Muḥammad b. Ibrāhīm al-Shalāhī (*fl.* 1301), although there were scores of writers on that subject of much lesser eminence.

¹ Kiesewetter, *Die Musik der Araber*, 1942, 9. 13.

² Parry, *The Art of Music*, 1896, p. 29.

³ Riemann, *Catechism of Musical History*, i, 65.

⁴ Helmholtz, *The Sensation of Tone*, 1895, 283. See my biographies of him in *EI*, *Suppl.*, pp. 191-2, and in R. d' Erlanger, *La Musique arabe*, Paris, 1938, III, pp. v-xiv.

⁵ Text edited and translated into English by James Robson in *Collection of Oriental Writers on Music*, iv, Glasgow, 1938.

⁶ There is a copy in the Farmer Collection at Glasgow University Library, Bi. 22-f. 57.

Yet a few of such works were in themselves a distinct contribution to the history of music, and the last mentioned work amply testifies that claim. Yet the diatribes of the over-pious did not go unanswered, as this bibliography attests. How could it have been otherwise, seeing that the *ṣūfī*, *darwīsh* and *murābiṭ* looked to music to raise them to sublime ecstasy in their pious devotions.

In the Mongol (Tatar) conquest of Arabic-speaking lands in the 7th/13th and the 8th/14th centuries, the influence of these people of alien tastes was but slight, even though they attempted to impose their own modal formulas.¹ Yet on the instrumental side, we find that the Ottomān Turks, in their 10th/16th century intrusion, brought a more potent modulation into Arabian music, notably in the adoption of their lute called the *qūbūz* and the reed-pipe *bālābān*, although these were but passing fancies. Strange to say, the former actually found a home in the very sanctuary of Islām at Mecca.² Finally I have to thank both authors and institutions for their generous assistance.

ABBREVIATIONS

- Agh.* = *Kitāb al-aghānī*, Bulaq, 1868.
Anal. = *Analectes... par Al-Makḥarī*, Leyden, 1855-61.
Berl. = Ahlwardt, *Verzeichniss der arabischen Handschriften der königl. Bibliothek zu Berlin*, Berlin, 1887-99.
BGA. = *Bibliotheca geographorum arabicorum*. Editit M. J. de Goeje, Leyden, 1870-94.
BM. = British Museum Library.
Cit. = Cited.
c. = *circa*.
d. = died.
EI. = *Encyclopaedia of Islām*, Leiden. 1913-38.
Fih. = *Kitāb al-fihrist*, Leipsic, 1871-2.
Fl. = flourished.
GAL. = *Geschichte der arabischen Litteratur*, Leyden, 1937-42.
Hist. = Farmer, *A History of Arabian Music*, London, 1929.
Hist. Facts. = Farmer, *Historical Facts for the Arabian Influence on Music*, London, 1930.
Ibn Ḥazm = *Tauk al-ḥamāma*, edited by Petrof, Leyden, 1914.
‘Iqd. = Ibn ‘Abd Rabbihi’s *‘Iqd al-farīd*, Cairo, 1887-88.
Irsh. = *Irshād al-qāsīd* of Ibn al-Akfānī.
JA. = *Journal Asiatique*.
JRAS. = *Journal of the Royal Asiatic Society*.
Kashf. = *Kashf al-zunūn*.
LEYD. = Leyden.
LEYDEN. = *Catalogus codd. arab.* Edit. M. J. de Goeje et T. W. Juynboll, Leyden, 1888. 1907.

¹ ‘Abbās al-‘Azzāwī, *op. cit.*, p. 52.

² Farmer, *Studies in Oriental Musical Instruments*, London, 1931, I, pp. 72-75.

- MADR.* = Robles, *Catálogo de los manuscritos árabes... en la Biblioteca Nacional de Madrid*, Madrid, 1889.
- Al-Maqqarī* = *Analectes sur histoire et la littérature des Arabes d'Espagne*, Leyden, 1855—61.
- MUN.* = Munich.
- NOHM.* = *New Oxford History of Music* London, 1957.
- NCK.* = No copy known.
- Nihāyat al-arāb* = Al-Nuwairī's *Nihāyat*, Cairo, 1925.
- PAR.* = Paris.
- N. et E.* = *Notices et Extraits*, Paris.
- P. de*
- Gayangos* = Pascual de Gayangos.
- Ras.* = *Rasā'il*. See No. 192.
- SS.* = Library of Saint Sophia in Constantinople.
- TGUOS.* = *Transactions of the Glasgow University Oriental Society*.
- VERZ.* = *See Berl.*



a. Pandore (Ṭunbūr).
British Museum, 13th Century.



b. Lute (ṭunbūr).
British Museum, 13th Century.



c. Pandore (Ṭunbūr).
British Museum, 13th Century.

YŪNUS AL-KĀTIB (Yūnus b. Sulaimān al-Kātib. d.c. 107/765.
See Farmer, *EI.*, iv, 1175. *Hist.*, 83.

1 *Kitāb fi'l-aghānī* (Book about the songs).

Although this first collection of songs in Arabic did not contain any music, it indicated, by name, the melodic mode (*aṣḥā'*) and the rhythmic mode (*iqā'*) in which each song was performed together with historical and biographical details. It was one of the source books of later writers.

Ms. — NCK. Cit. - *Agh.*, iv, 113-14.

2 *Kitāb mujarrad [al-aghānī] li Yūnus* (Book [of the songs] alone of Yūnus).

Ms. — NCK. Cit., *Fih.*, 145.

3 *Kitāb al-naghm* (Book of melody).

Probably the first Arabic treatise on the theory of music as taught by the Old Arabian School.

Ms. — NCK. Cit., *Fih.*, 145.

4 *Kitāb al-qiyān* (Book of the singing-girls).

The earliest of the Arabic books on this topic.

Ms. — NCK. Cit., *Fih.*, 145.

AL-KHALĪL (Al-Khalil b. Aḥmad). d. 175/791.

See *EI.*, ii, 887. Farmer, *Hist.*, 126.

5 *Kitāb al-naghm* (Book of melody).

A similar work to No. 3. When the present writer was in Cairo for the Congress of Arabian Music in 1932, it was stated authoritatively that this work—or a copy—was in the possession of Maṣṣūr 'Awaḍ Efendi, but I was unable to obtain positive information on the subject, but see *Recueil de Travaux du Congrès de Musique arabe*, Cairo, 1934, p. 643.

Ms. — NCK. Cit., *Fih.*, 43. *Irsh.*, iv, 182. *Verz.*, 5536, 32.

6 *Kitāb al-īqā'* (Book of rhythm).

Ms. — NCK. Cit., *Fih.*, 43. *Irsh.*, iv, 182.

THIRD/NINTH CENTURY

YŪḤANNĀ IBN AL-BIṬRĪQ. d.c. 200/815.

Like Al-Ḥajjāj al-Hāsib and 'Abd al-Masīḥ Nā'ima, he was a Christian translator from Greek or Syriac into Arabic.

7 *Kitāb al-siyāsa* (Book of administration).

This is a pseudo-Aristotelian work which Yūḥannā translated into Arabic. It contains a short notice of an hydraulis or

hydraulic organ used in warfare to create fear and affray among the enemy.

Ms. — BM., *Or.* 3118, ff. 52v-53, *Or.* 6421, f. 99, and other libraries. The passage on the hydraulis has been edited by H. G. Farmer in *JRAS.*, 1926 and in his *Organ of the ancients*, 1931. Trans. — In Latin by John of Spain (c. 1135) and by Philip of Tripoli (c. 1243). In Hebrew by Judah al-Ḥarīzī (*fl.* 1190-1218), the text of which was published in *JRAS.*, 1907. In English by A. S. Fulton in R. Steele's edition of Roger Bacon's *Secretum secretorum*, Oxford, 1920. In English by H. G. Farmer (passage on hydraulis only) in *op. cit.* Another Arabic translation was made by Aḥmad al-Yamanī during the reign of the Caliph Al-Ma'mūn (d. 218/833). See *Kashf*, iii, 591. The manuscript is in SS., 2890.

IBN JĀMI' (Abu'l-Qāsim Ismā'il b. Jāmi'). d.c. 189/803. See *Hist.*, 115-16.

- 8 *Al-mi'at al-ṣaut al-mukhtāra* (The hundred chosen songs). It was compiled at the command of Caliph Hārūn al-Rashīd (d. 193/809) and was edited by Ibn Jāmi', Ibrāhīm al-Mauṣilī, and Fulaiḥ b. Abī'l-'Aurā'. Similar to No. 1, it contained no music, but probably indicated the melodic and rhythmic modes by names only.

Ms. — NCK. Cit., *Agh.*, i, 2, 4-6.

IBRĀHĪM AL-MAUṢILĪ (Ibrāhīm b. Mahān al-Nadīm al-Mauṣilī) d. 188/804. See above, and *Hist.*, 116-17. *EI.*, ii, 439.

FULAIḤ IBN ABI'L-AURĀ'. d.c. 188/804. See above, and *Hist.*, 119.

YAḤYĀ AL-MAKKĪ (Abū 'Uthmān Yaḥyā b. Marzūq al-Makkī). d.c. 205/820. See *Hist.*, 113-14.

- 9 *Kitāb fi'l-aghānī* (Book about the songs). A collection similar to No. 1. A great deal of it was incorporated in No. 175. In a second edition the songs were arranged in alphabetical order.

Ms. — NCK. Cit., *Agh.*, vi, 16.

YAḤYĀ IBN ABĪ MANṢŪR AL-MAUṢILĪ. 3rd/9th century. See *Hist.*, 167.

- 10 [*Kitāb*] *al-aghānī* [Book] of songs).

The songs were arranged in alphabetical order.

Ms. — NCK. Cit., *Kashf*, i, 367.

- 11 *Kitāb al-'ūd wa'l-malāhī* (Book of the lute and [other] musical instruments).

Ms. — NCK. Cit., *Verz.*, 5536/30.

IBRĀHĪM IBN AL-MAHDĪ (Abū Ishāq Ibrāhīm b. al-Mahdī) d. 224/839. See *Hist.*, 119-21.

- 12 *Kitāb al-ghinā'* (Book of singing).

The first Arabic book on singing which is frequently mentioned

in the *Agh*. Its author was the son of the Caliph Al-Mahdī, and he was the leader of the Iranian romantic movement in music which was in opposition to the classical school led by Iṣḥāq al-Mausilī. See Farmer, *History of Arabian music*, pp. 120-21. Ms. — NCK. Cit., *Fih.*, 116. *Kashf*, v, 120.

ISHĀQ AL-MAUṢILĪ (Abū Muḥammad Iṣḥāq b. Ibrāhīm . . . al-Mausilī). d. 235/850. See *Hist.*, 124-26. *EI.*, *Suppl.*, 97. *Hist. Facts.*, 247-55. Grove, iv, 550. W. Ahlwardt, *Diwan des Abū Nowas*, 13-19. *JA.*, 1869, 201-342: 1873, 569-92.

- 13 *Kitāb al-aghānī al-kabīr* (Grand book of songs).
The chief source book of No. 175 by Abu'l-Faraj al-Iṣfahānī. Its author is famed in Arabic history and story. He was a prolific writer, and the famous *littérateur* Tha'lab (d. 291/904) said that he once saw a thousand quires in the handwriting of Iṣḥāq al-Mausilī. According to the *Fihrist* (see No. 188), the above book was a compilation by a bookseller named Sindī b. 'Alī, although the preface was contributed by Iṣḥāq. See Farmer, 'Tenth century Arabic books on music' in the *Annual of Leeds University Oriental Society*, ii, 37-47, 1961.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 224.
- 14 *Kitāb aghānīhi allatī ghannā bihā* (Book of his [Iṣḥāq's] songs which he himself sang).
Iṣḥāq was the most famous singer—and all-round musician—of the early 'Abbāsīd period. Ibn Bassām wrote his biography. Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223, where the text has *fihā* instead of *bihā*.
- 15 *Kitāb al-ikhtiyār min al-aghānī li'l-Wāthiq* (Book of selections from the songs of Al-Wāthiq).
Al-Wāthiq (d. 232/847), the Caliph, who was quite a good composer, commissioned this collection.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 16 *Kitāb aghānī Ma'bad* (Book of the songs of Ma'bad).
Ma'bad (d. 126/743) was a famous composer whose seven songs, known as the *Mudun Ma'bad*, were on everybody's lips. See *EI.*, iii, 62. *Hist.*, 81.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 17 *Kitāb al-naghm wa'l-īqā'* (Book of melody and rhythm).
In view of Iṣḥāq's quarrel with Ibrāhīm b. al-Mahdī on the technical aspect of music this would have been a most valuable book which, alas! has not come down to us.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 18 *Kitāb al-raqs wa'l-zafn* (Book of dancing and capering).
Probably the first Arabic book of its kind. Would that it had been preserved, so that we could learn the choreographic features of the last named.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.

- 19 *Kitāb al-qiyān* (Book of the singing-girls).
See No. 41.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 20 *Kitāb qiyān al-Ḥijāz* (Book of the singing-girls of the Ḥijāz).
See Nos. 4, 75, 76.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 21 *Kitāb akhbār Ṭuwais* (Book of stories of Ṭuwais). Ṭuwais (d.c. 86/705) was the first great singer in the days of Islām. See *Hist.*, 52-53. *EI.*, iv, 983.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 22 *Kitāb akhbār ‘Azzat al-Mailā’* (Book of stories of ‘Azzat al-Mailā’).
‘Azzat al-Mailā’ (d.c. 86/705) was the leading songstress in the first days of Islām. See *Hist.*, 54-55. *EI.*, i, 542.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 23 *Kitāb akhbār Sa‘īd ibn Misjah* (Book of stories of Sa‘īd ibn Misjah).
Ibn Misjah (d.c. 97/715) was the virtual founder of the Old Arabian School of music. See Introduction and *Hist.*, 77-78. *EI.*, Suppl., 94.
- 24 *Kitāb akhbār Ḥunain al-Ḥirī* (Book of stories of Ḥunain al-Ḥirī (d.c. 101/718), a Christian who was another of the foremost musicians of the early Umayyad period. See *Hist.*, 55-56. *JA.*, 1873, 425-33.
Ms. — NCK. Cit., *Fih.*, 141, where the text has Khirī instead of Ḥirī. *Irsh.*, ii, 223.
- 25 *Kitāb akhbār Al-Dalāl* (Book of stories of Al-Dalāl).
Al-Dalāl Nāfidh Abū Yazīd (*fl.* 66-86/685-705) was a *mukhannath* (*castrato*) who was pilloried by Al-Maidānī (d. 518/1124) in his *Majma‘ al-amthāl* when he said ‘More effeminate than Al-Dalāl’.
Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.
- 26 *Kitāb akhbār Ma‘bad wa Ibn Suraij* (Book of stories of Ma‘bad and Ibn Suraij).
See No. 16 for Ma‘bad. Ibn Suraij (d.c. 108/726) was counted among ‘the four great singers’ of the early days of Islām. Farmer, *Hist.*, 79-80. *EI.*, ii, 421. *JA.*, 1873, 457-76.
Ms. — NCK. Cit., *Fih.*, 141.
- 27 *Kitāb akhbār Al-Gharīd* (Book of stories of Al-Gharīd).
Al-Gharīd (*fl.* 81-102/700-720) was Abū Yazīd ‘Abd al-Malik al-Gharīd, another of ‘the four great singers’.
EI. Suppl., 80. *Hist.* 80-81.
- 28 *Kitāb akhbār Muḥammad ibn ‘Ā’isha* (Book of stories of Ibn ‘Ā’isha).
Ibn ‘Ā’isha (d.c. 126/743), *i.e.* Abū Ja‘far Muḥammad ibn ‘Ā’isha, was ‘the best of mankind in singing’ according to

Ibn al-Kalbī (d. 146/763). *Hist.*, 82-83. *JA.*, 1873, 495-97. Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.

29 *Kitāb akhbār Al-Abjar* (Book of stories of Al-Abjar). He was a singer of secondary rank in the Umayyad period. Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.

30 *Kitāb al-nudamā'* (Book of the boon companions). Many of the 'boon companions' were musicians, because the wine cup was almost a prerequisite when entertaining their patrons. (See No. 42). Ms. — NCK. Cit., *Fih.*, 141.

31 *Kitāb akhbār al-mughannīn al-makkīyīn* (Book of stories of the minstrels of Mecca). Almost all of the minstrels of the Umayyad period came from Mecca or Medina.

IBN ḤAMDŪN (Aḥmad b. Ḥamdūn b. Ismā'īl b. Dā'ūd al-Kātib). *Fl.* 235/850. Ms. — NCK. Cit., *Irsh.*, ii, 223.

32 *Kitāb al-nudamā' wa'l-julasā'* (Book of the boon companions and associates). The author's two brothers were minstrels at the court of Caliph Al-Mutawakkil (232-47/847-61). As his own surname indicates he was a scribe or secretary, possibly at the court. Ms. — NCK. Cit., *Fih.*, 144.

ZIRYĀB (Abu'l-Ḥasan 'Alī b. Nāfi'). d.c. 246/860.

See *EL.*, Suppl., 266-7. *Hist.*, 128-30. Al-Maqqarī, *Analectes*, i, 633: ii, 83-90, 415, 832; English translation by P. de Gayangos, i, 121, 410-11; ii, 116-20, 432. Ibn 'Abd Rabbihi, *Al-'iqd al-farīd*, Cairo, 1887-8, iii, 189. Ibn Khaldūn in *N. et E.*, xvii, 361.

He was the most celebrated minstrel at the courts of the Andalusian rulers of the 3rd/9th century. Ibn Khaldūn refers to him as one of the glories of that land. Al-Maqqarī says that 'Ziryāb was deeply versed in every branch of art connected with music'. Although we have a very precise account of his methods in teaching singing, there does not seem to have been preserved any treatise on the theory of music. In any case the Christian bonfires (*Vida de Ximenez*) estimates at over one million, did not discriminate between what was purely Islamic and what was of cultural value.

See *The Musical Times* (October 1919). His son-in-law, Aslam b. 'Abd al-'Azīz, edited a

33 *Kitāb fī aghānī Ziryāb* (Book of the songs of Ziryāb). Ms. — NCK. Cit., Al-Maqqarī, *op. cit.*

SINDĪ IBN 'ALĪ AL-WARRĀQ. d.c. 235/850.

See *Hist.*,

As the surname implies the owner was a stationer or bookseller, hence his interest in publishing this book, and probably editing it.

- 34 *Kitāb akhbār al-aghānī al-kabīr* (Grand book of stories of the songs).

Ishāq al-Mauṣilī wrote the preface to this book, which, for that reason, became known as the *Kitāb al-shirka* (Book of partnership).

Ms. — NCK. Cit., *Fih.*, 141. *Irsh.*, ii, 223.

AL-NAṢĪBĪ (Ḥasan b. Mūsā al-Naṣībī). d.c. 246/860.

Hist., 170.

- 35 *Kitāb al-aghānī 'alā'l-ḥurūf* (Book of songs in alphabetical order).

The first book of this type in Arabic (cf. No. 9). It is said to have contained information not to be found in the books of Ishāq al-Mauṣilī (see Nos. 13 to 32) and 'Amr b. Bāna (see Nos. 62-3). It also dealt with the minstrels of pre-Islamic times.

Ms. — NCK. Cit., *Fih.*, 145.

- 36 *Kitāb muḥarradāt al-mughanniyin* (Book of the unique singers).

Ms. — NCK. Cit., *Fih.*, 145.

AḤMAD IBN AL-MAKKĪ (Abū Ja'far b. Yaḥyā b. Marzūq al-Makkī). d. 250/864.

He was favoured at the court of Caliph Al-Mu'taṣim (d. 227/842), and in the *Agh.* we are told that he was well informed about the songs. The book first mentioned below was actually a corrected edition of his father's book (No. 9).

- 37 *Taṣḥīḥ kitāb al-aghānī* (Corrected book of the songs).

- 38 *Kitāb muḥarrad fi'l-aghānī* (Book of the songs only).

This contained nearly three thousand songs but without historical or biographical material. It was compiled for Muḥammad b. 'Abdallāh b. Ṭāhir, a cadet of that princely Khurasānī family.

Ms. — NCK. Cit., *Agh.*, vi, 16, and xv, 63.

AL-JĀḤIẒ (Abū 'Uthmān 'Amr b. Baḥr al-Jāḥiẓ). d. 255/869.

A remarkable personality who received his surname because of his bulging eyes. His literary output was immense.

- 39 *Kitāb al-maḥāsin wa'l-ḥadād* (Book of laudable actions and the contrary).

It contains a section on the female singers (*mughanniyāt*).

Ms. CAIR., a, 1983. Print. — Text edited by G. van Vloten in *Le livre des beautés et des antithèses*, Leyden, 1898. Text also published in *Maj-*

mū'a rasā'il al-Jāhiz, Cairo, 1324/1906, pp. 291-6. Trans. — In German by O. Rescher, Stuttgart & Stamboul, 1922-26.

- 40 *Kitāb fī tabaqāt al-mughannīn* (Book of the ranks of the singers). By 'ranks' implied relative merits.
Ms. — BM., *Or.* 3138, ff. 49-51v., but this contains only the beginning. Print.—Text published in *Majmū'a rasā'il al-Jāhiz . . .*, Cairo, 1908, pp. 186-90. It is on the margin of the *Kāmil* of Al-Mubarrad, i, 120-30, Cairo, 1905.

- 41 *Risālat al-qiyān* (Treatise on the singing-girls). This was a favourite topic with authors in those days. See Nos. 4, 19, 39, 41, 75, 76.
Ms.—DĀM., 949, 14. Cit., *Irsh.*, vi, 76. Print.—Text edited by J. Finkel in *Thalātha rasā'il . . .*, Cairo, 1926, pp. 53-75.

- 42 *Kitāb al-tāj fī akhlāq al-mulūk* (Book of the crown on the habits of kings). It contains information about the boon companions and singers at court.
Ms. — CAIR., a. 3259. Print.—Text edited by Aḥmad Zakī Pāshā, Cairo, 1332/1914.

BANŪ MŪSA IBN SHĀKIR. One of these three brothers was named Muḥammad. d. 259/873.

- 43 *Al-ālat attatī tuzammir bi nafsihā* (The instrument which plays by itself). This was an automatic hydraulic organ, and the treatise may have been written by Aḥmad, the author of the *Kitāb al-ḥiyāl* (Book of mechanics). See Nos. 109-14.
Trans. — In German by E. Wiedemann in *Centenario della Nascità di Michele Amari*, Palermo, 1909, pp. 169-81. In English by Farmer in *The Organ of the ancients*, London, 1931, pp. 88-114. Incidentally, Collangettes says (*JA.*, Nov.-Dec., 1904, p. 382) that the Banū Mūsā wrote a book on music, but all that we possess is the above mentioned work.
Ms. — BEYR. (1) 223, pp. 68-86. Print. — Text edited by M. Collangettes in *Al-Mashriq*, Beyrout, 1908, pp. 444-58.

ḤUNAIN IBN ISHĀQ (Abū Zaid Ḥunain b. Ishāq al-'Abādī). d. 260/873.

- 44 *Kitāb ādab al-falāsifa* (Book of the maxims of the philosophers). It contains extracts on music from the Greek philosophers which are not to be found in extant Greek sources, although some of these may be spurious. In the '*Uyūn*, i, 201, this book is attributed to the son of Ḥunain. A work with a similar title, — *Kitāb nawādir al-falāsifa* (Book of rarities of the philosophers), is also given under the father's name in '*Uyūn*, i, 200, as well as in the *Kashf*, vi, 387. Both Al-Kindī (Nos.

45-56) and the Ikhwān al-Ṣafā' (No. 192) borrow from the same source.

Ms.—MUN., 651, 12th century. ESC., (1), 756: (2). 760, dated 1198, where the author is stated to be Muḥammad b. 'Alī b. Ibrāhīm . . . al-Anṣārī, but he is only the editor.

Trans.—In Hebrew by Al-Ḥarīzī (12th century). That text was annexed to the *Tiqqun middot hanefesh* of Ibn Gabirol (Riva di Trento, 1562). Text edited by A. Löwenthal in *Sefer musre haḥilosofim*, Frankfort, 1896. In Spanish (13th century?) in *El libro de los buenos proverbios*, ed. by H. Knust in *Mitteilungen aus dem Eskurial* (Band cxli *Der Bibliothek des literarischen in Stuttgart*, Tübingen, 1879). In German, from Hebrew, by A. Löwenthal in *Honein Ibn Ishak, Sinnsprüche der Philosophen*, Leipsic, 1921.

AL-KINDĪ (Abū Yūsuf Ya'qūb b. Ishāq al-Kindī). d. c. 260/874.

He was the oldest of the Arab philosophers: deeply immersed in the Greeks.

45 *Risālat al-kubrā fi'l-ta'līf* (Grand treatise on composition). This may be identical with No. 51 or 55.

Ms. — NCK. Cit., *Fih.*, 257. *Ta'r.*, 370. 'Uyūn, i, 210.

46 *Risāla fi'l-akhbār 'an ṣinā'at al-mūsīqī* (Treatise of information on the art of music).

Ms. — NCK. Cit., *Fih.*, 257. *Ta'r.*, 370. 'Uyūn, i, 210.

47 *Risāla fi'l-madkhal ilā ṣinā'at al-mūsīqī* (Treatise of introduction to the art of music).

Ms. — NCK. Cit., *Fih.*, 257. *Ta'r.*, 370. 'Uyūn, i, 210.

48 *Risāla fi'l-īqā'* (Treatise on rhythm).

The author's treatment on rhythm is also to be found in Nos. 50 and 53. Indeed it may be from this treatise that the passage on rhythm is quoted by Ibn Zaila (No. 210.) These passages are certainly not quoted from either Nos. 50 or 53.

Ms. — NCK. Cit., *Fih.*, 257. *Ta'r.*, 370. 'Uyūn, i, 210.

49 *Mukhtaṣar al-mūsīqī fi ta'līf al-naghm wa ṣan'at al-'ūd* (Compendium of music concerning the composition of melody and the structure of the lute).

This book was compiled for Aḥmad b. al-Mu'taṣim, the son of Caliph Al-Mu'taṣim (d. 227/842), whom Al-Kindī tutored.

Ms. — BERL., 5531, *Risāla fi'l-ḥūn*. Cit., 'Uyūn, i, 210. See Farmer, *JRAS.*, 1926, pp. 91-92.

50 *Risāla fi tartīb al-naghm al-dāllat 'alā ṭabā'i'* (Treatise on the arrangement of pleasing melody according to the sublime corporeal natures).

One of the earliest books on the *ethos* of music, which completely engrossed both the Arabs and Persians. For an account of Al-Kindī's views on the subject see Farmer on 'The Influence of music: from Arabic sources' in the *Proceedings: Royal*

Musical Association, 1926. See also his *Sa'adyah Gaon*, 1943, pp. 7-8. NOHM., i, 450-51.

Ms. Probably in BERL., 5530. Cit., *Fih.*, 257. *Ta'r.*, 370. 'Uyūn, i, 210.

- 51 *Kitāb al-a'zam fī ta'līf al-luḥūn* (Greater book on the composition of melodies).

Ms. — NCK. Cit., BM., *Or.* 2361, f. 165v.

- 52 *Risāla fī qismat al-qānūn* (Treatise on the division of the canon.) This may have been a commentary on the *Sectio canonis* of Euclid, although this book is actually included in his treatises on philosophy. Al-Kindī was certainly acquainted with the canon of Euclid.

Ms. — NCK. Cit., *Fih.*, 256. *Ta'r.*, 379, 'Uyūn, i, 210.

- 53 *Risāla fī khubr ta'līf al-alḥān* (Treatise concerning inner knowledge on the composition of melodies).

This is the earliest Arabic treatise on music which has come down to us, and it reveals how deeply the author was influenced by the Greeks. The book is not divided into chapters or sections, but it deals consecutively with intervals (*ab'ād*), genres (*ajnās*), systems (*jumū'*), modes (*luḥūn*), mutations (*intiḡālāt*), and composition (*ta'līf*). The beginning of the treatise is missing, and that probably dealt with the physical bases of sound (*saut*). This title is not cited in the *Fih.*, *Ta'r.*, or 'Uyūn, and so it may be identical with another work of his mentioned here. Ms.—BM. *Or.* 2361, ff. 165-68, dated 1073/1662, being copied from an incorrect manuscript dated 621/1224. Print.—Text edited by R. Lachmann and M. el-Hefnī in *Ja'qūb Ibn Ishāq al-Kindī: Risāla fī khubr ta'līf al-alḥān*, Leipsic, 1931. Trans. — In German by R. Lachmann and M. el-Hefnī.

- 53bis *Risāla fī ajzā' khabariya mūsīqī* (Treatise on the important divisions [in the theory] of music).

This is divided into two discourses (*maqālatān*) of four sections (*fusūl*) each. The first deals with rhythm (*iqā'*) and the second with the doctrine of the *ethos*.

Ms. — BERL., 5503. Cit., 'Uyūn, i, 210, although the title has *jabariya* instead of *khabariya*. Trans.—In English by Farmer in TGUOS., xvi, 1957. The text was edited by Farmer in his *Sa'adyah Gaon*, London, 1943, but only the section on rhythm.

- 54 *Kitāb al-mu'nis fī'l-mūsīqī* (Companion book on music).

This may be identical with the book written by Maṣṣūr b. Ṭalḥa (see No. 142). Cf. also, Farmer, *An old Moorish lute tutor*, Glasgow, 1933, p. 39.

Ms. — NCK. Cit., Ṣā'id al-Andalusī, *Ṭabaqāt al-umam*, Beyrout, 1913, p. 52.

- 55 *Risāla fī khubr sinā'at al-ta'līf* (Treatise concerning inner knowledge of the art of composition).

Ms.—NCK. Cit., *Fih.*, 257.

- 56 *Risāla fī šinā'at al-shi'r* (Treatise on the art of poetry).
As this book is included among Al-Kindī's *kutub al-mūsīqiyāt* or 'Books on music' in his bibliography, it may therefore have some bearing on music. Al-Fārābī planned to write such a book.
- IBN FIRNĀS (Abu'l-Qāsim 'Abbās ibn Firnās). d. 275/888.
See Farmer, *Hist.*, 170. Al-Maqqarī, *Mohammedan Dynasties*, i, 148, 426.
Ms. — NCK. Cit., *Fih.*, 257.
- 57 He is generally accepted as a writer on music by Kiesewetter, *Die Musik der Araber*, 1842, p. 34. and Flügel, *Hofbibliothek zu Wien*, Vienna, 1865-7. According to Al-Maqqarī, i, 148, 426, Ibn Firnās was 'the first who taught the science of music in Al-Andalus', but no book of his on the subject has been preserved. 'He invented' says the latter, 'an instrument called the *minqāla*, by means of which time was marked in music without having to recourse to notes or figures'!. Thus writes Pascual de Gayangos in his translation of Al-Maqqarī.
Ms. — NCK. Cit., Al-Maqqarī in *Mohammedan Dynasties*, London, 1840-43.
- 'ALĪ IBN YAHYĀ (Abu'l-Ḥasan 'Alī b. Yaḥyā b. Abi Maṣṣūr al-Munajjim). d. 275/888-9. See Farmer, *Hist.* 167.
- 58 *Kitāb akhbār Ishāq ibn Ibrāhīm al-Mauṣilī* (Book of stories of Ishāq . . . al-Mauṣilī).
The subject of that book is well-known in the history of the Islamic east, not merely as a court musician but as a literary man, and Caliph Al-Ma'mūn permitted him to stand at palace functions alongside savants and legists.
Ms. — NCK. Cit., *Fih.*, 143. *Waf.*, i, 507 (trans., ii, 312).
- 59 [*Maḥmū' al-aghānī 'Uraib* (Collection of the songs of 'Uraib)].
'Uraib (d. 227/841) was a famous songstress who 'surpassed all the songstresses of the Ḥijāz.' See Farmer, *Hist.*, 132.
Ms. — NCK. Cit. *Agh.*, xiii, 176.
- ABŪ HASHĪSHA (Abū Ja'far Muḥammad b. 'Alī b. Umaiya) d.c. 370/890.
He was not only a clever performer on the pandore (*tunbūr*) but a composer and *littérateur*. His compositions are mentioned by Al-Iṣfahānī (Abu'l-Faraj). He taught Jaḥẓat al-Barmakī, who was more famous.
- 60 *Kitāb al-mughannī al-majīd* (Book of the excelling singer).
Ms. — NCK. Cit., *Fih.*, 145.
- 61 *Kitāb akhbār al-tunbūriyīn* (Book of stories of the pandorists).
'AMR IBN BĀNA or BĀNATA ('Amr b. Muḥammad b. Sulaimān b. Rāshid). d. 278/891.
He was a pupil of Ishāq al-Mauṣilī and Prince Ibrāhīm b.

al-Mahdī. Being a favorite of the latter he gained entry to the court minstrelsy, but actually he was but a mediocre musician. His fame rested on the books mentioned.

Ms. — NCK. Cit., *Fih.*, 145.

- 62 *Kitāb mujarrad al-aghānī* (Book of the songs only). That meant that there were no indications of the melodic mode (*aṣḥā'*) or rhythmic mode (*iqā'*). Ibn Khallikān says that this work was 'a sufficient proof of his abilities'. On the other hand, Al-Iṣfahānī had a poor opinion of it.

Ms. — NCK., *Agh.*, xiv, 50.

- 63 *Kitāb fi'l-aghānī* (Book about the songs). Al-Iṣfahānī condemns this book because of its errors.

Ms. — NCK. Cit., *Agh.*, xiv, 50. *Fih.*, 145. *Waf.*, i, 557.

AL-ṢAMĪRĪ (Abu'l-'Anbas Muḥammad b. Ibrāhīm). d.c. 279/892. We know little about him save this mention of his book.

- 64 *Kitāb al-ṭinbaliyīn* (Book of the [Iranian] kettledrummers). The text has *ṭinbalinīb*, which may be a copyist's error.

Ms. — NCK. Cit., *Fih.*, 152.

IBN ABI'L-DUNYĀ (Abū Bakr 'Abdallāh [or 'Ubaidallāh] b. Muḥammad b. 'Ubaid b. Abi'l-Dunyā). d. 281/894.

- 64 bis *Dhamm al-malāhī* (Censure of forbidden pleasures).

It is one of the earliest protests in condemnation of musical instruments; music being linked up with all the vices.

Ms. — BERL., 5504. LĀL., 3664. Print.—Text edited by J. Robson in *Tracts on listening to music*, London, 1938. Trans.—In English by J. Robson in *op. cit.*

AL-SARAKHSĪ (Abu'l-'Abbās Aḥmad b. Muḥammad b. Marwān al-Ṭaiyib). d. 286/899. See *Hist.*, 172.

Collangettes, *JA.*, Nov.-Dec., 1904, p. 382, and his copyist Rouanet in Lavignac's *Encyclopédie de la musique*, v, 2679, both write Sarshārdhī, which must be a slip of the pen. Al-Sarakhsī was a pupil of Al-Kindī and called familiarly Tilmīdh al-Kindī. Like his master he was put to death.

- 65 *Kitāb al-madkhal ilā 'ilm al-mūsīqī* (Book of introduction to the theory of music).

Ms. — NCK. Like Al-Kindī, his books were⁹ burnt at his execution. Cit., *Fih.*, 262. *Ta'v.*, 78. *'Uyūn*, i, 215.

- 66 *Kitāb al-mūsīqī al-kabīr* (Grand book on music).

It comprised two discourses (*maqālatān*). The author of the *Fihrist* says that it was the greatest of all the books of its kind.

Ms. — NCK. Cit., *Fih.*, 262, *Ta'v.*, 78. *'Uyūn*, i, 215. *Kashf*, v, 161.

- 67 *Kitāb al-mūsīqī al-ṣaghīr* (Smaller book on music).

Ms. — NCK. Cit., *Fih.*, 262. *Ta'v.*, 78. *'Uyūn*, i, 215. *Kashf*, v, 161.

68 *Kitāb al-lahw wa'l-malāhī* (Book of diversion and musical instruments).

Among other subjects dealt with were the song (*ghinā'*) and the others subjects dealt with were the song (*ghinā'*) and the others (*mughannīyūn*).

Ms. — NCK. Cit., *Fih.*, 262. *Ta'r.*, 78. 'Uyūn, i, 215.

69. *Kitāb al-qiyān* (Book of the singing-girls).

A favourite topic with writers at this period.

Ms. — NCK. Cit., 'Uyūn, i, 215.

AL-SARAKHSĪ (Abu'l-Faraj Aḥmad b. al-Ṭaiyib al-Sarakhsī). 3rd/9th century. He appears—from his names—to be distinct from the preceding author, although apparently contemporary.

70 *Kitāb al-dalāla 'alā asrār al-ghinā'* (Book of guidance in the secrets of singing). See Al-Tanūkhī, *Nishwār al-muḥāḍara*, 61.

Ms. — NCK. Cit., GAL., 1937, i, 404. *Fih.*, 149.

BADHL. Mid-3rd/9th century.

A celebrated songstress praised by Ishāq al-Mauṣilī. She boasted of a repertory of 30,000 songs. Abū Hashīsha says that her book, written for 'Alī b. Hishām, contained 12,000 items. It brought her 10,000 pieces of silver.

71 *Kitāb al-aghānī* (Book of songs).

Ms. — NCK., *Agh.*, vii, 31-38. xv, 144-7. xvi, 136. *Nihāyat al-arab*, v, 85.

DANĀNĪR AL-BARMAKĪYA. Mid-3rd/9th century.

She was a pupil of Ishāq al-Mauṣilī and had sung before Hārūn al-Rashīd. (d. 193/809).

72 *Kitāb mujarrad fi'l-aghānī* (Book of the songs only).

Ms. — NCK. Cit., *Agh.*, xvi, 136-9. *Nihāyat al-arab*, v, 90.

JIRĀB AL-DAULA (Abu'l-'Abbās Aḥmad b. Muḥammad . . . al-Sajzī). 3rd/9th century.

He was a clever court pandorist, but better known as an author, notably for a collection of 'rare and laughable stories' contained in the following.

73 *Kitāb tarwīḥ al-arwāḥ wa miṣtāḥ al-surūr wa'l-afraḥ* (Alleviation of the spirits and the key to joy and gladness). It possibly included some musical jests.

Ms. — NCK. Cit., *Fih.*, 135.

ABŪ AIYŪB AL-MADĪNĪ (Abū Aiyūb Sulaimān b. Aiyūb b. Muḥammad al-Madīnī). 3rd/9th century.

Hist., 171.

According to the *Fihrist* he was 'one of the ingeniously learned, acquainted with music (*ghinā'*), and with the stories of the singers'.

74 *Kitāb al-naghm wa'l-īqā'* (Book of melody and rhythm).

Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 220.

- 75 *Kitāb qiyān al-Ḥijāz* (Book of the singing-girls of the Ḥijāz). The author belonged to Medina, and all his books dealt with the music and musicians of the Ḥijāz.
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 250.
- 76 *Kitāb qiyān Makkī* (Book of the Meccan singing-girls).
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, 250.
- 77 *Kitāb ṭabaqāt al-mughannīn* (Book of the ranks of the singers). As elsewhere (see No. 40), the term 'ranks', obviously meant 'according to artistic merit'.
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 250.
- 78 *Kitāb akhbār 'Azzat al-Mailā* (Book of stories of 'Azzat al-Mailā).
See No. 22.
This great songstress flourished in Medina at the close of the 1st/7th century. See *Hist.*, 54.
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 250.
- 79 *Kitāb Ibn Misjah* (Book of Ibn Misjah).
See *Hist.*, 77-78. *Hist. Facts*, 236-39. *EI.*, Suppl. 94. Ibn Misjah was one of the first to codify Arabian music. He died c. 97/715. (See No. 23).
Ms. — NCK. Cit., *Fih.*, 148.
- 80 *Kitāb akhbār Ḥunain al-Ḥirī* (Book of stories of Ḥunain al-Ḥirī). d.c. 100/718.
The text has *al-Ḥirī*. Ishāq al-Mausīlī had written his biography. See No. 24. See *Hist.*, 55-56. *Hist. Facts*, 51-52.
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 250.
- 81 *Kitāb akhbār Ibn 'A'isha* (Book of stories of Ibn 'A'isha). See No. 28 by Ishāq al-Mausīlī.
Ms. — NCK. Cit., *Fih.*, 148. *Irsh.*, iv, 250.
- 82 *Kitāb Ibn Suraij* (Book of Ibn Suraij).
See No. 26. He was one of the first to adopt the Iranian lute ('ūd fārisī).
Ms. — NCK. Cit., *Fih.*, 148.
- 83 *Kitāb al-Gharīḍ* (Book of Al-Gharīḍ).
See No. 27.
Ms. — NCK. Cit., *Fih.*, 148.
- ASLAM IBN 'ABD AL-'AZĪZ. 3rd/9th century.
- 84 *Kitāb fī aghānī Ziryāb* (Book of the songs of Ziryāb). The author was assisted in this work by Ḥamdūna the daughter of Ziryāb. See No. 33.
Ms. — NCK. Cit., Ibn Ḥazm, *Tauk al-ḥamāma*, 108.
- FĪTHĀGHŪRAS or BŪTHĀGHŪRAS (Pythagoras). Translated 3rd/9th century.
- 85 [*Ta'rif fī'l-mūsīqī* (Book about music)].
There is no mention of this book in extant Greek literature,

nor do we know the precise title—if any—in Arabic books, except that it was 'an excellent book about music'. Pythagoras is venerated in Arabic as the 'Father of music'.

Ms. — NCK. Cit., *Ṭab.*, 22. *Taʿr.*, 259. 'Uyūn, i, 37.

AFLĀṬŪN (Plato). Translated 3rd/9th century.

86 *Kitāb Ṭimāʾūs* (Book of Timaeus).

This work contains some interesting passages on music (35-6, 47, 67). It was translated into Arabic by Yūḥannā b. al-Biṭriq (d.c. 200/815), and again by Ḥunain b. Ishāq (d.c. 260/873). According to the *Taʿr.*, Plato wrote on music in his youth, a statement which does not find a place in extant Greek literature.

Ms. — NCK. Cit., *Fih.*, 246. *Taʿr.*, 18. 'Uyūn, i, 53.

ARISṬŪṬĀLĪS or ARISṬĀṬĀLĪS (Aristotle). Translated 3rd/9th century.

87 *Kitāb al-naḥs* (Book of the soul).

De anima greatly influenced Arabic theorists of music, because in Book 2 (419b-421a) was a valuable section on the theory of sound. It was translated—by Yūḥannā b. al-Biṭriq (d.c. 200/815)—into Syriac. A second translation into Syriac was done by Ḥunain b. Ishāq (260/873), and from Syriac into Arabic by his son Ishāq b. Ḥunain (d.c. 298/910). See *Hist.*, 126.

Ms. ESC. (2), 649. Cit., *Fih.*, 251. *Taʿr.*, 41, *Kashf*, v, 164. Text not published. Trans.—In Hebrew from Arabic by Sarahya b. Isaac in 683/1284, which is still in manuscript in Turin, No. 157.

88 *Kitāb al-masāʾil* (Book of problems).

This was the famous *Problemata*, possibly a pseudograph, the 19th book of which deals with music.

Ms. — NCK. Cit., *Taʿr.*, 41, 44, 46.

89 *Kitāb quwwal al-ḥukamāʾ fiʾl-mūsīqī* (Book of the sayings of the philosophers on music).

It was one of the many Aristotelian pseudographs, which may be identical with or was the source of part of No. 44. A portion of it exists in a Hebrew translation from the Arabic by Moses b. Tibbon about 663/1264.

Ms. — NCK., but cf. the manuscript in Hebrew script in MUN., 275. Cit., *Taʿr.*, 42.

90 *Kitāb al-hurūf* called *Al-ilāhīyāt* (Theology).

This is the *Metaphysica*. It was known in Arabic in thirteen books, the various parts being translated by Al-Kindī (d.c. 260/874), Ishāq b. Ḥunain (d.c. 298/910), Abū Bishr Mattā (d.c. 329/940), and Yaḥyā b. ʿAdī (d.c. 365/975). References to music are to be found in Books iv, ix, and xiii.

Ms. — NCK. Cit., *Fih.*, 251. *Kashf*, v, 144.

- 91 *Kitāb fī tanāsul al-ḥayawān* (Book of the generation of animals). Two of the five books of *De generatione animalium* were known in Arabic, but which of these we do not know. The 5th book (781a, et seq.) contains a lengthy passage on the physiological aspect of sound.
Ms. — NCK. Cit., *Taʿr.*, 42.
- 92 *Kitāb al-ḥayawān* (Book of animals). The *Historia animalium* contains a useful passage on the physiology of sound in Book iv (535a). This was also translated by Yūḥannā b. al-Biṭriq (d.c. 200/815).
Ms. — LEYD., 1276, but it does not contain Book iv.
- 93 *Kitāb al-jadal* (Book of polemics). The *Topica* was translated into Arabic by Saʿīd b. Yaʿqūb al-Dimashqī (d. 302/914) and Ibrāhīm b. ʿAbdallāh, as well as by Yaḥyā b. ʿAdī (d. 366/975). It contains three short passages on music.
Ms. — PAR., 2346, dated 418/1027. Cit., *Fih.*, 249.
- 94 *Kitāb al-ḥass waʾl-maḥsūs* (Book of perception and what is perceived). It contains three important passages on sound (*ṣaut*), 446a, and on intervals (*abʿād*) 439b, 447a, and 448a). We do not know the translator of *De sensu et sensili*, unless it was Abū Bishr Mattā (d. 329/941).
Ms. — NCK. Cit., *Fih.*, 251. *Kashf*, v, 75.
- 95 [. . . (De audibilibus)]. This pseudo-Aristotelian work, sometimes ascribed to Strabo, was evidently known in Arabic, although we do not know its Arabic title. The Arabian music theorists, notably the Ikhwān al-Ṣafāʾ (late 4th/10th century) used it, or else both the latter and the author of *De audibilibus* borrowed from a common source.
Ms. — NCK. Cit. — See above.
- 96 *Mawḍūʿāt ṭabīʿiyya wa yusummā tāsīs mūsīqī* (Physical objects called θέσεις μουσικαί). This is the title of a book by Aristotle as given by J. G. Wenrich (*De auctorum graecorum*, p. 152), but the two last words may be a copyist's error for *thāsīs fūsīqā* (physica), as in the *Taʿr.* (p. 46). See my article in *Isis*, xiii, 1930, p. 326.
- ARISTUKĀ[NU]S (Aristoxenus). Translated 3rd/9th century.
- 97 *Kitāb al-ruʿūs* (Book of [musical] principles). This is the *Harmonica* (see Introduction). Translator unknown. The text has *rīmūs*, which is a copyist's slip for *ruʿūs*. See the present Introduction, p. vi and *Isis*, xiii, 1930, p. 32.
Ms. — NCK. Cit., *Fih.*, 270.
- 98 *Kitāb al-īqāʿ* (Book of rhythm).

We only possess fragments of the Greek original.

Ms. — NCK. Cit., *Fih.*, 270.

NĪQŪMĀKHUS AL-JAHARĀSĪNĪ (Nicomachus of Gerasa).
Translated 3rd/9th century.

99 *Kitāb al-mūsīqī al-kabīr* (Grand book on music). Translator unknown. See Introduction, p. 7.

Ms. — NCK. Cit., *Fih.*, 269. *Taʿr.*, 337, where it is called the *Kitāb al-naghm* (Book of melody).

100 *Mukhtaṣar al-mūsīqī* (Compendium of music).

Translator unknown. See Introduction.

Ms. — NCK. Cit., *Fih.*, 269.

101 *Kitāb al-arithmatīqī* (Book of arithmetic).

It contains a section on the harmonical proportion, which is quoted by subsequent writers. Among the latter is the author of the *Kitāb li Muḥammad ibn Murād fi'l-mūsīqī* treatise. See No. 317. It was translated into Arabic by Thābit ibn Qurra (d. 288/901). See English translation by L. C. Karpinski, *The Arithmetic of Nicomachus*, New York, 1926.

UQLĀĪDIS (Euclid). Translated 3rd/9th century.

102 *Kitāb al-qānūn* (Book of the canon [of music])

This dealt with the division of the monochord, and all the Arabic music theorists of early days borrowed from its pages. There were at least two Arabic commentaries written on the *Sectio canonicis*. See No. 207 bis.

Ms. — NCK., but some of it may be found in a Hebrew translation — doubtless from the Arabic — entitled '*Al-haqānūn* (Concerning the Canon) by Rabbi Isaiah b. Isaac, printed in Eisig Gracber's periodical *Beth ozar hasiph'ruth*, Przemsyl, 1887, p. xxxi. Cf. Werner and Sonne in the *Hebrew Union College Annual*, 1941, p. 294; 1943, p. 555.

103 *Kitāb al-naghm* called *Al-mūsīqī* (Book of melody called *Music*). Although the *Introductio harmonica* — which appears to be the above work — is attributed to a certain Cleonides, there is no reference to him in the above mentioned Arabic translation. A commentary was written on it: see No. 208.

Ms. — NCK. Cit., *Fih.*, 266. *Ṭab.*, 28, where it is called *Ta'liḥ al-luḥūn* (Composition of melodies). *Taʿr.*, 65.

BATŪLĪMAYŪS or BATĻĪMŪS (Ptolemy). Translated 3rd/9th century.

104 *Kitāb al-mūsīqī* (Book of music).

The translator of the *Harmonics* is unknown. See Introduction. It was clearly used by both Al-Kindī (d.c. 260/874) and Al-Fārābī (d.c. 339/950)

Ms. — NCK. Cit., *Iqd.*, iii, 186. *BGA.*, viii, 129. *Ras.*, i, 102. *Ṭab.*, 29. *Anal.*, ii, 87.

JĀLĪNŪS (Galen). Translated 3rd/9th century.

105 *Kitāb al-ṣawt* (Book on sound).

This work, *De voce*, was translated into Arabic by Ḥunain b. Ishāq (d. 260/873) for Muḥammad b. ‘Abd al-Malik al-Zaiyāt the vizier (d. 233/847). It gave Arabian music theorists their first acquaintance with the physical and physiological bases of sound. It comprised four discourses (*maqālāt*). It was probably used by Al-Kindī (d.c. 260/874).

Ms. — NCK. Cit., *Fih.*, 290. *Taʿr.*, 130. ‘*Uyūn*, i, 95, where it is called the *Kitāb fi’l-ṣawt*. Trans. — In Latin, from the Arabic, as *De voce et anhelitu* (7th/13th century). Printed in Galen’s works, Venice, 1541-45, vol. x. Greek original lost.

106 *Kitāb fī tashrīḥ ālāt al-ṣawt* (Book concerning the anatomy of the vocal organs).

Translated by Ḥunain b. Ishāq (d.c. 260/873) most likely from the Syriac version.

Ms. — NCK. Cit., ‘*Uyūn*, 195. Trans. — In Latin from Arabic, but only a fragment survives. Greek original lost.

THĀMISTĪYŪS (Themistius). Translated 3rd/9th century.

107 *Sharḥ kitāb al-naḥs* (Commentary on the Book of the soul).

This commentary on Aristotle’s *De anima* was translated into Arabic by Ishāq b. Ḥunain (d.c. 298/910). It contains a section on the bases of sound (*ṣawt*), although this author was criticised by Al-Fārābī in his *Kitāb al-mūsīqī al-kabīr*. See No. 159. Ms. — NCK. Cit., *Fih.*, 251, 253.

ALISKANDAR AL-AFRŪDĪSĪ (Alexander of Aphrodisias). Translated 3rd/9th century.

108 *Talkhīṣ kitāb al-naḥs* (Explanation of the Book of the soul).

Another *résumé* and explanation of Aristotle’s *De anima*. One Arabic version consisted of one hundred leaves. Translator unknown.

Ms. — NCK. Cit., *Fih.*, 251, 253. *Taʿr.*, 54.

ARSHIMĪDIS (Archimedes). Translated 3rd/9th century.

109 *Kitāb sā‘āt ālāt al-mā’* [sic!] (Book of the clepsydras).

In the *Fihrist* (4th/10th century), 266, it is called the *Kitāb āla sā‘āt al-mā’*. Among other devices, one instrument sounded the hours by means of a flue-pipe which was winded by hydraulic pressure. Translator unknown.

Ms. — BM., *Add.* 23391, ff. 1-20, and called *Kitāb fī ‘amal al-bankāmāt* (text wrongly has *sakāmāt*). PAR., 2468, ff. 29v. *et seq.*, dated 906/1500. Print. — Text not printed. Trans. — *Résumé* in French by Carra de Vaux in *JA.*, 1891, pp. 295-307. *Résumé* in German by E. Wiedemann in *Archiv für die Gesch. der Naturwissenschaften und der Technik*, viii, Leipzig, 1918, p. 145. See also Farmer, *The Organ of the Ancients*, London, 1931, pp. 80-81.

AʿYRŪN (Hero). Translated 3rd/9th century.

- 110 *Kitāb al-ḥiyal al-rūḥāniya* (Book of pneumatic machines). This was the *Pneumatica* which contained the well-known description of an hydraulis, as well as several other apparatuses of the hydraulic flue-pipe type. Translator unknown. In the Bodleian manuscript Hero is said to have been dependent on Philon and Archimides.
Ms. — NCK., but cf. the opening passage in FĪLŪN in BODL., *Marsh*, 669. A^yrun's *Mechanica* has survived in Arabic in the translation of Qusṭā b. Lūqa (d.c. 300/912), which was translated into French by Carra de Vaux in *JA.*, 1894, and into German by L. Nix in Teubner's *Heronis Alexandrini opera quae supersunt omnia*, ii, Leipzig, 1900.
- FĪLŪN (Philo of Byzantium). Translated 3rd/9th century.
- 111 *Kitāb fi'l-ḥiyal al-rūḥāniya wa mikhāniqā al-mā'* (Book concerning pneumatic apparatuses and water machines). A very complete treatise dealing — among other things — with apparatuses showing figures or statues of men and birds which whistled or sounded pipes by means of hydraulic pressure. Translator unknown.
Ms. — BODL., *Marsh*, 669. Print. — Text edited by Carra de Vaux in *Le Livre des appareils pneumatiques et des machines hydrauliques . . .* Paris, 1902. Trans. — In French by Carra de Vaux in *op. cit.*
- ABULLŪNĪYŪS or ABULLĪNĪYŪS (Apollonius of Perga) Translated 3rd/9th century.
- 112 *Ṣan'at al-zāmīr* (Construction of the automatic oboist). This is the title of the BM. manuscript. BEYR. (1) has *zamr* (oboe) instead of *zāmīr* (oboist). Its winding was brought about by hydraulic pressure. Translator unknown.
Ms. — BM., *Add.* 23391, ff. 21-25. PAR., 2468. BEYR. (1), 223, ff. 125-29, entitled *Amal alat al-zamr*. Print. — Text not published. Trans. — *Résumé* in French by Carra de Vaux in *JA.*, Paris, 1891, pp. 307-11. *Résumé* in German by E. Wiedemann in *Archiv für die Gesch. der Naturwissenschaften und der Technik*, viii, Leipzig, 1918, pp. 149-50. *Résumé* in English by H. G. Farmer in *The Organ of the ancients*, London, 1931, pp. 80-85. See also *Annales inter. d'histoire. Congrès de Paris*, 1900, cinquième sect., pp. 112-120.
- MŪRISṬUS, MŪRISIṬUS, or MŪRTUS (Morisitōs or Myrtos). Translated 3rd/9th century.
- 113 *Risāla ṣan'at al-urghīn* [?urghanun] *al-zamrī* (Treatise on the construction of the reed-pipe organ). Translator unknown. The above is the title of the BM. and SS. manuscripts. In the *Fihrist* (4th/10th century) three different kinds of organs are mentioned. Two are described in a work entitled the *Kitāb fi'l-ālāt al-muṣawwitat al-musammā bi'l-urghanun al-būqī wa'l-urghanun al-zamrī* (Book about the resounding instruments called the flue-pipe organ and the reed-pipe organ), whilst the third instrument is described as the *Kitāb āla*

muṣawwita tusma'ū 'alā sittīn mīl (Book of the resounding instrument which may be heard sixty miles). In the *Ta'r.*, we read of both flue-pipes and reed-pipes in the one instrument, in a book entitled the *Kitāb fi'l-ālat al-muṣawwitat al-musammā bi'l-urghanun al-būqī wa'l-urghanun al-zamrī yusma'ū 'alā sittīn mīl* (Book about the resounding instrument called the flue-pipe organ and the reed-pipe organ which may be heard sixty miles). The manuscripts which have come down to us only deal with two instruments, — (1) a reed-pipe organ, and (2) a flue-pipe organ, the latter being an hydraulis which could be heard for sixty miles, and was used for scaring an enemy. Ms. — BM., Or. 9649, ff. 6v-11. SS., 2407, and 2755. BEYR. (1), 224 (14th/20th century). BEYR. (2), 364, (9th/15th century), *Ṣan'at al-urghan al-jāmi' li jamī' al-aṣwāt*. Print. — Text edited by Cheikho in *Al-Mashriq*, Beyrout, 1906, pp. 31-33. Trans. — In German by E. Wiedemann in *Archiv für die Gesch. der Naturwissenschaften und der Technik*, Leipzig, 1918, viii, pp. 161-63. In English by H. G. Farmer in *The Organ of the ancients*, London, 1931, pp. 63-71.

ANONYMOUS. Translated 3rd/9th century.

- 114 *Risāla ṣan'at al-urghīn* [?urghanun] *al-būqī* (Treatise on the construction of the flue-pipe organ). Translator unknown.

It is cited in the *Fihrist* (4th/10th century), p. 270. *Ta'r.*, 322, and *Mukh.*, 156, but cf. titles. This instrument was an hydraulis of the type used in war to frighten the enemy. This warlike instrument is mentioned in the *Kitāb al-siyāsa* (c. 184/800): see No. 7, and in the *Rasā'il* of the Ikhwān al-Ṣafā' (late 4th/10th century): see No. 192. That this is one of the lost books of Ctesibius is not unlikely. See *Grove's Dictionary of Music*, London, 1954, ii, 556, and Farmer, *The Organ of the ancients*, London, 1931, pp. 19-20.

Ms. — BM., Or. 9649, ff. lv.-5. SS., 2407, 2655. BEYR. (1), 224, *Risāla fi'l-urghanun*. BEYR. (2), 364, pp. 108-11, 'Amal al-ālat allatī . . . yadhhabu ṣautuhā sittīn mīl (The making of the instrument . . . the sound of which travels sixty miles). Print. — Text edited by Cheikho in *Al-Mashriq*, Beyrout, 1906, pp. 31-33. Trans. — In French by Carra de Vaux in *Revue des Études Grecques*, Paris, 1908, xxi, pp. 333-37. In German by E. Wiedemann in *Archiv für die Gest. der Naturwissenschaften und der Technik*, Leipzig, 1918, viii, pp. 164-66.

ANONYMOUS. Translated 3rd/9th century.

- 115 *Risāla ṣan'at al-juljul* (Treatise on the construction of the chime). Translator unknown. It is probably identical with No. 116.

Ms. — BM., Or. 9649, ff. 11v-13. SS., 2407, 2755. BEYR. (2), 364, pp. 120-22 (9th/15th century). Print. — Text edited by Cheikho in *Al-Mashriq*, Beyrout, 1906, ix, pp. 26-28. Trans. — In German by E. Wiedemann in *Archiv für die Gesch. der Naturwissenschaften und der Technik*, Leipzig, 1918, viii, pp. 164 et seq.

SĀ'ĀṬUS, SĀṬUS, or SĀ'MĀṬUS AL-QADĪM. Translated 3rd/9th century.

- 116 *Kitāb al-fuljul al-ṣīyāḥ* (Book of the octave chime). The last word of the title may read *al-ṣaiyāḥ* ('the clamorous') as its structure in design amply demonstrates. Translator unknown. Instruments of clamour were used in warfare to spread fear in the enemy, and they were still being used in European Renaissance armies.

Ms. — NCK., but cf. No. 115. Cit. *Fih.*, 270.

QANṬWĀN AL-BABLĪ (Philemon of Babylon?). Translated 3rd/9th century.

- 117 *Kitāb al-īqā'* (Book of rhythm).

The identity of this author is uncertain. In some manuscripts the name is written Qīṭwān and Qīṭwār. It is not unlikely that the name is a scribal error for Fīlimān, *i.e.* Philemon: an author mentioned in Greek literature as being skilled in music. He belonged either to Bābil, as the Arabs called the Mediaeval Babylon in Mesopotamia, or to Bābalyūn, which was nigh unto old Cairo.

Ms. — NCK. Cit., *Fih.*, 270. *Tār.*, 264.

FINDARŪS AL-RŪMĪ (Pindar the Byzantine). Translated 3rd/9th century.

- 118 This author's name is written variously by the Arabic scribes as F-nd-rūs, Q-nd-rūs, and Q-ndh-rūs in the *Murūj al-dhabab*, viii, 91, of Al-Mas'ūdī (d. 345/956). See No. 170. In the *Kitāb ādāb al-falāsifa* of Ḥunain b. Ishāq (No. 44) the name is written P-r-nūs: Cf. ZDMG., xxx, 149. The name may be a copyist's slip for the Greek Theodoros. On the other hand we find a Pindar mentioned as a musician in *The Chronography of Gregory Abu'l-Faraj*, Oxford, 1932, p. 34. There is no trace of the passage on Pindar in Al-Mas'ūdī's *Murūj al-dhabab*, but see F. St. J. Thackeray's *Anthologia Graeca*, 1874, p. 144, where Pythagoras is quoted. There is a Bundār or Pindār of Rayy quoted by E. G. Browne in his *Literary History of Persia*, ii, 158. See Merkle, *Die Sittensprüche der Philosophen*, 1921, p. 55, for Olympiodorus.

Ms. — NCK. Cit., *Mur.*, viii, 91.

HIRMIS (Hermes). Translated 3rd/9th century?

- 119 We do not know the title of this book on music attributed to the elusive Hermes.

Ms. — NCK. See the manuscript entitled *Ms. Bahjat al-rūḥ*. BODL., *Ouseley*, 117, f. 55.

ANONYMOUS. Translated? 3rd/9th century.

- 120 *Kitāb al-urghanun* (Book of the organ).

It may be identical with one of the Mūriṣṭus treatises. Cf. the title of No. 114. as given in *Mukh.*, p. 56.
Ms. — NCK. Cit., *Fih.*, 285.

ANONYMOUS. Translated 3rd/9th century.

- 121 *Kitāb ālat al-zamr al-būqī* (Book of the horn-toned reed-pipe).
Translator unknown.
Ms. — NCK. Cit., *Fih.*, 285.

ARISTAIDIS (Aristides Quintilianus). Translated 3rd/9th century.

- 122 [*Fi'l-mūsīqī* (De musica)]
Although not mentioned in Arabic literature, this work was evidently known in Arabic. C. E. Ruelle points out that Al-Fārābī (d.c. 339/950) borrowed from Aristides, but does not mention him. Bryennius does likewise. (See *Harmonics*, i, 381, 389, 502-3). See *SIMJ*, xi, 319.
Ms. — NCK.

ANONYMOUS. Translated 3rd/9th century.

- 123 *Kitāb ālat al-zamr al-rīhī* (Book of the [mechanically] winded reed-pipe instrument).
Translator unknown.
Ms. — NCK. Cit., *Fih.*, 285.

ANONYMOUS. Translated? 3rd/9th century.

- 124 [*Kitāb*] *Biyāfar* (The fruits of knowledge?). This is the title of a Sanscrit treatise on music mentioned by Sā'id al-Andalusī (d. 463/1070), and from what the writer says it would appear that it was known in Arabic.
Ms. — NCK. Cit., *Ṭab.*, 14, where it is entitled *Nafīr*. In the *Taʿr.*, 266, it is named the *Yāfir*. G. Ferrand, in the *Bulletin of the School of Oriental Studies*, vi, pt. 2, 1931, p. 337, says the title is *Biyāfir.*

FOURTH/TENTH CENTURY

HAMMĀD IBN ISHĀQ (Ḥammād b. Ishāq b. Ibrāhīm al-Mauṣilī) d.c. 287/900.

As his name reveals he was a grandson of the famous Ibrāhīm al-Mauṣilī, whose popularity — even apart from the stories of Al-Ghuzūlī (d. 818/1412) — is assured through the pages of the *Alf laila wa laila* (The Thousand and one nights). See Farmer, *The Minstrelsy of the Arabian Nights*, Bearsden, Scotland, 1945, and *JRAS.*, 1944-45.

- 125 *Kitāb mukhtār ghinā' Ibrāhīm* (Book of the chosen songs of Ibrāhīm). [al-Mauṣilī] (d. 188/804).
Ms. — NCK. Cit., *Fih.*, 143.

- 126 *Kitāb akhbār al-mudamā'* (Book of the stories of the boon companions).
His father wrote a similar work. See No. 30.
- THĀBIT IBN QURRA (Abu'l-Ḥasan Thābit b. Qurra b. Marwān [or Ḥārūn or Zahrūn] b. Thābit b. Karāyā b. Mārinūs b. Mālāghriyūs (d. 288/900), the last name revealing much of the fount of his learning. Indeed his *nasīb* or genealogy and place of birth — Harrān — is eloquent of Greek influence.
Ms. — NCK. Cit., *EŠC.*, i, 390.
- 127 *Kitāb fī 'ilm al-mūsīqī* (Book on the theory of music). He was the first — after Al-Kindī & Al-Sarakhsi — to continue Greek music theory, as distinct from the purely Arabian theory and practice.
Ms. — NCK. Cit., *Fih.*, 143.
- 128 *Kitāb fī'l-mūsīqī* (Book about music).
According to the *Kashf*, it contained fifteen sections (*fuṣūl*), and on the authority of the *Ta'r.*, it comprised nearly five hundred pages. It has not survived, and all that we know of it is that the opening words — not unusual — were, — '*Al-ḥamdu lillāhi rabbi'l-'alamīna*'.
Ms. — NCK. Cit., *Ta'r.*, 120. *Kashf*, v, 161. In *Verz.*, 5536/3 it is called *Kitāb al-mūsīqī*.
- 129 *Maqāla fī'l-mūsīqī* (Discourse about music).
Ms. — NCK. Cit., *Ta'r.*, 118.
- 130 *Risāla min umūr al-mūsīqī* (Treatise on the affairs of music).
It contained answers to questions which had been put to the author concerning the theory of music.
Ms. — NCK. Cit., '*Uyūn*, i, 219.
- 131 *Kitāb min abwāb 'ilm al-mūsīqī* (Book on the sub-divisions of the theory of music).
This book was the result of correspondence with another theorist of music named 'Alī b. Yaḥyā b. Abi Manṣūr. See Nos. 58-59.
Ms. — NCK. Cit., *Ta'r.*, 117. '*Uyūn*, i, 219.
- 132 *Mukhtaṣar fī fann al-naghma* [sic] (Compendium on the science of notes), *i.e.* one imagines that the copyist meant the plural *naghāmāt*.
Ms. — NCK. Cit., *Bibl. Ind.* Calcutta, 1849, p. 93.
- 133 *Maqāla fī'l-anḡhām* (Discourse on the notes [or melodies]).
It dealt with the theory of music according to the Greeks of old.
Ms. — NCK. Cit., *Al-durr al-naẓīm*, f. 43v. See No. 275.
- 134 *Kitāb fī ālat al-zanr* (Book on the wind instrument). It may have dealt with an automatic & hydraulic wind instrument, such as has been described in the Mūristūs treatises. See No. 121.
Ms. — NCK. Cit., *Ta'r.*, 119. '*Uyūn*, i, 220.

- 135 *Kitāb fī ālāt al-sā'āt allatī tusammā rukhāmāt* (Book on the instruments of hours which are called *Rukhāmāt*). These were probably clepsydras which sounded flue-pipes (*ṣaffārāt*). See Nos. 109-112.

ANONYMOUS. 4th/10th century.

- 136 (De ortu scientiarum). No Arabic original of this compendium has been preserved. All that we possess is a Latin translation. The work has been variously assigned to Aristotle, Al-Fārābī, Thābit ibn Qurra, Ibn Sīnā and Gundissalinus, the last mentioned being a translator and adapter of Arabic works. With the exception of Thābit ibn Qurra, not one of these names can be posited as the author, as has been shown elsewhere. See below. The section devoted to music in this work is of little importance.

Ms. — NCK. Trans. — In Latin by John of Seville (Joannes Hispalensis) in the 6th/12th century, although Domingo Gundisalvo (Gundissalinus) may have helped in the work. The Latin text was edited by Clemens Baur in *Beit. z. Gesch. d. Phil. des M.,-A.s.*, xix, and also (section on music only) by H. G. Farmer in *Al-Fārābī's Arabic-Latin writings on music*, Glasgow, 1931, pp. 44-48. Trans. — In English by Farmer, *op. cit.*, pp. 48-49.

AL-MUFADDAL IBN SALAMA (Abu Ṭālib al-Mufaḍḍal b. Salama b. 'Aṣim al-Ḍabbī). d. *post* 291/904.

- 137 *Kitāb al-'ūd wa'l-malāhī* (Book of the lute and [other] musical instruments).

The earliest work of its kind that has come down to us. It gives quotations — chiefly in commendation — from authors about music and its instruments, even from pre-Islamic days. Ms. — CAIR., *f.j.*, 533 (photo), in the handwriting of the highly merited calligraphist Yāqūt al-Musta'ṣimī (d. 698/1298). Print. — Text edited by James Robson in *JRAS.*, 1938. Reprinted in Farmer's *Collection of Oriental writers on music*, iv, Glasgow, 1938. Trans. — In English by James Robson in *op. cit.* Robson's text was copied by 'Abbās al-Azzāwī in his *Al-mūsīqī al-'irāqīya fī 'ahd al-mughūl wa'l-turkumān*, Baghdād, 1951.

IBN AL-MU'TAZZ (Abu'l-'Abbās 'Abdallāh b. al-Mu'tazz). d. 296/908.

He was the brilliant son of the Caliph Al-Mu'tazz and devoted almost his whole life to literary and artistic pursuits, although at the death of Caliph Al-Mu'taḍid he was pressed to take the throne and was murdered by his political opponents. His only book of musical interest is the following.

- 138 *Kitāb al-jāmi' fī'l-ghinā'* (The comprehensive book on singing). In the Sāsī edition of the *Kitāb al-aghānī al-kabīr* of Al-Iṣfahānī, this book is called the *Kitāb al-ḥukm fī'l-ghinā'* (Book of wise opinion on singing).

Ms. — NCK. Cit., *Fih.*, 116. *Agh.* (Sāsi), xiii, 12.

- 139 *Kitāb al-Shārīya*. (Book on Shārīya [the songstress])

Ms. — NCK. Cit., *Agh.*, xiv, 105.

- 140 *Kitāb al-badī'* (Book of poetics).

Probably a unique work of its kind. See Otto Loth, *Über Leben und Werke des 'Abdallāh ibn al-Mu'tazz*, Leipzig, 1882.

Ms. — NCK. Cit., *Fih.*, 116.

- 141 [*Kitāb akhbār 'Uraib* (Book of stories of 'Uraib)].

'Uraib (d. 199/814) was a songstress who surpassed all others.

See No. 59.

Ms. — NCK. Cit., *Agh.*, xiii, 176.

MANŞŪR IBN ṬALHA (Manşūr b. Ṭalḥa b. Ṭāhir b. al-Ḥusain). d.c. 298/910. He was a theoretical writer on music and a disciple of Al-Kindī. See Nos. 45-56.

- 142 *Kitāb mu'nīs fi'l-mūsīqī* (Companion book on music).

The very title of this book — in the word *mu'nīs* — tells us of its popular nature.

Ms. — NCK. Cit., *Fih.*, 117.

IBN AL-MUNAJJIM (Abu Aḥmad Yaḥyā b. 'Alī b. Yaḥyā b. Abi Manşūr al-Munajjim al-Nadīm). d. 300/912.

- 143 *Risāla fi'l-mūsīqī* (Treatise on music).

This is the only complete textbook on the theory and practice of music in the Old Arabian School. In it the author states that what he has written was based on the teaching of Ishāq al-Mausili (d. 235/850), as laid down in Nos. 13 & 17. The writer deals specially with the differences between the theories in the Old Arabian School and those of the Greek scholiasts, or — in his own words — between 'the masters of Arabian music (*aṣḥāb al-ghinā' al-'arabī*) and the masters of [Greek] music (*aṣḥāb al-mūsīqī*). He demonstrates the precise position of every note of the Arabian system by reference to the finger-board of the lute (*al-'ūd*), and uses an alphabetic notation or tablature (*ḥurūf al-jumal*) for that purpose. He then explains that the Old Arabian System was based on what was termed 'courses' (*majāri*), there being two of these — the course of the third finger (*majrā al-binsir*) and the course of the second finger (*majrā al-wustā*). In each of these courses there were four finger scales or modes (*aṣābi'*) which the author describes. Modulation (*intiḳāl*) is also briefly detailed.

Ms. — BM., *Or.* 2361, ff. 236v. — 238v. Edited text with an English translation being prepared by H. G. Farmer.

- 144 *Kitāb al-naghm* (Book of melody).

This book cannot be identical with No. 143, since the author is so frequently quoted in the *Kitāb al-aghānī al-kabīr* (Major book of songs) by Al-Iṣfahānī (No. 175) from some other work

than the latter. Indeed, in the preceding book (No. 143) Ibn al-Munajjim says: 'We have mentioned in our book *before this one*, the description of the singer, and what sort of man he must be: and we have described what is requisite in him for that'.

Ms. — NCK. Cit. — *Agh.*, viii, 25.

IBN ṬĀHIR AL-KHUZĀ'Ī (Abū Aḥmad 'Ubaidallāh b. 'Abdallāh b. Ṭāhir). d. 300/913. See *Hist.*, 168-89.

- 145 *Kitāb fi'l-naghm wa 'ilal al-aghānī al-musammā Kitāb al-ādāb al-rafi'a* (Book about melody and reasons for the songs, known as the 'Sublime book of polite learning')

A book praised in the *Agh.*, where its author is counted among those who were learned in the philosophy of music. Collangettes (*JA.*, 1904, p. 382) dubs him Ibn Ṭāhir.

QUṢṬĀ IBN LŪQĀ AL-BA'LABAKKĪ. d.c. 300/913. See *Hist.*, 173.

- 146 [*Kitāb al-mūsīqī* (Book on music)]. A book on music is assigned to Quṣṭā by Casiri, i, 420: Kiesewetter, *op. cit.*, p. 87: Collangettes, *JA.*, 1904, 1906. and Rouanet, in Lavignac, *Encyclopédie* . . . v, 2679. That may be due to Casiri's statement. If so, it is on account of his mention of a *Liber de musica* which — in reality — is a *Kitāb al-qarastūn* (Book of the steelyard or balance). All that we know in this matter is the admission that the author 'greatly excelled in the science of music'.

Ms. — NCK. Cit., Cf. *Fih.*, 295.

IBN KHURDĀDHBĪH or KHURRADĀDHBĪH (Abu'l-Qāsim 'Ubaidallāh b. 'Abdallāh b. Khurdādhbih). d.c. 300/912. See *Hist.*, 169.

One of the sources of the great Arab historian Al-Mas'ūdī. See No. 170. He was a pupil of Iṣḥāq al-Mauṣilī.

- 147 *Kitāb al-lahw wa'l-malāhī* (Book of diversion and musical instruments).

Ms. — Library of Ḥabīb Efendī al-Zaiyāt of Alexandria, Egypt. See *Al-Hilāl*, xxviii, p. 214. In 1932, as the delegate for Britain at the Congress of Oriental Music in 1932, I tried to obtain a copy of this work but was unsuccessful.

Ms. — See above. Cit., *Fih.*, 149. See 'Abbās al-'Azzāwī, *op. cit.*

- 148 *Kitāb adab al-samā'* (Book of the propriety in listening to music). This was doubtless a defence against the puritanical legists who looked upon the art as *infamia*.

Ms. — NCK. Cit., *Fih.*, 149.

- 149 *Kitāb al-nudamā' wa'l-julasā'* (Book of boon companions and associates). The best of the latter were those who could play an instrument, tell a good story, and deftly handle the chess-men.

Ms. — NCK, Cit., *Fih.*, 149.

150 *Kitāb tabaqāt al-mughannīn* (Book of the ranks of the singers).
Ms. — NCK. Cit., Abu'l-‘Alā, *Risālat al-ghufrān*, ii, 79.

151 [*Khiṭāb fi'l-malāhī*. Oration on music]. This was delivered before the throne of Caliph Al-Mu‘tamid (d. 279/892). in which he claimed that ‘music sharpens the intellect, softens the disposition, and agitates the soul. . . . It is to be preferred to speech, as health would be to sickness.’

Ms. — It is contained in Al-Mas‘ūdī’s *Murūj al-dhahab*. See Farmer, ‘Ibn Khurdādhbih on musical instruments’, in *J.R.A.S.*, 1928.

IBN BASSĀM (Abu'l-Ḥasan ‘Alī b. Muḥammad b. Bassām).
d. 303/915.

152 *Akhbār Ishāq ibn Ibrāhīm al-Nadīm* (Stories of Ishāq ibn Ibrāhīm al-Mausīlī the Boon Companion).

Ms. — NCK. Cit., *Kashf*, i, 184.

ABU BAKR AL-RĀZĪ (Abu Bakr Muḥammad b. Zakariyā al-Rāzī).

153 *Kitāb fī jumal al-mūsīqī* (Book of the summings-up of music). The author was a lutanist in his early days, but became the world renowned physician known as Rhazes or Rhages.

The ‘*Traité de musique et un traité de chant*’ quoted by Collangettes, *JA.*, 1904, p. 382, is a mistake. It was probably due to a statement of De Slane in the *Catalogue des MSS. arabes: Bibliothèque Nationale* Paris, No. 2865, which I have shown to be wrong. *J.R.A.S.*, 1926, p. 91. It is re-iterated by Jules Rouanet in Lavignac’s *Encyclopédie de la musique*, Paris, 1922, v, 2679.

Ms. — NCK. Cit., ‘*Uyūn*, i, 320.

QURAIṢ AL-JARRĀHĪ surnamed AL-MUGHANNĪ. d. 326/936.

154 *Kitāb šinā‘at al-ghinā’ wa akhbār al-mughanniyyīn*. (Book on the art of singing and stories of the singers).

The author of the *Fihrist* says that Quraiṣ was ‘one of the most clever and learned of the singers’.

Ms. — NCK. Cit., *Fih.*, 156.

JAḤẒAT AL-BARMAKĪ (Abu'l-Ḥasan Aḥmad b. Ja‘far b. Mūsā b. Khālīd b. Barmak). d.c. 328/938.

155 *Kitāb al-ṭunbūriyyīn* (Book of pandorists).

The pandore, with its smaller sound-chest and metal strings, was now ‘the rage’, and the classical lute (*al-‘ūd*) had to take second place. Indeed popular airs were ousting classical music, and Jaḥẓat al-Barmakī complained that the old music was passing out of ken. The author of the *Kitāb al-aghānī al-kabīr* echoes the same plaint (ix, 35).

Ms. — NCK. Cit., *Fih.*, 145.

156 *Kitāb al-nudamā'* (Book of the boon companions).

As remarked elsewhere, the minstrels were among the choicest of the boon companions.

Ms. — NCK. Cit., *Fih.*, 146.

SA'ADYAH GAON: known in Arabic as Sa'īd b. Yūsuf al-Faiyūmī. d. 332/942.

As his name tells us, he was a Jew, but his training in music was doubtless owed to the Arabian art, since — outside of the synagogal chanting—the Jews were subject to the Arabian art. Indeed, the only treatise of his on music, which is contained in the *Kitāb al-amānāt*, is based on the *Risāla fī ajzā' khabariyat al-mūsīqī* of Al-Kindī, as I have shown in my *Sa'adyah Gaon on the influence of music*, London, 1943.

157 *Kitāb al-amānāt* (Book of beliefs).

The Hebrew text of the section on music in the above, together with an English translation by H. G. Farmer, are given in the book mentioned above.

Ms. — BODL. *Pocock*, 148, ff. 189v.-190. Print. — Oxford, 1717. Trans. — In English by Farmer in *op. cit.*

IBN 'ABD RABBIHI (Abu 'Umar [or 'Amr] Aḥmad b. 'Abd Rabbihi). d. 328/940.

158 *Kitāb al-'iqd [al-farīd]* (The [unique] necklace).

An excellent anthology which has a section (*kitāb al-yāqūtāt al-thāniya*) dealing with 'the science of melodies' which covers a wide field, including a defence of music against the puritans, the origin of the song, biographies of musicians, etc.

Ms. In various libraries. Print. — Bulaq 1303/1885, 1305/1887, 1317/1899, 1321/1903. Trans. — In English (sections on music as mentioned above), by H. G. Farmer in *Islamic Culture*, xvii, 1943, and xviii, 1944. Separately in Farmer's *Collection of Oriental writers on music as Music: The Priceless jewel*, 1942. Ibn 'Abd Rabbihi quotes from a book entitled *Kitāb fī'l-ūd* (Book about the lute), otherwise unknown.

MUHAMMAD AL-SŪLĪ (Abu Bakr Muḥammad b. Yaḥyā b. 'Abdallāh b. al-'Abbās b. Muḥammad al-Šūlī al-Shiṭranjī). d. 336/947.

158a *Akḥbār Ibrāhīm ibn al-Mahdī wa ukhtihi 'Ulaiya wa ash'āruḥimā* (Stories of Ibrāhīm b. al-Mahdī and his sister 'Ulaiya and their poetry). See No. 12.

Ms. — Library of the late D. B. Macdonald, Hartford, Conn., U.S.A. It was actually a part of the *Kitāb al-awraq* which was edited by Professor J. Heyworth Dunne in 1936, in *'Ash'ār awlād al-khulafā'*, vol. iii.

AL-FĀRĀBĪ (Abu Naṣr Muḥammad b. Muḥammad b. Tarkhān b. Uzalāgh al-Fārābī). d.c. 339/950. See *Hist.*, 175-77.

159 *Kitāb al-mūsīqī al-kabīr* (Major book on music).

This remarkable treatise by the world famous philosopher known in western Europe as Alfarabius, was the greatest contribution to the theory of music up to his time. It was planned to comprise two books: the first to consist of (a) an Introduction (*madkhal*) in two discourses (*maqālatān*) dealing with the philosophy of music: (b) 1st section (*fann*) in two discourses, dealing with sound, intervals, genres, systems, modes, tones, rhythm, etc.: (c) 2nd section, in two discourses, dealing with the composition of melodies. The second book, in four discourses, has not come down to us, but we know from the preface of what it contained. Al-Fārābī himself says: 'As for the second book, we have established in it what has come down to us from the famous theorists of this art, and we have commented on what was obscure in their work, and have examined the opinions of one after another of those whom we know as holding an opinion which was set down in a book. And we have explained the value of what each of these [theorists] has attained in this science, and we have rectified the errors of those who have fallen into fault'. Some writers have attempted to identify this lost second book, but their disclosures have proved abortive. Al-Fārābī's model was Aristoxenus. See *Hist.*, 176-77.

Ms. — MADR., 602, 6th/12th century. CAIR., f.j. 430, dated 654/1256 (photo). MIL., 289, dated 748/1347. LEYD., 1423, dated 944/1537. Print. — Extracts edited by J. G. L. Kosegarten in *Alii Ispahanensis Liber cantilenarum Magnus*, Griefswald, 1840-43. That part of the text dealing with instruments edited by J. P. N. Land in *Actes du sixième congrès Inter. des Orientalistes*, Leyden, 1883, 1st part, pp. 133-68, and separately by Land in *Recherches sur l'histoire de la gamme arabe*, 1884. Trans. — In Latin and German by Kosegarten in *op. cit.* In Spanish, extracts only, by M. Soriano-Fuertes in *Musica Árabe-Española*, Barcelona, 1853, but these are unreliable. In French (extracts as above) by J. P. N. Land in *op. cit.*, pp. 100-132. In French, a complete translation by Al-Manūbī al-Sanūsī in Baron D'Erlanger's *La musique arabe*, i, Paris, 1930; ii, Paris, 1935. In Dutch (extracts) by J. P. N. Land in *Over de Toonladders der Arabische Musick*, Leyden, 1880.

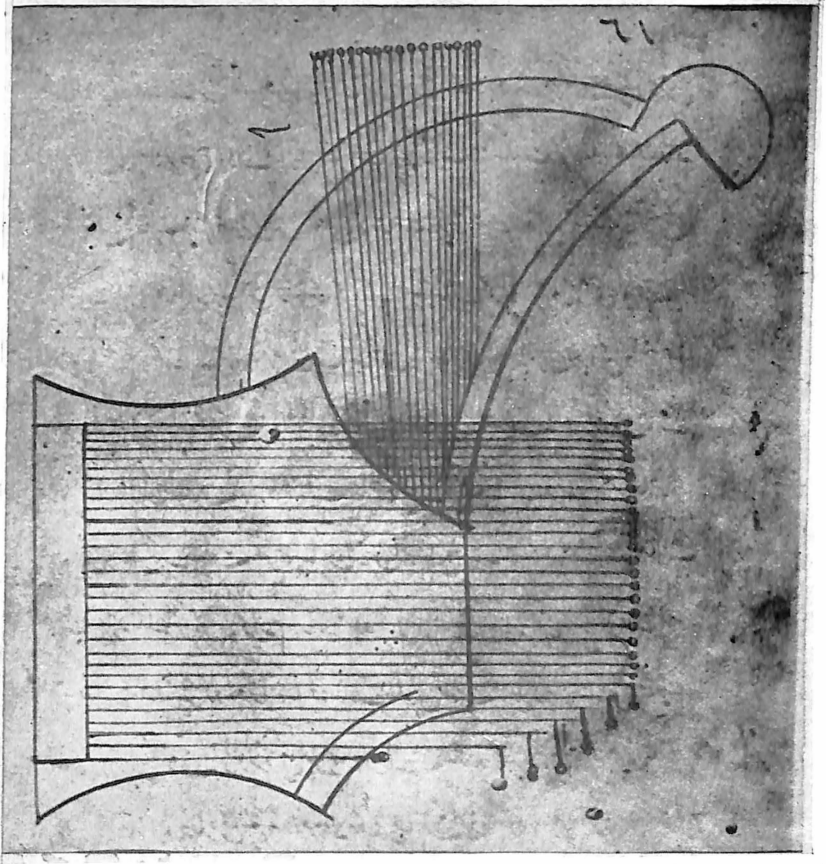
160 *Madkhal-al-mūsīqī* (Introduction to the theory of music).

Although sometimes quoted among the works of Al-Fārābī as a separate book, it is actually the first part of the author's *Kitāb al-mūsīqī al-kabīr* (No. 159). It was sometimes issued separately. See Farmer, *Hist.*, pp. 176-77.

Ms. — BM., *Or.* 2361, fol. 238v. *et seq.* *Kashf*, vii, 318, 400, 453, 520.

161 *Kitāb al-iqā'āt* (Book of rhythms).

It may have contained an elaboration of the theories which he expounded in Book I of No. 159. The passages on rhythm quoted by Ibn Zaila (No. 210) from Al-Fārābī may be from



Harp-Psaltery (*Shāhrūd*). *Kitāb al-mūsīqī al-kabīr* of *Al-Fārābī* (d. ca. 950).
National Library, Cairo, dated 1256

the above treatise. They are certainly not from his *Kitāb al-mūsīqī al-kabīr* (No. 159).

Ms. — NCK. Cit., *Tār.*, 280.

- 162 *Kitāb fī ihṣā' al-īqā'* (Book on the classification of rhythm). Probably identical with the above.

Ms. — NCK. Cit., *Uyūn*, ii, 139.

- 163 *Kalām . . . fī'l-nuqḥa muṣāfaṇ ilā'l-īqā'* (Discourse . . . on mutation in relation to rhythm).

M. Steinschneider in his *Al-Fārābī*, St. Petersburg, 1869, p. 216, suggests *nuqra* in place of *nuqḥa*.

Ms. — NCK. Cit., *Uyūn*, ii, 139.

- 164 *Kalām fī'l-mūsīqī* (Discourse on music).

Ms. — NCK. Cit., *Uyūn*, ii, 139.

- 165 *Kitāb sharḥ al-samā'* (Commentary on listening to music).

This is a literal translation of the title, but it may well be the shortened title of a *Kitāb sharḥ al-samā' al-ṭabā'ī* which would be a commentary on Aristotle's *Physica auscultatio*.

Ms. — NCK. Cit., *Tār.*, 280.

- 166 *Kitāb al-ḥiyāl handasīya* (Book of the deft water-machine).

It probably described such mechanical devices as those of the later al-Jazarī Badī' al-Zamān. See No. 233.

Ms. — NCK. Cit., *Uyūn*, ii, 139.

- 167 *Kitāb ihṣā' al-'ulūm* (Book of the register of the sciences).

A compendium of the sciences which Ṣā'īd b. Aḥmad al-Qurṭubī (d. 463/1070) said was 'an indispensable guide to students in the sciences'. It contains a section on music.

Ms. — ESC. (2), 646, date c. 710/1310: KOPR., 1604, n.d. DĀR AL-'ULUM, Lucknow: BODL. in Hebrew script, *Hunt.*, 518, ff. 115v-16 (section on music only). Print. — Text edited by Muḥammad Riḍā in *Al-Irfān*, Saida, 1340/1921, pp. 11-20, 130-43, 241-57. Edited by A. González-Palencia in *Alfarabi Catálogo de las Ciencias*, Madrid, 1351/1932. Edited by H. G. Farmer in *JRAS.*, 1933-34, and reprinted separately in *Collection of Oriental writers on music*, ii, Glasgow, 1934.

Trans. — In Latin by John of Seville (6th/12th century) and again by Gerard of Cremona (d. 583/1187). The former was re-edited by Guilielmus Camerarius in *Alpharabii vestissimi Aristotelis interpretis . . .*, Paris, 1638. Both of these translations were rendered into English by H. G. Farmer in *op. cit.* In German by E. Wiedemann in *Sitz. der physikalische-medizinischen Sozietät in Erlangen*, 1907, xxxix. Translated into Hebrew by Qalonymus ben Qalonymus ben Meir of Arles in 714/1314 under the title of *Ma'amar be mispar haḥokmot*. Yoseph ibn 'Aqnīn (d. 621/1224) used the section on music from the *Ihṣā' al-'ulūm* in his *Ṭabb al-nufūs*.

AL-MAS'ŪDĪ (Abu'l-Hasan 'Alī b. al-Ḥusain b. 'Alī al-Mas'ūdī). d. 345/956. See *Hist.*, 165-66.

- 168 *Kitāb akhbār al-zamān* (Book of the stories of the time). A monumental history of the Arabs in thirty volumes, only a

fragment of which has been preserved. It contained many references to music and musicians. It was completed in the year 332/943.

Ms. — VIEN., 1962 (one volume). BERL., 9426, a fragment. *Cit., Irsh.*, v. 149. *Murūj.*, ii, 322: viii, 103.

169 *Kitāb al-awsaṭ* (The medium book).

A shorter history of the Arabs based on No. 168.

Ms. — BODL. *Selden*, 3152, 19. *Cit., Mur.*, ii, 322.

170 *Murūj al-dhahab*. (Meadows of gold).

Another history of the Arabs which has been preserved almost intact. It contains many references to music and musicians, especially in the chapter dealing with Caliph Al-Mu'tamid (d. 279/892), which contains the important oration on music by Ibn Khurdādhbih (d.c. 300/912). The book was finished in the year 336/947, but another recension was made in 346/965. Ms. — In various libraries. BERL., 8502 is an unidentified fragment containing the oration of Ibn Khurdādhbih. Print. — Text edited by C. Barbier de Meynard and Pavet de Courteille in *Les prairies d'or*, Paris, 1861-77. Bulaq, 1283/1866. Cairo, 1313/1895. Trans. — In French by C. Barbier de Meynard and Pavet de Courteille in *Op. cit.* In English from the Berlin fragment by H. G. Farmer in *Studies in Oriental musical instruments*, London, 1931.

171 *Kitāb al-zulaf* (Book of degree).

According to Collangettes (*JA.*, 1904, p. 382), Al-Mas'ūdī dealt with music in this book.

Ms. — NCK. *Cit.* — *Murūj.*, ii, 323.

ABU'L-FATH KUSHĀJIM (Maḥmūd b. al-Ḥusain b. Shaḥaq). d. 350/961.

Ms. — NCK. *Cit.*, *Murūj.*, ii, 32.2

172 *Adab al-nadīm* (Conduct of the boon companion).

Ms. — Print. — Bulaq, 1298/1881.

173 *Adab al-nudamā' wa'l-tā'if al-zurafā'* (Conduct of the boon companions and the going-round of the elegant wits). This, and the preceding book, illustrate what was expected of the boon companion who, often enough, was a minstrel.

Print. — Alexandria, 1329/1911.

'ALĪ IBN HĀRŪN (Abu'l-Ḥasan 'Alī b. Hārūn b. 'Alī b. Yaḥyā b. Abi Maṣṣūr al-Munajjim). d. 352/963. See *Hist.*, 168.

174 *Kitāb risāla fi'l-farq bain Ibrāhīm ibn al-Mahdī wa Ishāq al-Mausīlī fi'l-ghinā'* (Treatise on the disagreement between Ibrāhīm b. al-Mahdī and Ishāq al-Mausīlī concerning music). These two famous musicians were the leaders of opposing factions: one being a protagonist of the romantic school, and the other an upholder of the old classical school.

Ms. — NCK. *Cit.*, *Fih.*, 144. *Waf.*, i, 508 (Trans., ii, 314).

ABU'L-FARAJ AL-IŞFAHĀNĪ (Abu'l-Faraj 'Alī b. al-Ḥusain b. Muḥammad b. Aḥmad al-Qurashī al-Işfahānī). d. 356/967. See *Hist.*, 164-5. *EI.*, i, 85.

- 175 *Kitāb al-aghānī al-kabīr* (Grand book of songs).
According to Ibn Khallikān (d. 681/1282) it took this author fifty years to compile. It is an immense collection of songs of the Arabs from pre-Islamic times to the tenth century. Ibn Khaldūn (d. 808/1406), the greatest of the Arab historians, has called it 'the register (*dīwān*) of the Arabs'. There is no music — merely the modal indications to the songs, both in the melodic and rhythmic sense — and biographical information concerning poets, composers, singers, and instrumentalists. Ms. — In various libraries. Print. — Text edited (a small portion only) by J. G. L. Kosegarten in *op. cit.* below. Bulaq, 1334/1868, in 20 volumes: the 21st vol., Leyden, 1305/1888: Index vol. by Guidi, Leyden 1895-1900. Cairo edition, 1323/1905, *Taṣḥīḥ*, Cairo, 1334/1916. Cairo, 1346/1927 *et seq.* Trans. — In Latin (part only) by J. G. L. Kosegarten in *Alii Ispahanensis Liber Cantilenarum Magnus*, Griefswald, 1840-43. In French (part only) by E. M. Quatremère in *JA.*, Paris, 1835. For the modal system as used in the songs see Farmer, 'The song captions in the *Kitāb al-aghānī al-kabīr*' in *TGUOS.*, xv, Glasgow, 1955.
- 176 *Kitāb muḥarrad al-aghānī* (Book of the songs only).
Ms. — NCK. Cit., *Fih.*, 115. *Waf.*, i, 485 (Trans., ii, 250).
- 177 *Risāla fi'l-aghānī* (Treatise on the songs).
Ms. — NCK. Cit., *Agh.*, vi, 53.
- 178 *Kitāb adab al-samā'* (Book on the propriety of listening [to music]).
Ms. — NCK. Cit., *Fih.*, 115.
- 179 *Kitāb fi'l-naghm* (Book on melody).
The loss of this work is to be deplored, since it must have contained much technical information on the music of the Old Arabian School.
Ms. — NCK. Cit., *Agh.*, ix, 47.
- 180 *Akḥbār al-mughannīn al-mamālik* (Stories of the slave singers).
Probably extracted from No. 175.
Ms. — NCK. Cit., *Iḳān*, 108.
- 181 *Akḥbār al-mughannīn* (Stories of the singers).
Probably derived from No. 175.
Ms. — NCK. Cit., *Iḳān*, 106.
- 182 *Akḥbār al-qiyaṅ* (Stories of the singing-girls).
Ms. NCK. Cit., *Iḳān*, 106.
- 183 *Kitāb al-qiyaṅ* (Book of the singing-girls).
Ms. — NCK. Cit., *Waf.*, i, 485 (Trans., ii, 250).
- 184 *Kitāb ghilmān al-mughannīn* (Book of the young men singers).
Ms. — NCK. Cit., *Waf.*, i, 485 (Trans., ii, 251).

- 185 *Kitāb akhbār Jahẓat al-Barmakī* (Book of stories of Jahẓat al-Barmakī).
Ms. — NCK. Cit., *Waf.*, i, 485 (Trans., ii, 250).
MUḤAMMAD IBN AḤMAD AL-KHWĀRIZMĪ (Abū ‘Abdallāh Muḥammad b. Aḥmad b. Yūsuf al-Khwārizmī). d. c. 370/980.
- 186 *Mafātīḥ al-‘ulūm* (Keys to the sciences).
One of the first Arabic encyclopaedias of the arts and sciences. It is divided into two discourses (*maqālatān*), the second of which contains a chapter (*bāb* 7) on music. This is divided into three sections (*fusūl*) dealing with (1) instruments of music: (2) the elements of music: and (3) the kinds of rhythm.
Ms. — In various libraries. Print. — Text edited by G. van Vloten in *Liber mafātīḥ al-olūm*, Leyden, 1313/1895. Trans. — In German (section on music only) by E. Wiedemann in *Sitz. der physikalisch-medizinischen Sozietät in Erlangen*, 1922, lvi. In English (section on music only) in *TGUOS.*, xvii, Hertford, 1959, by H. G. Farmer.
IBN AL-ADFUWĪ (Abū Bakr Muḥammad ibn Al-Adfuwī). d. 390/998. According to the *Kashf al-zunūn* this author was responsible for the following work.
- 187 *Iqnā‘ bi aḥkām al-samā‘* (Satisfaction in the ordinances on listening [to music]).
Ms. — NCK. Cit. — *Kashf.*, i, 384.
IBN AL-NADĪM (Abu’l-Faraj Muḥammad b. Ishāq b. Abi Ya‘qūb b. al-Nadīm al-Warrāq al-Baghdādī). d.c. 385/995.
- 188 *Kitāb al-fihrist*. (Book of the index [to literature]).
This great bibliographical treatise, which has been quoted throughout these pages, must have been based on some important library, perhaps that of a caliph. There are two recensions of this work, both made in the year 377/987. It contains three sections which are especially interesting to the bibliographer of Arabic musical literature. The third section (*fann*) of the third discourse (*maqāla*) gives the titles of many books dealing with the lighter literature of the art, such as the lives of musicians, whilst the first and second sections of the seventh discourse give the titles of a number of books on the theory of music, including those translated from the Greek.
Ms. — In various libraries. Print. — Text edited by G. Flügel, J. Rödiger and A. Müller in the *Kitāb al-fihrist*, Leipsic, 1871-72. Cairo edition, 1348/1929. Trans. — In German (7th discourse only) by H. Suter in the *Abhand. zur Geschichte der Mathematik*, vi: Leipsic, 1892, and by A. Müller in *Die griechischen Philosophen in d. arab. Überlieferung*, Halle, 1872. In English (parts of the third and seventh discourses) by H. G. Farmer in the *Annual of the Leeds University Oriental Society*, ii, Leiden, 1961, and separately by Hinrichsen’s Edition, London.

ABU'L-WAFĀ' AL-BŪZJĀNĪ or BŪZAJĀNĪ (Abu'l-Wafā' Muḥammad b. Muḥammad b. Yaḥyā b. Ismā'īl . . . al-Būzjānī). d. 387/997. See *Hist.*, 216.

- 189 *Mukhtaṣar fī fann al-īqā'* (Compendium on the science of rhythm).

According to Al-Akfānī (See No. 275), this was one of the recognized textbooks of his time. In the *Durr al-nazīm* of the latter, this work was called a *Maqāla fī'l-īqā'* (Discourse on rhythm). Abu'l-Wafā' was one of the world's greatest mathematicians.

J. B. de Laborde, in his *Essai sur la musique*, Paris, 1780, i, 162, calls him Jūzjānī, whilst Rouanet — in Lavignac's *Encyclopédie de la musique*, v, 2680 — refers to a treatise by an Abu'l-Wafā' (6th/12th century) in the BM., yet neither this work nor the author are traceable, but cf. Tāshkoprizāde, *Miftāh*, p. 311.

Ms. — NCK. Cit., *Bibl. Ind.*, 1849, p. 93.

IBN TARKHĀN (Abu'l-Ḥasan 'Alī b. Ḥasan b. Tarkhān). 4th/10th century.

In Al-Tanukhī, *Nishwān al-muḥādāra*, in the *Journal of the Damascus Academy*, he is called Ibn Ṭarkhān.

- 190 *Kitāb akhbār al-muḡhanniyīn al-ṭunbūriyīn* (Book of stories of the singers and pandorists).

Ms. — NCK. Cit., *Fih.*, 156.

'ALĪ IBN SA'ĪD AL-ANDALUSĪ. (4th/10th century?)

- 191 [*Risāla fī ta'līf al-alḡān* (Treatise on the composition of melodies)]

This work is mentioned in a *Catalogue of Oriental manuscripts purchased in Turkey belonging to Dr. Lee*, London, 1831-40. The author cannot be traced, nor can the manuscript. It may refer to 'Alī ibn Sa'īd al-Uqlīdisī who is mentioned in the *Fih.*, 285, a copyist's slip being the cause of confusing Andalusī with Uqlīdisī. In the above mentioned catalogue only the English title — *Tract on musical composition* — is mentioned. See Farmer, *Hist.*, p. 177.

Ms. — NCK. Cit. — See above.

IKHWĀN AL-ṢAFĀ' (Brothers of sincerity). Late 4th/10th century.

- 192 *Rasā'il Ikhwān al-Ṣafā'* (Treatises of the Brothers of Sincerity).

This collection comprises fifty-one or fifty-two treatises dealing with the whole gamut of science and philosophy of the Arabs in that century. Among the authors, according to the *Ta'ṛ*, were — Abū Sulaimān Muḥammad b. Ma'shar al-Bayustī [or Mus'ir al-Bustī] al-Maqdisī, Abu'l-Ḥasan 'Alī b. Ḥārūn [or Zahrūn] al-Zanjānī [or Raiḡānī], Abū Aḡmad al-Mihrajānī,

and Al-‘Awfi. Fourteen divisions are to be found in the *risāla* on music which treats of, — Opinions on music, the theory of sound, consonant and dissonant intervals, the doctrine of the *ethos*, the origin of melodies, musical instruments, the music of the spheres, the primary elements, humours, etc. in relation to music, mutation in melody, the influence (*ta’thīr*) of the notes, and the saying of the philosophers on the subject. Although usually placed at the close of the 4th/10th century, some of these *rasā’il* carry evidence of a later editing.

Ms. — In various libraries. Print. — Text edited by F. Dieterici in *Die Abhandlungen der Ichwān es-Safā in Auswahl arab.*, Leipzig, 1304/1886, pp. 301-31. Cairo, 1306/1888, pp. 113-56. Bombay, 1304/1887, pp. 84-125. Cairo, 1347/1928. Trans. — In German (mathematical sciences only) by F. Dieterici in *Der Propädeutik der Araber*, Leipzig, 1282/1865, music on pp. 100-53.

AL-ḤAMMĀR (Sa‘īd b. Faṭḥūn b. Mukram al-Saraqustī). 4th/10th century.

As his surname reveals he belonged to Saragossa in Muslim Spain, where the Ja‘fariya — a Moorish palace — or part of it — still contains what is called ‘the troubador’s cell’.

193 *Kitāb fi’l-mūsīqī* (Book about music).

Ms. — NCK. See No. 158.

ANONYMOUS. 4th/10th century.

194 *Kitāb fi’l-‘ūd* (Book about the lute).

This work is mentioned in the *Iqd al-farīd* of Ibn ‘Abd Rabbihi.

Ms. — NCK. Cit., in No. 158.

FIFTH/ELEVENTH CENTURY

HĀRŪN IBN ‘ALĪ (Abū ‘Abdallāh Hārūn b. ‘Alī b. Hārūn b. Yaḥyā b. Abī Maṣṣūr al-Munajjim). d. 392/1000.

195 *Kitāb mukhtār fi’l-aghānī* (Book of selected songs).

The author was the son of the writer of No. 174: the grand nephew of the writer of No. 143: and the great-grandson of No. 58: and the great-great-grandson of Yaḥyā (d.c. 215/830) the astronomer (*al-munajjim*) to Caliph Al-Ma’mūn.

Ms. — NCK. Cit., *Fih.*, 144.

AL-MAJRĪṬĪ (Abu’l-Qāsim Maslama b. Aḥmad al-Majrīṭī). d. 398/1007.

Although born in Madrid he gained his fame as leader (*imām*) in the scientific world at Cordova, where he founded a college at which some of the most famous of Andalusian scholars were educated, notably Ibn Khaldūn. Although a noted mathematician, the work here ascribed to him is actually by another writer, one of the Ikhwān al-Ṣafā. See No. 192. The

blunder is due to the fact that several of the manuscripts of this *risāla* carry his name.

196 [*Risāla fi'l-mūsīqī* (Treatise on music)]

Ms. — PAR., 2308 (11th/17th century). See also BODL., *Hunt*, 296, and *Marsh*, 189.

AL-ṢADAFĪ or IBN YŪNUS (Abu'l-Ḥasan 'Alī b. [Abī] Sa'īd 'Abd al-Raḥmān b. Yūnus . . . al-Ṣadafī). d. 399/1009.

A famous astronomer, an occupation which would have tempted him to delve into the mathematics of the *'ilm al-mūsīqī*. Yet his book on music was concerned with the joy of that art.

197 *Kitāb al-'uqūd wa'l-su'ūd fī awṣāf al-'ūd* (The book of unanimities and felicities in the praises of the lute).

Ms. — NCK. Cit., *Verz.*, 5536/31.

AL-TAUḤĪDĪ (Abū Haiyān 'Alī b. Muḥammad b. Al-'Abbās [or Aḥmad] al-Tauḥīdī). d.c. 400/1009.

198 *Kitāb al-muqābasāt* (Book of acquirements).

An encyclopaedia dealing with one hundred and three subjects of information, the 19th of which treats of the influence of music on the soul of man.

Ms. — LEYD., 1443. Print. — Bombay, n.d. Shīrāz, 1306/1888. Cairo 1347/1928, edited by Ḥasan al-Sundūbī.

AL-WAZĪR AL-MAGHRIBĪ (Abu'l-Qāsim al-Ḥusain b. 'Alī b. Muḥammad . . . al-Wazīr al-Maghribī). d. 418/1027.

199 *Kitāb al-aghānī* (Book of songs).

This may have been merely an abridgement (*ikhtaṣar*) of No. 175. We certainly know that this author made a similar epitome of the *Fihrist* of Ibn al-Nadīm. See No. 188.

Ms. — Algiers, Nos. 1795-99. *J.A.*, Mars-Avril, 1912, p. 268. Cit. — *Kashf*, I, 867. Ibn al-Athīr, *Chronicon*, ix, 255.

AL-MA'ARRĪ (Abu'l-'Alā Aḥmad b. 'Abdallāh b. Sulaimān). d. 449/1058.

This was the celebrated poet who naturally had an ear attuned to music, for therein is 'harmony, order, or proportion'. The work mentioned here has a passage on rhythm (*iqā'*), which has been dealt with in the following article by Fakhri al-Bārūdī.

200 *Kitāb al-fuṣūl al-ghāyāt*.

See *Al-Mashrīq*, Beyrout, 1364/1945, pp. 389-94.

AL-MUSABBIḤĪ ('Izz al-Mulk Muḥammad b. 'Abdallāh [or 'Ubaidallāh] b. Aḥmad al-Harrānī al-Musabbihī). d. 420/1029. This author was one of Egypt's greatest historians.

- 201 *Kitāb mukhtār al-aghānī wa ma'ānīhā* (Book of selected songs and their significations).
Ms. — NCK. Cit., Kashf., i, 367.

IBN SĪNĀ (Abū 'Alī al-Ḥasan [or Ḥusain] b. 'Abdallāh ibn Sīnā). d. 428/1037.

- 202 *Kitāb al-shifā'* (Book of the cure).

This great work by the famous Avicenna — as he was known to the wide world — contained the entire sum of knowledge in science and philosophy known in Islamic lands, if not western Europe also. It includes a chapter (*fann*) on music which is divided into six discourses (*maqālāt*) dealing respectively with the physics of sound, musical intervals, genres and species of melody, systems, and mutations, as well as rhythm and composition. See Farmer, *Hist.*, 218-19: 'The Arabic musical manuscripts in the Bodleian Library', in *JRAS.*, 1925. *Grove's Dictionary of music*, London, 1954, iv, 437: *EI.*, ii, 419-20. Ms. — BODL., *Pocock*, 109 and 250. RAS., 58. MANCH., 378-9. BERL., 5044. LEYD., 144-5. UPS., 344. IND., 1811. GLAS., (photo of preceding). Print. — Text on music edited by Farmer in *Studies in Oriental musical instruments*, ii, London, 1938, pp. 5-53. Trans. — In French by Al-Manūbī al-Sanūsī in Baron R. d'Erlanger's *La Musique arabe*, ii, Paris, 1935. In English (section on the lute only) by Farmer in *op. cit.* above. Ḥājji Khalīfa asserts in the *Kashf*, i, 400, that the *Shifā'* had pictures or designs of musical instruments, but no such copy seems to have survived.

- 203 *Kitāb al-najāt* (Book of the delivery).

A smaller work than the preceding on the same subjects. The section on music is treated on somewhat similar lines to that in the *Shifā'*, for which see Farmer, *The Arabic musical manuscripts in the Bodleian Library*, 1925, pp. 8-9. Strange to say, all the known manuscripts of the *Najāt* have the section on music missing, and the same hiatus is to be found in the Latin translation, but fortunately it exists separately in a few manuscripts. From the preface to the *Najāt* we know that the section on music came at the end of chapter on the mathematical sciences.

Ms. — BODL., *Marsh*, 161 and 521: GLAS., Photos of the preceding. Print. Text published in *Tis' rasā'il fi'l-ḥikma . . .*, Stamboul, 1880-81: also by the Dā'irat al-ma'ārif, Hyderabad, 1935, in *Majmū' rasā'il al-shaikh al-Ra'īs Ibn Sīnā*. Text also edited by Mahmoud el-Hefny in *Ibn Sina's Musiklehre*, Berlin, 1931. Trans. — In Hebrew (not printed) by Todros Todrosī (731/1330). The Paris manuscript, 1023, 4, of Todros Todrosī's *Hazzalat ha-nefesh* only contains the physical and metaphysical sections of the *Najāt*, but Steinschneider (*JQR.*, xvii, 560) mentions a Berlin manuscript 248/2 (*Verz.*, ii, 99) which may be the music section of the *Najāt*. In Persian (not printed) it appeared from the hands of Abū 'Ubaid al-Juzajānī, who was the pupil of Ibn Sīnā, under the title of *Dānīsh nāma-i 'alā'ī*, of which there are several manuscripts

in the BM., viz. *Or.* 2361, 16830, and Add. 16659. In German (section on music only) by Mahmoud el-Hefny, in *op. cit.*

- 204 *Risāla fi'l-mūsīqī* (Treatise on music).
This may be identical with the preceding, since this is the title of the *Najāt* printed at Hyderabad, 1935.
Ms. — NCK. with this title. Cit., *Verz.*, 5536/4.
- 205 *Madkhal ilā šinā'at al-mūsīqī* (Introduction to the art of music).
According to the '*Uyūn*, ii, 19, this is a different work from the *Najāt*, and we certainly know that Ibn Sinā wrote other works on music. See BM. manuscript, *Or.* 2361, f. 201v. In the *Ta'w.*, p. 422, we are told that Ibn Sinā made contributions to the theory of music which had been neglected by the Greeks. If that statement is correct, it must have been done in the *Madkhal* or some other work not extant, since it is certainly not to be found in the *Shifā'* or *Najāt*. Both Casiri (*Escur.*, i, 271) and Wenrich (*De auct. graec.*, p. 189) have credited Ibn Sinā with an abridgment of the theories of Euclid, but these statements may be based on a misreading of the text of the *Ta'w.* p. 421.
- 206 *Risāla fi'l-nafs* (Treatise on the soul).
Like Aristotle's *De anima*, this work deals with the sense of hearing, i.e. the physical bases of sound, but in a much shorter way than in the Greek treatment. Ibn Sinā covers this question fully in the *Shifā'*.
Ms. — In various libraries. Print. — Text edited by S. Landauer in ZDMG., Leipzig, 1875, pp. 339-72 (section on sound on p. 355. It was reprinted at Beyrout, 1884. Trans. — In Latin by Andreas Alpago in *Compendium de anima*, Venice, 1546. In German by S. Landauer, in *op. cit.* In English by J. M. MacDonald, Beyrout, 1884, and by E. A. van Dyck in *A Compendium of the Soul . . .*, Verona, 1906.
- 207 *Taqāsīm al-ḥikma wa'l-'ulūm* (Divisions of knowledge and the sciences).
A compendium containing a brief and unimportant description of what is contained in the science of music.
Ms. — In various libraries. Print. — In *Majmū' rasā'il*, Stamboul, 1310/1892, pp. 225-43. Trans. — In Latin by Andrea Alpago in *Compendium de anima*, Venice, 953/1546. In Hebrew by Shem-Ṭob Falaquera (d.c. 689/1290) in *Reshit hokmah*. See *MGWJ.*, 80, 97.

IBN AL-HAITHAM (Abū 'Alī al-Ḥasan b. al-Ḥasan [or al-Ḥusain] b. al-Haitham). d. 430/1039.

A famous mathematician and physicist known in western Europe as Alhazen. His work on optics was translated into Latin by Roesner at Basle in 1572, although it seems to have appeared earlier at the hands of Gerard of Cremona. It was

only natural that Ibn al-Haitham would be attracted by the mathematics of music, as we see from the following.

- 207 (2) *Kitāb sharḥ qānūn Uqlaidis* (Book of the commentary on the Canon of Euclid). See also No. 102.

Ms. — NCK. Cit., *Taʿr.*, 168. 'Uyūn, ii, 98, where it is called the *Kitāb maqāla fī sharḥ al-qānūn*.

- 208 *Maqāla fī sharḥ al-[a]rmūnīqī* (Discourse upon the commentary on the Harmonics).

The text of the title is corrupt, as I have pointed out elsewhere (*Isis*, xiii, 1930, p. 331), but with the above rectification it would seem that the *Introductio harmonica* of Cleonides is intended. See No. 103. Neither of the two foregoing works have been discovered so far, but if they should turn up we shall possess their texts, because most Arabic commentaries (*shurūḥ*) contain the texts commented on. When there is *only* a commentary, the work is termed a *hāshīya*.

Ms. — NCK. Cit., 'Uyūn, 98.

- 209 *Risāla fī ta'thīrāt al-luḥūn al-mūsīqī fī'l-nufūs al-ḥayawāniyya* (Treatise on the influences of the melodies of music on the souls of animals).

This question had long been of interest to Islamic peoples, even from ancient days, hence the *ḥudā'*, the driving song which urged the camel's pace or retarded it; that horses could be enticed to drink; that reptiles might be charmed and stilled; that birds could be lured by its potency. The *Rasā'il* of the Ikhwān al-Ṣafā' (No. 192) and the *Iqd al-farīd* of Ibn 'Abd Rabbiḥī (No. 158) are replete with such stories.

Ms. — NCK. Cit. — 'Uyūn, ii, 97.

IBN ZAILA (Abū Maṣṣūr al-Ḥusain b. Muḥammad b. 'Umar [or Ṭāhir] ibn Zaila [or Zailā] al-Muhandis. d. 440/1048.

He was a disciple of Ibn Sinā whose *Kitāb al-shifā'* he follows in this treatise. He is also indebted to Al-Fārābī, but rarely mentions him. His quotations on rhythm are important because they differ from the works that we possess of that writer. Baron Rodolphe d'Erlanger erred greatly in omitting Ibn Zaila from his volumes on *La Musique arabe*.

- 210 *Kitāb al-kāfī fī'l-mūsīqī* (Book of sufficiency on music). In this work the author introduces much that is ignored by Ibn Sinā, although he borrows frequently from the latter. He gives lengthy and important extracts from Al-Kindī on rhythm (*īqā'*) which he describes by onomatopoeia in a much clearer manner than his master.

Ms. — BM., *Or.* 2361. ff. 220-36v. Rāmpūr, i, 417/57. Cit. in Brockelmann, ii, 1036, although he is registered as Ḥusain b. Muhammad al-Muhandis Abū'l-Mansūr, as though he were different from the above, who is quoted elsewhere in i, 829.

211 *Kitāb al-nafs* (Book of the soul).

This, most likely, dealt with the sense of hearing.

Ms. — NCK.

ABU'L-‘ALĀ’ (Aḥmad b. ‘Abdallāh b. Sulaimān al-Ma‘arrī).
d. 449/1058.

That so immortal a poet should be interested in music could not have been otherwise, for as old Sir Thomas Browne once said that wherever there is harmony, order, and proportion, there is music. The work mentioned below contains a passage on rhythm, which is handled with great dexterity by Fakhri al-Bārūdī in *Al-Mashriq*, Beyrout, 1364/1945, pp. 389-94.

212 *Kitāb al-fuṣūl al-ghāyāt*.

Ms. — See *JRAS.*, 1919, 449.

IBN SĪDA (Abu'l-Hasan ‘Alī b. Ismā‘il [or Aḥmad] ibn Sīda al-Mursī). d. 458/1066.

He was an Andalusian man of letters best known for his dictionary the *Kitāb al-Mukhaṣṣaṣ*.

213 *Kitāb al-muḥkam wa'l-muḥīṭ al-a‘zam* (The book of strength and the supreme of the comprehensive).

Vol. xiii, pp. 9-16, contain a useful section on music in the *Bāb al-malāhī wa'l-ghinā’* (Door [of enquiry] about music and singing).

Ms. — KÖPR., 1573. Print. — Cairo, 1320/1902.

AL-QUSHAIRĪ (Abu'l-Qāwm ‘Abd al-Karīm b. Hawāzin . . . al-Qushairī). d. 465/1072.

214 *Risālat al-Qushairī* (Treatise of Al-Qushairī)

A work revivifying *ṣūfī* doctrines. It contains a section dealing with listening to music so as to attain to ecstasy. See R. Hartmann, *Al-Kuschairis Darstellung des Sūfītums*, Berlin, 1334/1914.

Ms. — In various libraries. Print. — Bulaq, 1284/1867.

IBN BUTLĀN (Abu'l-Hasan al-Mukhtār b. al-Ḥasan . . . ibn Buṭlān). d. *post* 460/1068.

215 *Kitāb shirā’ al-raḡīq wa taqlīb al-‘abīd* (Book of agreeable purchase . . .).

It contains brief passages on music which were collected for me by the late Professor D. S. Rice.

Ms. — BERL., 4979.

IBN NĀQIYĀ’ or BĀQIYĀ’ (Abu'l-Qāsim ‘Abdallāh b. Muḥammad b. Nāqiyā’ al-Kātib al-Ḥalabī). d. 485/1092.

216 *Kitāb ikhtaṣar al-aghānī* (Abridged book of songs).

Ms. — NCK. Cit., *W’af.*, i, 376 (Trans., ii, 64). *Kashf*, i, 367, where he is called Ibn Bāqiyā’. Al-Ṣafadī, in *J.A.*, 1912, p. 268, calls him Ibn Bāqī.

Ms. — CAIR., *f.j.* 539. It is imperfect at the beginning, but a modern copy (1903-04), in *f.j.* 31, is complete.

It is difficult to judge how much Arabic speaking peoples knew of the music of other Oriental peoples, but Sā'id al-Andalusī (d. 463/1070) refers to a Sanscrit treatise on music which — presumably — was known in Arabic. Its title is mentioned as *Nafīr* or *Yafīr*, but G. Ferrand says that the word is *Biyafar*, and that looks suspiciously like the *Abhinava Bhārati* a commentary on the *Nāṭya śāstra*. Yet there is not in either Arabic or Persian literature on music any mention of such a work, although so early as Al-Jāhīz (d. 255/869) we find the *kinkala* mentioned, which may be the later *kinnarī*, an instrument that could be a cousin-germain to the Hebrew *kinnor*, and the Arabic *kinnāra*.

SIXTH/TWELFTH CENTURY

AL-RĀGHIB AL-IṢFAHĀNĪ (Abu'l-Qāsim al-Husain b. Muḥammad b. al-Mufaḍḍal al-Rāghib al-Īṣfahānī). d. 502/1108. Although best known as a theological writer, and the famous Al-Ghazālī kept his treatise on morals in his pocket, he indited a literary anthology called the *Muḥāḍarāt*, containing a section about the song, the singers, and musical instruments.

217 *Kitāb Muḥāḍarāt al-udabā'* (Book of conversations of literary men).

Ms. — In various libraries. Print. — Bulaq, 1284/1867. Cairo, 1287/1870.

AL-GHAZĀLĪ (Abū Ḥāmid Muḥammad b. Muḥammad al-Ghazālī). d. 505/1111.

218 *Iḥyā' 'ulūm al-dīn* (Revival of the religious sciences).

A sublime mystical and philosophical work, the eighth book (*kitāb*) of the fourth division ('*āda*) of which deals with singing and instrumental music from the *ṣūfī* standpoint, showing that under certain conditions such things were conducive to producing an ecstatic state.

Ms. — In various libraries. Print. — Bulaq, 1289/1872. Cairo, 1306/1888, and later. Trans. — In English (section on singing, etc.) by D. B. Macdonald in *JRAS.*, 1901, pp. 198-252, 705-48: 1902, pp. 1-28.

IBN AL-QAISARĀNĪ (Abū Faḍl Muḥammad b. Ṭāhir b. 'Abdallāh al-Maqdisī). d. 507/1113.

219 *Fī jawāz al-samā'* (Concerning the legality of listening [to music]).

Ms. — KOPR., 391.

AL-ḤARĪRĪ (Abū Muḥammad al-Qāsim b. 'Abdallāh b. Muḥammad al-Ḥarīrī). d. 516/1122.

220 *Maqāmāt (Lectures)*.

These 'stories' tell us of the doings of a vagabond named Abū Zaid al-Sarūjī. They have special interest musically because of that blessed trinity of pleasure — 'wine, women, and song' — which meet us on so many pages. Ishāq al-Mauṣilī finds mention, whilst illustrators have pictured performers on the lute ('ūd), reedpipe (*zanūr*) and tambourine (*ḍuff*), as in the plate shown here.

Ms. — BM., Suppl. 1006. Text published by Caussin de Perceval, Paris, 1819, and many times since. See GAL/2, i, 487. In English by T. Chenery, London, 1867, and continued by Steingass in 1898.

AL-KHAYYĀT (Abu'l-'Abbas Shihāb al-Dīn Aḥmad b. Muḥammad). d. 517/1123.

221 *Ikhtisār mawāhib al-arab al-mubri'l min al-ḥarb fi'l-samā' wa ālāl al-ṭarab*.

This was another tract on the question of the opposition of legists (*fuqahā'*) to music and musical instruments.

Ms. — CAIR., *Fiqh malikī*, 450.

MAJD AL-DĪN AL-GHAZĀLĪ (Madj [or Najm or Shihāb] al-Dīn Aḥmad b. Muḥammad al-Ghazālī al-Tūsī). d. 517/1123.

222 *Bawāriq al-ilmā'*

Another defence of music from the *ṣūfī* point of approach. The author was a brother of the great Al-Ghazālī. (See No. 218).

Ms. — BERL. 5505, date c. 751/1350. PAR., 4580, 11th/17th century. CAIR., t. 377. Print. — Text published with the *Farah al-asmā'* (see No. 316) of Ibn Zaghdūn, Lucknow, 1317/1899. Also by J. Robson in *Tracts on listening to music*, London, 1938. Trans. — In English by J. Robson in *op. cit.*

ABU'L-ṢALT UMAIYA (Umaiya b. Abi'l-Ṣalt b. 'Abd al-'Azīz). d. 529/1134.

He was a famous scientist who excelled in the theory of music and was a practical musician as well. He had studied under Abu'l-Walid b. Aḥmad al-Kinānī al-Waqqashī, a famous Andalusian scholar and music theorist. Abu'l-Ṣalt is quoted in Hebrew by Profiat Duran in his *Ma'aseh efod* (806/1403) the original of which was said to be in Oratory Library, Rome.

223 *Risāla fi'l-mūsīqī* (Treatise on music).

Ms. — NCK. Trans. In Hebrew, PAR., Fons Heb., 1037, ff. lv.-20v. See *Musica disciplina*, vi, 1951, pp. 27-32. He is wrongly named Ibn al-Zalt 'Abd al-'Azīz al-'Umārī by Collangettes and by his copyist Rouanet (Lavignac's *Encyclopédie de la musique*, v, 2680).

IBN BĀJJA (Abū Bakr Muḥammad. Yaḥyā b. al-Ṣā'igh). d. 533/1138.

This is the famous scientist and philosopher better known in western Europe as Avenpace. According to Ibn Sa'īd al-Maghribī (d. 641/1243), he enjoyed the same popularity in Western Islamic lands as that of Al-Fārābī in Eastern Islamic lands.

- 224 *Kitāb al-mūsīqī* (Book of music).

Ms. — NCK. Cit., *Anal.*, ii, 125.

- 225 *Kitāb fi'l-nafs* (Book on the soul).

A commentary on Aristotle's *De anima* which includes a section on the sense of hearing (*al-sam'*), dealing with the physical bases of sound (*ṣawt*).

Ms. — BERL., 5060, f. 161v., dated 670/1271. Cit., *'Uyūn*, ii, 64, when it is entitled the *Kitāb al-nafs*.

- 226 *Tadbīr al-mutawahhīd* (Rule of the solitary). It deals with the natural elements, humours, etc., which are claimed to be connected with the strings of the lute.

Ms. — BODL. Pocock, 206, ff. 4v.-15, 157v.-158, 221v.-222.

IBN QUZMĀN (Abū Bakr ibn 'Isā 'Abd al-Malik ibn Quzmān). d. 555/1160.

Originally an Andalusian mendicant minstrel, but eventually rose to courtly distinction as the greatest exponent of the *zajal* and *muwashshah* forms of songs, some of which are rubricated with the names of the melodic modes (*talhīn*) and rhythmic modes (*ḍurūb*) in which they were performed.

- 226 (2) *Dīwān* (Collection).

Ms. — CAIR., *IFAO.*, No. 15, dated 1096/1685. See L. Massignon, 'Investigaciones sobre Sustari' in *Al-Andalus*, xiv, 1949, and Farmer, *New Oxford history of music*, London, 1957, i, 476-7.

IBN AL-ḤADDĀD (Abū 'Abdallāh Muḥammad b. Aḥmad b. 'Uthmān ibn al-Ḥaddād). d. 561/1165.

- 227 . . . (Musices disciplina).

The Arabic title is not known: only the Latin title.

Ms. — NCK. It is not in the *Bibl. Nac.*, at Madrid as stated by Rouanet in Lavignac's *Encyclopédie de la musique*, v, 2680.

IBN HAMDŪN (Kāfi'-Kufāt Abu'l-Ma'ālī Muḥammad b. Abū Sa'd al-Ḥasan al-Baghdādī ibn Ḥamdūn) d. 562/1168.

- 228 *Kitāb al-tadhira fi'l-siyāsa* (Book of anecdote concerning government).

Much of it was extracted from or was based on the *Kitāb al-aghānī al-kabīr* (see No. 185), notably chapter 45, on the singing-girls.

Ms. — BM., *Or.* 5475. MANCH., 669. See description in *JRAS.*, 1908, p. 409.

IBN AL-MATĀRĀN (Abū Naṣr As‘ad b. Ilyās b. Jirjis, ibn al-Matṛān) d. 587/1191.

From his name he would appear to have been a Christian.

229 *Risālat al-adwār* (Treatise on the musical modes).

That this was a treatise on music is stated by Ahlwardt in his *Verzeichniss der arab. Hdss. der Königl. Bibliothek zu Berlin* . . . No. 5536/25., but I have been unable to verify that statement. Leclerc (*Hist. de la Méd. arabe*, ii, p. 45) calls it a *Recueil des Périodes des Chaldéens*, whilst Wüstenfeld (*Gesch. d. arab. Aerzte*, p. 101) refers to it as a *Compendium libri mansionum Ibn Wahschijjæ*.

Ms. — NCK. Cit., See Above.

IBN RUSHD (Abu‘l-Walīd Muḥammad b. Aḥmad b. Muḥammad Ibn Rushd). d. 593/1198. See Farmer, *Hist.*, 225.

230 *Sharḥ [or Talkhīṣ] fi‘l-nafs li Aristūṭālīs* (Commentary on Aristotle’s *De anima* (see No. 87). There were three forms of this commentary, — the great, the medium, and the small commentaries.

Ms. — MADR., 37. CAIR., vi, 90. Print. — Text edited by N. Morata in *El compendio de Anima* . . . (*Publ de las excuelas de estud. ar. de Madrid y Granada*), 1934. Trans. — In Hebrew by Shem Ṭob b. Isaac (7th/13th century), Kalonymus b. Kalonymus (d.c. 731/1330) and others, but none of these has been published. In Latin by Michael Scot about 628/1230. The Latin version was first printed, in a collection of Aristotle’s works at Padua, 877/1472. In Spanish by N. Morata in *op. cit.* above.

YAḤYĀ IBN AL-KHUDUJJ (Yaḥyā [b] al-Khudujj al-A‘lam al-Mursī) 6th/12th century.

231 *Kitāb al-aghānī al-Andalusīya* (Book of the songs of Andalusia). We only know of the title of this work and that it was composed in imitation of the *Kitāb al-aghānī al-kabīr* of Abu‘l-Faraj al-Iṣfahānī.

Ms. — NCK. *Anal.*, ii, 125. Gayangos, in his *Mohammedan dynasties*, i, 198 (cf. 480), names him Al-Ḥaddāj (variants al-Ḥudj and al-Khurj).

SEVENTH/THIRTEENTH CENTURY

MAIMONIDES (Abū ‘Imrān Mūsā b. Maimūn b. ‘Abdallāh [or ‘Ubaidallāh] al-Qurṭubī) d. 601/1204.

A famous Jewish philosopher and author, all of whose works — except the *Mishnah Torah* — were written in Arabic. Like the puritans of Islām, who condemned music, Jewry also had its strictly orthodox believers who condemned listening to music. This prompted Maimonides to express his opinion on the subject which has been preserved among his *responsa*, the text of which has been published and translated into English by the present writer. It is entitled:

- 232 *Maimonides on listening to music*, London, 1941.
Although this response is written in Hebrew characters the language is Arabic. As with the more liberal minded Muslims, it was not music *per se* that was condemned by the Jews, but rather the evil usages to which it was put.
- AL-JAZARĪ (Badi' al-Zamān Abu'l-'Izz Ismā'il b. al-Razzāz al-Jazarī). fl. 602/1205.
- 233 *Kitāb fī ma'rifat al-ḥiyal al-handasiya* (Book of information on mechanical contrivances).
The above were chiefly automata with whistling apparatuses winded by hydraulic pressure. See A. K. Coomaraswamy, *The treatise of Ibn al-Jazari on automata . . .* Boston, 1924. Trans. — Résumé in German by E. Wiedemann in *Centenario della Nascità di Michele Amari*, Palermo, 1327/1909, pp. 181 et seq., and in *Archiv für die Gesch. der Naturwissenschaften und der Technik*, Leipsic, 1337/1918. See also *Der Islam*, viii, pp. 55 et seq.
- FAKHR AL-DĪN AL-RĀZĪ (Fakhr al-Dīn Abū 'Abdallāh Muḥammad b. 'Umar b. al-Ḥasan [or Ḥusain] b. al-Khaṭīb al-Rāzī). d. 606/1209.
- 234 *Jāmi' al-'ulūm* (Collection of the sciences).
An encyclopaedia of the sciences including that of music. This latter is divided into nine sections. It was written for that illustrious patron of the sciences 'Alā al-Dīn Muḥammad Khwārizmshāh. Sarton, *Introduction to the history of science*, ii, 364, writes *Jawāmi' al-'ulūm* (Totality of the sciences). Ms. — NU., 3760. SS., 3832. ĀṢAF., ii, 1766. Trans., In Persian.
- HIBATALLĀH IBN JA'FAR IBN SANĀ' AL-MULK.
d. 608/1211.
An Egyptian magistrate whose trying duties did not prevent him cultivating literature and the friendship of poets, amongst whom he was received with enthusiasm.
- 235 *Dār al-ṭirāz* (House of adornment).
It was a collection of songs — words only in the *muwashshah* form — this latter having originated in Moorish Andalus. Ms. — LEYD. 286, an old manuscript. CAIR., a, 2038.
- AL-ḤASAN IBN AḤMAD IBN 'ALĪ AL-KĀTĪB. fl. 626/1228.
He was the author of a treatise on music of which we possess a solitary exemplar. It comprises 248 pages, and is divided into forty sections (*abwāb*). It is in the handwriting of a certain Ḥasan b. Yūsuf b. Abi'l-Qāsim, probably a scribe in the service of one of the Aiyūbid rulers.

- 236 *Kamāl adab al-ghinā'* (Perfection of knowledge in music). Ms. — ṬQS., 1729. CAIR., f.j. 505 (photo).
YĀQŪT (Yāqūt b. 'Abdallāh al-Rūmī). d. 626/1229.
- 237 *Mu'jam al-udabā'* or *Irshād al-arīb* (Distinguished literary men, or Guiding of the clever).
It is a biographical dictionary of the learned men of Islām, including a few musicians.
Ms. — BM., *Add.* 16649-50. KÖPR., 1103. Print. — Text edited by D. S. Margoliouth in Gibb Memorial Series, vi, Leyden-London, 1907-26.
'ABD AL-LATĪF AL-BAGHDĀDĪ (Muwaffaq al-Dīn 'Abd al-Latīf b. Yūsuf). d. 629/1231.
- 238 *Kitāb al-samā'* (Book on listening [to music]).
We do not know his attitude towards *al-samā'* because this book has not survived, but from the courts at which he served and the circle of his friends, he may have been strongly in favour of music.
Ms. — NCK. Cit., *Verz.*, 5536/6.
IBN AL-QIFṬĪ (Abu'l-Ḥasan 'Alī b. Yūsuf ibn al-Qifṭī). d. 646/1248.
- 239 *Ta'rīkh al-ḥukamā'* (History of the learned).
A biographical dictionary of authors, including writers on music, containing supplementary information to that found in the *Fihrist* (No. 198). It is an extract made by Muḥammad b. 'Alī b. Muḥammad al-Zauzani — a contemporary — from a larger work by Ibn al-Qifṭī entitled the *Kitāb akhbār al-'ulamā'*.
Ms. — In various libraries. Print. — Text edited by J. Lippert, Leipzig, 1903. Trans. — In Persian by Mīrzā Muḥammad Ibrāhīm Muṣṭaufī, still in manuscript. TEH., ii, 535-6.
AL-ISHBĪLĪ (Abu'l-'Abbās Aḥmad b. Muḥammad al-Andalusī al-Ishbīlī). d. 651/1253.
- 240 *Kitāb al-samā' wa aḥkāmuhu* (Book of listening [to music] and its ordinances).
Ms. — NCK. Cit., *Verz.*, 5536/7. Cf. *Anal.*, i, 811.
AL-TĪFĀSHĪ (Shibāb al-Dīn Abu'l-'Abbās Aḥmad b. Yūsuf al-Tīfāshī). d. 651/1253.
- 241 *Mut'at al-asmā' fī 'ilm al-samā'* (Pleasure to the ears in the art of listening [to music]).
Ms. — In a private library in Tunis. Information from Ḥasan 'Abd al-Wahhāb, the Governor of Mahdia, Tunisia.
AL-QURṬUBĪ (Abu'l-'Abbās Aḥmad b. 'Umar al-Anṣārī al-Qurṭubī). d. 656/1258.

- 242 *Kashf al-qinā‘ ‘an ḥukm al-wajd wa’l-samā‘* (The removal of the veil in the rule of ecstasy and listening [to music]). A treatise by a legist of the Malikī sect on this question. Ms. — CAIR., vii, 546. Cit., *Anal.*, i, 883.
AL-SULAMĪ (‘Abd al-‘Azīz [b. ‘Abdallāh] b. ‘Abd al-Salām b. Abu’l-Qāsim . . . ‘Izz al-Dīn). d. 660/1262.
- 243 *Ḥall al-rumūz wa mafātīḥ al-kunūz* (Solution of enigmas and keys to treasures).
As *muftī* in Syria and Egypt he was able to stress to his congregation the view that music was illicit (*ḥall*). He was known as the ‘Prince of scholars’.
Ms. — RĀMP., i, 335. Cit. — GAL./2, i, 768.
AL-SHUSTARĪ (Abu’l-Ḥusain ‘Alī b. ‘Abdallāh al-Shustarī al-Numairī al-Fāsi). d. 668/1269.
He was the mystic poet of Andalus and the Maghrib. His *diwān* of *muwāshshahāt* and *azjāl*, according to Ibn ‘Abbād Rundī, were rubricated with the names of the melodic modes (*talḥīn*) and rhythms (*durūb*) in which they were performed.
- 243 (2) *Dīwān*.
Ms. — Brill Library, Leiden. H² 30.
IBN ABĪ UṢAIBI‘A (Muwaffaq al-Dīn Abu’l-‘Abbās Aḥmad b. al-Qāsim b. Abī Uṣaibi‘a). d. 668/1270.
He was the historian of medicine in Islamic lands, and was given charge of the hospital which Saladin established in Cairo in 364/1236. In the book mentioned below there are several references to writers of books on music.
- 244 ‘*Uyūn al-‘anbā‘* (Sources of information).
Ms. — In various libraries. Text edited by Ibn al-Ṭaḥḥān, Cairo, 1299/1882, and with correctisns by A. Müller, Königsberg, 1884.
IBN SAB‘ĪN (Abū Muḥammad ‘Abd al-Ḥaqq b. Ibrāhīm b. Muḥammad al-Ishbīlī ibn Sab‘īn [b.] al-Dāra). d. 669/1271.
A well known philosopher in the Middle Ages, better remembered for his answers to those ‘Sicilian Questions’ put to him by the Emperor Frederick II of Hohenlohe. The book mentioned below is given in *Al-Hilāl*, Cairo, xxviii, 214. It was said to be in the library of the Dār al-kutub at the Egyptian capital, as well as in the Ma‘had al-mūsīqī al-sharqī there. On examination, however, both of these copies turned out to be the *Kitāb al-adwār* of Ṣafī al-Dīn al-Urmawī. It may be that the book mentioned below is to be identified similarly.
- 245 *Kitāb al-adwār al-mansūb* (Book of the related musical modes).
Ms. — Library of the late Aḥmad Ṭaimūr Pāshā, Cairo.
AL-ṬŪSĪ (Naṣīr [or Nāṣir] al-Dīn Abū Ja‘far Muḥammad b. Muḥammad b. al-Ḥasan al-Ṭūsī). d. 722/1273.

He was a noted astronomer, and as such accompanied the Mongol conqueror on his devastating conquests, and thus claimed to have pillaged — yet saved — four hundred thousand volumes which went into his library. A short and insignificant tract on music has been attributed to him.

- 246 [*Risāla fī 'ilm al-mūsīqī* (Treatise on the theory of music)]. It has no title, and deals simply with the intervals (*ab'ād*) in the Greek manner, and may have been part of some encyclopaedic work, perhaps an Arabic version of the *Akhlāq-i nāširī*. It is certainly not a translation of the *Kanz al-tuhaf*, as suggested by G. Sarton, *Introduction to the history of science*, ii, pt. ii, 1009.
Ms. — PAR., 2466, 9th/15th century.

AL-SARKHADĪ (Tāj al-Dīn Muḥammad [or Maḥmūd] b. 'Ābid [or 'Abid] b. al-Ḥusain al-Tamīmī al-Sarkhadī). d. 673/1275.

- 247 *Tashnīf al-asmā' bi aḥkām al-samā'* (Adorning the ears in the ordinances of listening [to music]). The author was a poet whose *Maqāmat al-mufākhara* is preserved in the Escorial Library.
Ms. — NCK. Cit. — *Verz.*, 5536/7.

AL-NAWAWĪ (Muḥyī al-Dīn Abū Zakariyā' Yaḥyā b. Sharaf). d. 676/1277.

- 247 (2) *Minhāj al-ṭālibīn* (Highway of the seeker). One must know this work, together with the *Hidaya* (right path) to appreciate the attitude of the pious on 'listening [to music]'.
Ms. — Cambridge, 1124. Print. — Translated by Van den Berg as *Guide to fervent believers*, Batavia, 1884.

IBN GHĀNIM AL-MAQDISĪ ('Izz al-Dīn 'Abd al-Salām b. Aḥmad ibn Ghānim al-Maqdisī). d.c. 678/1279.

- 248 *Hall al-rumūz wa mafātīḥ al-kunūz* (Solution of enigmas and keys to treasuries). This is identical with the title of No. 243.
Ms. — LEIPZ., 239, GOTH., 908, and many other libraries. Print. — Cairo, 1317/1899, the author being given as 'Abd al-Salām b. Aḥmad b. Ghānim al-Maqdisī, who died 978/1570. cf. GAL/2, i, 808.

IBN KHALLIKĀN (Shams al-Dīn Abu'l-'Abbās Aḥmad b. Muḥammad b. Ibrāhīm b. Abī Bakr ibn Khallikān). d. 681/1282.

- 249 *Kutāb wafayāt al-a'yān* (Deaths of famous men). It is rather the 'lives' of famous men, including many musicians. The autograph is in the BM. Text was edited by F.

Wüstenfeld in *Ibn Challikani Vitae illustrium vivorum nunc primum arab.*, Göttingen, 1836-43. Edited by MacGuckin de Slane in *Vies des hommes illustres de l'Islamisme en Arabe*, Paris, 1838-42. Cairo, 1852, 1892, 1910. Bulaq, 1858, 1881. Teherhan, 1867. Trans. — In Persian by Yūsuf b. Aḥmad b. Muḥammad b. 'Uthmān, still in manuscript: BM., *Add.* 16714, and a part by Kabīr b. Uwais Laṭīfi Qāḍizāde (10th/16th century) still in manuscript. BODL., *Ouseley*, 176. In Turkish by Muḥammad b. Muḥammad Rodosizāde (11th/17th century) published Stamboul, 1280/1863. In English by MacGuckin de Slane in *Ibn Khallikān's Biographical dictionary*, Paris-London, 1843-71.

AL-QAZWĪNĪ (Zakāriyā' b. Muḥammad al-Qazwīnī) d. 682/1283.

250 *'Ajā'ib al-makhlūqāt* (Wonders of creation).

Bāb twelve deals with *mūsīqī* in a manuscript in Aberdeen University Library, No. 183, on fol. 28 of which is a fine miniature of a female player on the *chang* (harp).

Ms. — As quoted above. Text edited by Wüstenfeld,

AL-FAZĀRĪ (Tāj al-Dīn Abū Muḥammad 'Abd al-Raḥmān b. Ibrāhīm al-Fazārī al-Badrī al-Firkāh). d. 690/1291.

251 *Kashf al-qinā' fi ḥill al-samā'* (Removal of the veil in the solution of listening [to music]).

A favourable contribution to the subject — it would seem — by a Shāfi'ī jurist.

Ms. — NCK. Cit., *Verz.*, 5536/9.

ŞAFĪ AL-DĪN (Şafī al-Dīn Abu'l-Mafākhīr 'Abd al-Mu'mīn b. Yūsuf [or Ibn Abi'l-Mafākhīr] b. Fākhīr al-Urmawī al-Bagh-dādī). d. 693/1284.

This author was the most important writer on the theory of music since the time of Ibn Sīnā (Nos. 212-17) and Ibn Zaila (Nos. 220-21), and was the pioneer of the Systematist School of Arabian theory of music (See Introduction p. xxiii). He is quoted by almost every subsequent theorist and several commentaries on his theories were written (see Nos. 259, 264, 297).

252 *Kitāb al-adwār* (Book of the modes [of music]).

According to the copy in the NU. this work was written in the year 633 (1235), and must therefore have been indited when the author was quite a young man, since he died in 693/1294. On the other hand, 1252 seems to be a more probable date (see *Revue de l'Académie arabe de Damas*, iii, 365). The treatise is divided into fifteen sections (*fuṣūl*) dealing with (1) the notes (*anḡhām*), (2) the frets (*dasātīn*) on the lute ('ūd), (3) and (4) on the intervals (*ab'ād*), (5) composition (*ta'lif*), (6) the modes



a. Reedpipe (*Zamr*); Tambourine (*Ṭār*). South Kensington, 13th Century



b. Drum (*Kūba*); Lute (*ʿūd*); Tambourine (*Ṭār*); Flute (*Nāy*). Cairo, 13th Century.

(*adwār*), (7) the pandores (*ṭanābīr*) of two strings, (8) the lute of five strings, (9) the popular modes (*adwār*), (10) the related notes, (11) the scales (*ṭabaqāl*), (12) the accordatura (*iṣṭihāb*), (13) the rhythm (*īqāʿ*), (14) the influence (*taʿthīr*) of the notes, (15) the performance. For music, see NOHM., i, 454.

Ms. — NU., 3653, dated 633/1235 and entitled *Al-adwār fi'l-mūsīqī*. CAIR., *f.j.* 428 (photo) dated 727/1326, and copied by 'Abd al-Karīm b. Suhrawardī, CAIR., *f.j.* 507 (photo) dated 726/1325. FĀTIḤ, 3661/2. TEH., i, 96. BM., *Or.* 2361. ff. 18v-32, dated 1074/1663, and *Or.* 136. PAR., 2865, ff. 5v.-23v. 9th-10th/15th-16th century, but parts only, and wrongly attributed to Abū Bakr al-Rāzī. BERL. 5532, an unidentified condensed version of the rhythm section from the *Kitāb al-adwār*. 5533, another unidentified fragment from the same source. VIEN., 1516: unidentified, yet called *Mukhtaṣar fī maʿrifat al-nagham*. Print. — Text not published. Trans. — The main portion is contained in Al-Jurjānī (No. 302) whose *Sharḥ* has been translated by Al-Manūbī al-Sanūsī in R. d'Erlanger's *La Musique arabe*, iii, Paris, 1938.

253 *Risālat al-Sharafīya fi'l-nisab al-ta'liḥīya* (The Sharafian treatise on musical conformities in composition).

It was written about 666/1267 for his new masters (he had been chief court minstrel to the last of the caliphs — Al-Mustaʿīm, d. 656/1258). Among the former he was the favoured minstrel of Sharaf al-Dīn Hārūn (d. 678/1279) the son of Shams al-Dīn al-Juwainī (d. 683/1284) the vizier of the conquerors Hūlāgū and Abāqā. The book is divided into five discourses (*maqālāt*) with the usual sections (*fuṣūl*). These deal with (1) the bases of sound (*ṣawt*), intervals (*abʿād*), genres (*ajnās*), modes (*adwār*), and rhythm (*īqāʿ*), as well as the six 'finger scales' (*mawājib*). It is a more finished work than the preceding. Ms. — BERL., 5506, dated 657/1276. PAR., 2479, dated 896/1491, 4867; 5070. VIEN., 1515. CAIR., *f.j.* 8: *f.j.* 508. VAT., 319. BODL., *Marsh*, 115, ff. 2-55v. *Marsh*, 521, ff. 34-116. Print. — Text not published. Trans. — Résumé by Carra de Vaux in *JA.*, xviii, Paris, 1891, pp. 279-355, and in an offprint *Le traité des rapports musicaux . . .*, Paris, 1891. Complete translation by Al-Manūbī al-Sanūsī in R. d'Erlanger's *La Musique arabe*, iii, Paris, 1938, with perface by Farmer.

AL-TABARĪ (Muḥibb al-Dīn Abu'l-ʿAbbās Aḥmad b. ʿAbdallāh al-Ṭabarī al-Makkī). d. 694/1294.

The author was a traditionalist of the Shāfiʿī sect, and not to be confounded with the famous historian. His opinions were obviously influenced by his religious views.

254 *Istiṣṣaʿ al-bayān fī masʿala shādurwān* (Enquiring the explanation concerning the question of [listening to] the *shādurwān*). The *shādurwān* was a fountain whose water jets were so well controlled in force that glass balls could be kept in continual motion at the peak of the jets which threw these balls together making a pleasing sound. The *fuqahāʿ* or legists on religion

would have to decide whether to close their ears or not in listening to the *shādūr wān*. As we do not possess this book, one cannot determine the particular grade of this sinning.

Ms. — NCK. Cit., *Verz.*, 5536/10.

- 255 *Kitāb al-ghinā' waṣ ṭahrīmūhu* (Book of singing and its interdiction).

Ms. — NCK. Cit., *Verz.*, 5536/11.

AL-ḤAMAWĪ or IBN WĀṢIL (Jamāl al-Dīn Muḥammad b. Sālīm b. Naṣrallāh). d. 697/1298.

- 256 *Tajrīd al-aghānī min al-mathālith wa'l-mathānī* (Abridgement of the *aghānī* . . .).

Ms. — BM., 571. SS., 1400. Cit., *Kashf*, i, 367. See *Agh.*, last edition, i, 35.

IBN AL-ZUBAIR. 7th/13th century?

- 257 *Kitāb al-aghānī* (Book of songs).

He is quoted in the *Asmā' kutub al-tawārīkh al-mu'allifa* of Al-Ṣafādī (d. 766/1363), although he is dubbed Ibn al-Nadhīr in the *Kashf*, i, 367.

Ms. — NCK. See *JA.*, xix, 2me série, 1912, pp. 267-8.

IBN AL-DAKHWĀR (Mudhḏhib al-Dīn 'Abd al-Raḥīm b. 'Alī al-Dimashqī [ibn] al-Dakhwār). 7th/13th century.

He was an eminent physician, and may very well have been the Al-Dakhwār mentioned by Ḥājji Khalifa as the author of a

- 258 *Kitāb al-aghānī* (Book of songs).

Ms. — NCK. Cit., *Kashf*, i, 367.

EIGHTH/FOURTEENTH CENTURY

AL-SHALĀḤĪ (Muḥammad b. Ibrāhīm al-Shalāhī). fl. 1301.

- 259 *Kitāb al-imtā' wa'l-intifā'* (Book of joy and profit [in listening to music]).

This was written for the Marinid sultān Abū Ya'qūb b. Abī 'Abd al-Ḥaqq (d. 706/1306). It consists of 119 closely written folios in the solitary exemplar now preserved at Madrid. It is the most important work on the much discussed question of the propriety of listening to music which has come down to us, more especially since it contains copious quotations from many distinguished Muslims who have written on the subject whose works have not survived. The text has been edited and translated into English by Professor James Robson, and only awaits publication. See Farmer, *Studies in Oriental musical instruments*, ii, 21-35, Glasgow, 1939. Robles thought that this work might have been written by Kamāl al-Dīn al-Adfūwī, but the latter was only about four years old at this date.

Ms. — MADR., 603.

IBN MUKARRAM (Jamāl al-Dīn Abu'l-Faḍl Muḥammad b. al-Mufaḍḍal b. 'Alī [or Manzūr]. d. 711/1311.

He was the author of that great lexicon of the Arabic tongue known as the *Lisān al-'arab*, and his vast reading must have brought him in close contact with the choicest of literature.

- 260 *Mukhtār al-aghānī fi'l-akhbār wa'l-tahānī* (Selections from the songs with stories and pleasantries).

One will have observed the alliteration in the above — and many another — title.

Ms. — GOTH., 2126. Cit., *Kashf*, i, 367.

QUṬB AL-DĪN AL-SHĪRĀZĪ (Quṭb al-Dīn Maḥmūd b. Mas'ūd b. Muṣliḥ al-Shīrāzī) d. 710/1311.

- 261 *Durrat al-tāj* (Pearl of the crown). The title is a delightful anagogue for this dictionary of the sciences, the fourth division (*jumla*) of which treats of the theory of music in a masterly fashion. It appears to have been known in Arabic. See *Kashf*, but the Persian version in the BM. *Add.* 7694, contains forty-five closely written folios devoted to the theory of music. In his arrangement the author follows the sequence of Ṣafī al-Dīn al-Urmawī (see Nos. 252-3), but in many places the treatment is much fuller.

Ms. — KÖPR., 867.

AL-WĀSITĪ ('Imād al-Dīn Abu'l-'Abbās Aḥmad b. Ibrāhīm b. 'Abd al-Raḥmān al-Wāsiṭī al-Ḥanbalī). d. 711/1311.

- 262 *Kitāb al-bulgha wa'l-iqn'ā fi ḥall shuḥbat mas'alat al-samā'* (The sufficient and satisfying book in settling the doubt about listening [to music]).

It was, apparently, a Ḥanbalite condemnation of music.

Ms. — NCK. Cit. — *Verz.*, 5539/12.

ABU'L-FARAJ AL-IṢFAHĀNĪ (Abu'l-Faraj 'Alī b. Ḥasan al-Iṣfahānī). d. 721/1321.

Ms. — NCK. Cit., *Verz.*, 5536/12.

- 263 . . . (The delectation of kings) . . .).

This work, by this author, and with this date, is cited by Collangettes, *JA.*, 1904, p. 383) and with the above (translated) title by Kiesewetter, p. 88, and Rouanet, p. 2680), but it is not traceable in Arabic literature. The present author suspects that the name and date are erroneous. For similar mistakes with authors see my *Studies in Oriental musical instruments*, ii, 25, Glasgow, 1939.

Ms. — See above.

IBN TAIMĪYA (Abu'l-'Abbās Aḥmad b. 'Abd al-Ḥalīm b. 'Abd al-Salām b. 'Abdallāh b. Muḥammad ibn Taimīya al-Ḥarrānī al-Ḥanbalī). d. 728/1328.

- 264 *Risāla fi'l-samā' wa'l-raḡṡ wa'l-ṣurākh* . . . (Treatise concerning listening [to music], the dance, and the shout).
A condemnation of music etc. by a famous Ḥanbalī jurist.
Ms. — BERL., 5507, dated 783/1381.
PRINT. — Text published in *Majmū'āt al-rasā'il al-kubra*, Cairo, 1323/1905, pp. 277-315. See *Islamic Culture*, XVIII, 112, where it is argued that the compiler was Al-Manbijī, who wrote in 775/1373.
- IBN AL-FIRKĀḤ (Burhān al-Dīn Abū Ishāq Ibrāhīm b. 'Abd al-Raḡmān b. Ibrāhīm Ibn al-Firkāḥ. d. 729/1329).
Ms. — BERL., 5507, dated 783/1381. Print. — Text published in *Ma'mū'āt al-rasā'il al-kubra*, Cairo, 1323/1905, pp. 277-315. According to *Islamic Culture*, xviii, p. 112, this work was compiled by Al-Manbijī (Muḥammad b. Muḥammad b. Muḥammad) who wrote in 775/1373. Not mentioned by Brockelmann.
- 265 *Ḥill al-qinā' 'an ḥill al-samā'* (Loosening the veil in the solution of listening [to music].)
Probably a sympathetic view by a cosmographer.
In this same year (1329) a certain Badr al-Dīn Abu'l-Ma'ālī Muḥammad al-Irbilī wrote *Urjuzat al-anḡām* (Rajāz verses on melodies).
Ms. — NCK. Cit., *Verz.*, 5536/13.
- AL-KHAṬĪB AL-IRBILĪ (Muḥammad b. 'Alī b. Abi'l-Ḥasan 'Alī al-Khaṭīb al-Irbilī). *fl.* 731/1329.
- 266 *Jawāḥir al-nizām fī ma'rifat al-anḡām* (Jewels of arrangement in the knowledge of the notes).
A theoretical treatise on music in verse of the *rajaz* metre. It is divided into sections with the various divisions of the subject as recognized by Ṣafī al-Dīn al-Urmawī (see Nos. 252-3). It was composed in the year 731/1329.
Ms. — BEYR., (1), 219, ff. 1-5v., dated 877/1472. BERL., 5515, entitled *Al-qaṣīda fī'-anḡām*. Print. — Text edited by Cheikho in *Al-Mashriq*, Beyrout, 1913, pp. 895-901, and by 'Abbās al-'Azzāwī in his *Al-mūsīqī al-'iraqīya*, Baghdād, 1951.
- ANONYMOUS. *c.* 732/1331.
- 267 [*Risāla fī 'ilm al-mūsīqī* (Treatise on the theory of music)].
This is to be found on the page of a manuscript of a work on medicine dated 733/1331. It is, however, of little importance. The number of medical men who wrote on music at this period is fairly large, as the work of Ibn Abī Uṣaibi'a testifies.
Ms. — BERL., 6284, f. 2.
- AL-NUWAIRĪ (Abu'l-'Abbās Aḡmad b. 'Abd al-Waḡḡāb b. Aḡmad [or Muḥammad] . . . al-Nuwairī). d. 732/1332.
- 268 *Nihāyat al-arab* (The extreme need).
An encyclopaedia dedicated to the Mamlūk sulṭān Al-Nāṣir ibn Qalā'ūn, whose beautiful mosque still adorns Cairo.

Volumes (*juz'ān*) four and five contain much information about the song (*ghinā'*), listening to music (*al-samā'*), and the singers.

Ms. — In various libraries. Print. — Text edited by Aḥmad Zakī Pāshā, Cairo, 1342-56/1923-37.

MUḤAMMAD IBN AḤMAD IBN ḤARB. d. 741/1340.

- 269 *Al-mukhtaṣar fī laḥn al-‘amma* (Epitome on popular melody?). Casiri, ii, p. 80. translated the title as *De musica sacra*. Kiese-wetter, p. 88, has *Compendium über die vulgäre Melodie*. Rouanet, in Lavignac's *Encyclopédie de la musique*, p. 2680. has the author under two different names: (1) Mohammed ben Aben ben Haber. Arabe de Grenade (mort en 741/1340) who wrote an 'Abrégé des principes de la musique mondaine', said to be in the Escorial, Spain: and (2) Mohamed ben Ahmed ben Haber d'Alpuxarra (mort en 741/1340), who wrote 'un ouvrage sur la musique sacrée avec un supplément sur la musique vulgaire'. As the work has not survived to speak for itself, one can only follow others in guessing that its title may have conveyed Epitome on vulgar barbarisms [in Speech]. Ms. — NCK. Cit., *Escur.*, ii, 80.

AL-BILBAISĪ (Muḥammad b. Muḥammad b. 'Alī al-Bilbaisī). Wrote in 746/1345.

- 270 *Kitāb al-mulaḥ wa'l-turaf min munādāmāt arbāb al-ḥiraf*. (Book of witticisms and novelties . . .)
A work dealing with fifty-one arts and sciences, including desiderata for the singer (*mughannī*) and flautist (*mushabbib*). Ms. — BM., *Add.* 19411, ff. 68-88, 8th/14th century. ESC. (2) 499, dated 746/1345, the author being named Al-Bulbaisī. Print. — Text published at Cairo 1283/1866.

AL-ADFUWĪ (Kamāl al-Dīn Abu'l-Faḍl Ja'far b. Thalab [or Taghlib] b. Ja'far al-Adfuwī). d. 748/1347.

- 271 *Al-imtā' bi aḥkām al-samā'* (The benefit in the ordinances of listening [to music]) (cf No 187)
A Shāfi'ī treatise on this never-ending polemic as to whether it was lawful to listen to music. An epitome was issued by Baḥraq (see No. 329).
Ms. — GOTH., 105. CAIR., t. 368. ESC. (1), 1240 Cit. — *Kashf*, i, 434.
- 272 *Al-tālī al-sa'īd al-jāmi'*
This work also contains references to music and musical instruments.
Ms. — CAIR. Print. — Text issued Alexandria, 1332/1914, and Cairo, 1338/1919.

IBN FAḌL ALLĀH AL-'UMARĪ (Abu'l-'Abbās Aḥmad b. Yaḥyā b. Faḍlallāh . . . al-'Umarī). d. 749/1348.

- 273 *Masālik al-abṣār fī mamālik al-amṣār* (Paths of perspicacity in the sovereignty of kingdoms).
A historical, biographical and geographical work of enormous dimensions, in the ninth and tenth book (*juz'*) of which some references to music may be found.
Ms. — In various libraries. Print. — Text published at Cairo, 1312/1894. Trans. — In French by Gaudefroy-Demombynes (part only), Paris 1346/1927.
- IBN AL-AKFĀNĪ (Shams al-Dīn Abū 'Abdallāh Muḥammad b. Burhān al-Dīn Ibrāhīm b. Ṣā'id [or Sa'id] al-Akfānī).
d. 749/1348.
- 274 *Irshād al-qāṣid ilā asna'l-maqāṣid* (The directing of the searcher to the most sublime purposes).
An encyclopaedia of the sciences, one discourse (*qaul*) of which treats of the *'ilm al-mūsīqī*.
Ms. — GOTH., 163. PAR., 2231, dated 738/1377, and others. ESC. (1), 944. Print. — Text edited by Sprenger in *Biblioteca Indica*, Calcutta, 1849, pp. 92-94. Cairo edition, 1318/1900. Trans. — In German by M. Haarbrucker, Berlin, 1859. Section on music only by E. Wiedemann in *Beit. zur Gesch. der Naturwissenschaften*, Erlangen, 1922, pp. 16-21.
- 275 *Al-durr al-nazīm* (The well-arranged pearls).
Another encyclopaedia attributed to Al-Akfānī, but it is so different from the preceding, that both could scarcely have been written by the same author. The fifty-seventh section deals with music. Strange to say the *Kashf al-zunūn* credits Ibn Sīnā with a work by this title, but it cannot be this treatise. The fifty-seventh section deals with music. For a comparison of these two books see *TGUOS.*, xix, Glasgow, 1963.
Ms. — VIEN., 2, ff. 42v.-44. Print. — A fragment of the text, in Hebrew script, including the section on music has been edited by R. Gottheil in the *Jewish Quarterly Review*, xxiii, pp. 176-80, although that writer was unable to identify the author, or work. Trans. — in English (unsatisfactory) by R. Gottheil in *op. cit.* pp. 164-75, and a conspectus by Farmer in *TGUOS.*, xix, Glasgow, 1963.
- AL-ĀMULĪ (Muḥammad ibn Maḥmūd). Mid-8th/14th century.
Although this — and the succeeding work — is in Iranian, it is an oft-quoted book, almost as much so as the *Durrat al-tāj* of Al-Shīrāzī.
- 276 *Nafā'is al-funūn* (Precious things in the sciences).
It is an encyclopaedia which allocates a considerable amount of space to music.
Ms. — BM., *Add.* 16827, ff. 429-44.
- AMĪR KHIDR MĀLĪ AL-QARAMĀNĪ. Mid-8th/14th century.
- 277 *Kanz al-tuhaf* (Excellent presents). It is also an encyclopaedia in Iranian, with an article devoted to music, and especially its instruments, which are described quite minutely, together

with designs of most of them. Clément Huart, who has given a translation into French in Lavignac's *Encyclopédie de la musique* (v., 3071-73), was responsible for discovering the authorship and the date 838/1434 of its composition. On the other hand there is a manuscript dated 784/1382-3! See A. U. Pope, *A Survey of Persian art*, London, 1938, p. 2797.

Ms. — BM., *Or.*, 2361, ff. 261v.-65v. PAR., *Suppl. Persan*, 1121, ff. 147-189.

IBN QAIYIM AL-JAUZĪYA (Shams al-Dīn Abū 'Abdallāh Muḥammad b. Abī Bakr b. Aiyūb b. Qaiyim al-Jauzīya). d. 751/1350.

- 278 *Hurumat* [or *Hurmat*] *al-samā'* (Forbiddance of listening [to music]).

Ms. — NCK. Cit., *Verz.*, 5536/14.

ŞAFĪ AL-DĪN AL-ḤILLĪ (Şafī al-Dīn Abu'l-Faḍl 'Abd al-'Azīz b. Sarāyā b. 'Alī b. Aḥmad b. Sarāyā al-Ḥillī). d. 749/1349.

- 279 *Fā'ida fī tawallud al-anḡām ba'dahā 'an ba'd wa tartībihā 'alā al-burūj* (The advantage in composing melodies according to the zodiac).

An astrologico-musical treatise dealing with the connection of the notes of the musical scale with the heavenly bodies, a conceit which goes back to Al-Kindī (see No. 50) and ultimately to Babylonia-Assyria. See Farmer, 'The Influence of music; from Arabic sources' in *Proceedings of the [Royal] Musical Association*, 1926.

Ms. — CAIR., *f.j.* 506.

IBN KURR (Muḥammad b. 'Isā b. Ḥasan [or Ḥusain] ibn Kurr). d. 759/1358. Some authorities write Ibn Karā, but the *Durar al-kāmina* of Ibn Ḥajar gives the more likely name as above.

- 280 *Ghāyat al-maṭlūb fī fann al-anḡām wa'l-durūb* (The goal of enquiry in the science of melodies and rhythms).

Ms. — BM. Cit., *Verz.*, 5536/15. *Kashf*, iv, 304.

AL-YĀFI'Ī ('Afif al-Dīn 'Abdallāh b. As'ad b. 'Alī b. Sulaimān al-Yāfi'ī). d. 768/1367.

- 281 *Baḥṡh al-samā'* (Examination of listening [to music]).

He argued on the allowability of 'listening'.

Ms. — BERL., 5509.

AL-ANBĀRĪ (Muḥammad b. 'Īsā Abū 'Abdallāh Ḥasan al-Dīn ibn Faṡh al-Dīn al-Anbārī) d. 763/1361.

Following Collangettes (*JA.*, 1904, p. 383) Rouanet mentions him as an author of a 'Traité des modes et des rythmes'. (See Lavignac, *Encyclopédie de la musique*, v, 2680, Paris, 1922). No indication of its whereabouts is mentioned. In view

of this, it is highly probably that the author is to be identified with No. 280.

Ms. — NCK. Cit. — See above.

AL-MANBIJĪ (Muḥammad b. Muḥammad b. Muḥammad b. Muḥammad). He wrote in 775/1373.

This author has been claimed (*Islamic Culture*, xviii, p. 112) to have been the real author of No. 262.

LISĀN AL-DĪN IBN AL-KHAṬĪB (Lisān al-Dīn Abū ‘Abdallāh Muḥammad b. ‘Abdallāh b. Sa‘id ibn al-Khaṭīb). d. 776/1374.

He was the famous Andalusian vizier of the Bani’l-Aḥmar dynasty at Granada nicknamed the *Dhu’l-wizāratayn*, i.e. the ‘Holder of two vizierships’, those of the pen and the sword. His literary output was phenomenal. Yet in spite of his other preoccupations he seems to have found time for music.

282 [*Kitāb*] *fi’l-mūsīqā* ([Book] about music).

Ms. — NCK. Cit., — Casiri, ii, 73.

AL-ṢAFADĪ (Khalīl ibn Aibak). d. 764/1363.

He was one of the most famous authors of his day. His *Wāfi bi’l-wafayāt* in twenty-six volumes is a biographical dictionary. Yet he found time to indite a small book on music.

Ms. Berlin, Cit. ‘Abbās al-‘Azzāwī.

283 *Kitāb jāmi‘ fi’l-mūsīqā* (Comprehensive book about music).

AL-QŪNAWĪ (Ḥasan b. ‘Alī al-Qūnawī). d. 1374.

284 *Badhl al-shu‘ā fi aḥkām al-samā‘* (The gift of light in the ordinances about listening [to music]).

Ms. — NCK. Cit. — *Verz.*, 5536/16.

IBN ABĪ ḤAJALA (Shihāb al-Dīn Abu’l-‘Abbās Aḥmad b. Yaḥyā b. Abī Ḥajala). d. 776/1375.

285 *Dīwān al-ṣabāba* (Poems of deep affection).

According to Rouanet, v, 2680, Section xxviii of this work deals with songs and musical instruments.

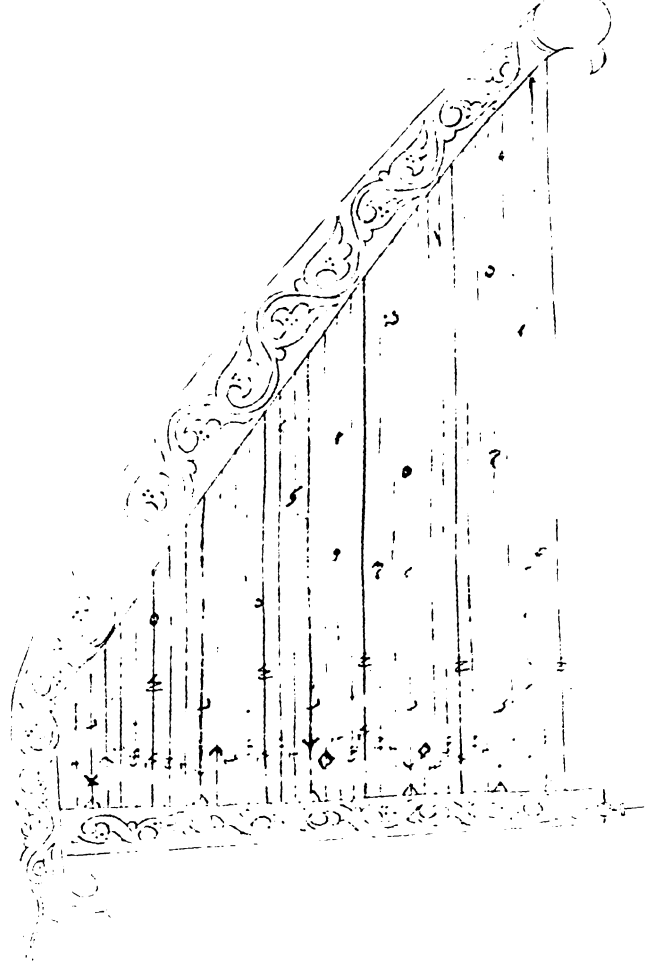
Print. — Cairo, 1279/1812, 1291/1874, 1305/1887.

IBN JAMĀ‘A (Burhān al-Dīn Ibrāhīm b. ‘Abd al-Raḥīm b. Muḥammad b. Jamā‘a al-Kinānī al-Shāfi‘ī). d. 790/1388.

286 *Naṣīḥa fi dhamm al-malāhī* (Exhortation in censure of musical instruments).

Ms. BERL., 5510, c. 1010/1600, where it is called *Naṣīḥa fi dhamm al-ghinā’*.

JAMĀL AL-DĪN AL-DĀSINĪ (Jamāl al-Dīn ‘Amr ibn Khidr al-Kurdī). d. 800/1397.



Harp (*Jank*). *Kitāb al-adawār*. Cairo, 1326-27.

- 287 *Kanz al-maṭlūb fī 'ilm al-dawā'ir wa'l-ḍurūb* (Treasury of the desideratum concerning melodies and rhythms).
Ms. NCK. Cit., *Verz.*, 5536/17. Al-'Azzāwī, 48.
ANONYMOUS. 8th/14th century.
- 288 *Kitāb al-mīzān fī 'ilm al-adwār wa'l-awzān* (Book of precision in the theory of the musical modes and measures).
The treatise seems to be based on Nos. 252-3, and consists of twenty-five ff. Cf. GOTH. Ms. 85/6, ff. 40-62.
Ms. — BODL., *Ouseley*, 102/2, ff. 11v.-36.
ANONYMOUS. 8th/14th century.
- 289 *Mau'iza fī'l-malāhī* (Admonition concerning instruments of diversion).
A short treatise on the subject including instruments of music.
Ms. — BERL., 5535, dated 783/1381.
ANONYMOUS. 8th/14th century.
- 290 *Sharḥ al-adwār* (Commentary of the [*Kitāb al-*] *adwār*). A lengthy criticism of Ṣafī al-Dīn al-Ūrmawī's strictures on Al-Fārābī's opinions on the physical bases of sound. See Nos. 159, 252-3. It is quoted frequently by the Iranian theorist 'Abd al-Qādir al-Maraghī.
Ms. — BM., Add. 7471. *Or.* 2361, ff. 33v.-68.
IBN AL-ṬAḤḤĀN (Abu'l-Ḥasan Muḥammad b. al-Ḥasan) *fl.* early 8th/14th century.
- 290 (2) *Hāwī al-funūn wa salwat al-mahzūn* (Collector of the sciences and consolation of the vexed).
An important treatise of 111 folios comprising one hundred sections which is divided into two discourses (*maqālatān*). Those which deal with musical instruments are of considerable interest because details of construction are given. See Farmer, *Studies in Oriental musical instruments*, ii, 93-4, Glasgow, 1939.

NINTH/FIFTEENTH CENTURY

- AL-BIṢṬĀMĪ (Abū 'Abdallāh Muḥammad b. Aḥmad b. al-Shaikh Muḥammad al-Ḥalabī al-Biṣṭāmī). d. 807/1404.
- 291 *Risāla . . . fī naṣīḥat aṣḥāb al-nufūs al-zakīya fī ḥukm al-samā' 'alā al-ṭarīqa* (Treatise . . . on the rule about music at dervish ambulation).
A lengthy treatise of nearly forty folios in defence of music from the *sūfī* or *darwīsh* standpoint.
Ms. — BERL., 5512, dated 946/1539.
- IBN KHALDŪN (Abū Zaid 'Abd al-Raḥmān b. Muḥammad b. Muḥammad ibn Khaldūn). d. 808/1406.
- 292 *Al-muqaddima* (The Introduction).
This is the famous introduction to the author's *Kitāb al-'ibar*,

which contains a short section on music. It was compiled in the year 779/1377.

Ms. — BERL., 9363-4. MUN., 373. VIEN., 815-6. Print.-Text edited by Quatremère in *NE.*, xvi, xvii, xviii, Paris, 1858: section on music in xvii, pp. 353-62. Beyrout, 1283/1866. Trans. — In French, chapter on music only, probably from Turkish, by Von Hammer in *Fundgrüben des Orients*, vi, Wien, 1818. In English, chapter on music only, by J. G. Jackson, in the *Asiatic Journal*, xx, London, 1825. Although this latter is supposed to have been translated from an Arabic original in the Royal Library at Paris, it is actually based on Von Hammer's French translation with all its errors, *plus* further blunders. In French by Quatremère in *NE.*, xix, xx, xxi, Paris, 1862-68. The section on music is in xx, pp. 410-22.

AL-MĀRIDĪNĪ (Jamāl al-Dīn 'Abdallāh b. Khalil b. Yūsuf al-Māridīnī). d. 809/1406.

He was one of the foremost mathematicians of his day.

- 293 *Muqaddima fī 'ilm qawānīn al-anghām* (Introduction to the science of the canons of music).

Ms. — GOTH., 1350, 1352, 1353. Fragments. BODL., ii, 545a.

- 294 *Urjūza fī sharḥ al-naghāmāt* (Commentary in *rajaz* verse on the melodies).

Ms. — CAIR., *f.j.* 510 (photo), 3 ff. In the *Daw' al-lāmi'* of Al-Sakhāwī he is called Māridānī.

AL-JURJĀNĪ ('Alī b. Muḥammad al-Jurjānī al-Saiyid al-Sharīf) d. 816/1413.

The treatise mentioned below is anonymous, but it seems to have been composed by Al-Jurjānī, and it is to him that I have ascribed it in my Introduction to the work cited below.

- 295 *Sharḥ Maulānā Mubārak Shāh* (The Mubārak Shāh commentary [on the *Kitāb al-adwār*]).

In addition to being a commentary it is brimful of fresh material. Indeed there is no greater work in this field. It is divided into fifteen sections, following the divisions of the book of Ṣafī al-Dīn al-Urmawī (see No. 252), but it contains much original thought, especially on the physical bases of sound.

Ms. — BM., *Or.* 2361. ff. 68v-153. Print. — Text not published. Trans. — In French by Al-Manūbī al-Sanūsī in Baron R. D'Erlanger's *La Musique arabe*, iii, Paris, 1938, with an Introduction by H. G. Farmer.

- 296 *Maqālid al-'ulūm* (Purse of the sciences).

It is a pocket encyclopedia of twenty-one of the sciences, of which music is one.

Ms. — BM., *Or.* 3143, ff. 27-28. Incidentally his *Risāla fī taqīm al-'ulūm* in the India Office Library does not contain a section on music.

AL-ḤIṢNĪ (Ṭaqī al-Dīn Abū Bakr [or Abu'l-Ṣidq] b. Muḥammad b. 'Abd al-Mu'min al-Ḥiṣnī al-Shāfi'ī). d. 829/1426.

- 297 . . . *Siyar al-sālik fī asnā'l-masālik* (. . . Strolling the path on sublime roads).

Among other topics it deals with the use of music by the *ṣūfī* fraternities.

Ms. — BERL., 5513, dated 926/1520. PAR., 4591. LEIP., 693.

IBN AL-MUQRĪ (Sirāj al-Dīn Ismā'īl b. Abī Bakr ibn al-Muqrī al-Shāwarī al-Yamanī). d.c. 837/1433.

- 298 *Al-dhari'at ilā naṣr al-sharī'a* (The attitude towards helping the Muslim code [regarding dancing])

Verses in the *basīt* metre on the music and dancing of the *ṣūfī* fraternities.

Ms. — BERL., 3382.

IBN HIJJA (Abu'l-Mahāsin Taqī al-Dīn Abū Bakr b. 'Alī b. 'Abdallāh b. Ḥijja al-Ḥamawī). d. 837/1434.

- 299 *Thamarāt al-awraq . . .* (Fruit from leaves . . .)

These particular 'leaves' made up an anthology which contain several references to music.

Ms. — BERL., 8382/3. GOTH., 2153. Print. — On the margin of the *Muḥāḍarāt al-udabā'* of Al-Rāghib al-Iṣfahānī. See No. 217.

IBN GHAIBĪ ('Abd al-Qādir ibn Ghaibī al-Marāghī). d. 839/1435.

He was an Iranian musician from Adharbajjān, who served the Jalā'irid sultans of Iraq, and later the Ottoman court of Bāyazīd I, but when Timūr captured Baghdād in 795/1392-3 he took this minstrel with him back to Samarqand where he became his treasured court musician. Daulatshāw mentions him as one of the four brilliant men of art who shed lustre on the court of Shāhrukh. He is usually placed in the front rank of theorists in music, and even claimed recognition as a poet and painter. His greatest work — the first named — has been preserved in an autograph. His works are in Iranian.

- 300 *Jāmi' al-alḥān* (Compiler of melodies). The copy in the Nūr-i 'Osmāniya Library, No. 3644, carries a dedication to the Sultan Shāhrukh, and is dated 818/1415.

- 301 *Maqāṣid al-alḥān* (Purports of melodies) was written for the son of Shāhrukh in 821/1418. Another version of this book exists in the Bodleian Library, Oxford (*Ouseley*, 385). The copy at Leyden University (*Or.* 270-71) avers that it was written for the Turkish sultan Murād II in 824/1421.

- 302 *Kanz al-alḥān* (Treasury of melodies). This has not survived, although a *Kanz al-alḥān fī 'ilm al-adwār* in Arabic is quoted by Ahlwardt, *Verz.*, 5536/27. Its loss is a tragedy since it contained the compositions of Ibn Ghaibī.

- 303 *Sharḥ al-adwār* (Commentary on the modes). This is to be found at the Nūr-i 'Osmāniya Library. No. 3651.

- 304 *Kitāb al-adwār* (Book of modes) is to be found in Turkish at the Leyden University Library.

- 305 *Tarjama adwār Khwāja Šafī al-Dīn* [‘Abd al-Mu’min] *fī al-mūsīqī* (Translation of the [Kitāb al-] *adwār* of Šafī al-Dīn). Although most of these books were in Iranian they became the textbooks in the Near and Middle East. Both Collangettes and Rouanet seem to imagine that they were in Arabic. A younger son of Ibn Ghaibī named ‘Abd al-‘Azīz compiled a treatise entitled the *Naqāwat al-adwār* (The select of the modes) whilst a grandson, Maḥmūd, who lived under the Turkish sultan Bāyazīd II, wrote a *Maqāšid al-adwār* (Designs of the modes). See *EI.*, Suppl., 1938, pp. 4-5. Incidentally, both Collangettes (*JA.*, 1904, p. 383) and Rouanet (*Encyclopédie*, v, 2680) give Ibn Ghaibī’s name as Ibn ‘Isā and Ibn Ghainī respectively, both of which are due to scribal errors.

AL-MAQRĪZĪ (Abu’l-‘Abbās Aḥmad b. ‘Alī b. ‘Abd al-Qādir b. Muḥammad al-Ḥusainī Ṭaqī al-Dīn). d. 845/1442.

- 306 *Izālat al-ta‘ab wa’l-‘anā fī ma‘rifat ḥāl al-ghinā* (The removal of labour and trouble in the acquirement of a method in singing).

Ms. — LEYD., 2408. Only the title and first page have been preserved (ff. 203-203v.), but the title and marginal note are in the author’s handwriting. See R. P. A. Dozy, *Notices sur quelques MSS. arabes*, Leyden, 1847-51, p. 25.

Print. — The fragment has been edited by Wüstenfeld in *El-Macrizi’s Abhandlung über die eingewanderten arabischen Stämme*, Göttingen, 1847, but he omitted the autograph marginal note which belongs to the line concerning the ancient Umayyad minstrel Ibn Suraij.

ANONYMOUS. c. 849/1445.

- 307 *Fā’ida fī tartīb al-anḡām ‘alā’l-aiyām wa’l-burūj* (The advantage in the arrangement of the melodies upon the disposition of the zodiac).

An astrologico-musical treatise. See No. 50.

Ms. — CAIR., f.j. 506.

AL-IBSHĪHĪ (Bahā al-Dīn Abu’l-Faṭḥ Muḥammad b. Aḥmad al-Khaṭīb al-Ibshīhī). d.c. 850/1446.

- 308 *Al-mustatraf* . . .

A well-known anthology which contains sections on music and musicians, although some are unadulterated pilferings from the *‘Iqd al-farīd*, as its title may suggest. See No. 158.

Ms. — BERL., 8387-8. PAR., 3369-82. Print. — Many editions from Bulaq and Cairo — 1277/1860 onwards. Trans. — In French by G. Rat in *Al-Mostratraf*, Paris, 1899-1902. Sections on music in ii, 372-415.

AL-NAWĀJĪ (Shams al-Dīn Muḥammad b. Ḥasan b. ‘Alī b. ‘Uthmān al-Nawāji). d. 859/1455.

- 309 *Ḥalbat al-kumait* (Reddish wine).

An anthology of drinking songs with stories of minstrels. Written in 824/1421.

Ms. — BERL., 8392-3. PAR., 3393-3400. Print., Bulaq, 1276/1859. Cairo, 1300/1881.

AL-FANĀRĪ (Muḥammad Shāh Chelebī b. Muḥammad b. Ḥamza al-Fanārī). d. 839/1435.

310 *Unmūzaj al-‘ulūm*

A summary of the encyclopaedia of Fakhr al-Dīn al-Rāzī (see No. 234). The sixty-fifth science is devoted to the *‘ilm al-mūsiqī*, but it is of little account.

IBN TAGHRĪ BIRDĪ (Jamāl al-Dīn Abu'l-Maḥāsin Yūsuf al-Taghrī Birdī). d. 874/1469.

311 *Nujūm al-zāhira* (Luminous stars).

Print. — Cairo, 1348/55/1929-36. Edited by W. Popper, Berkeley-Leyden, 1909-29.

AL-ḤIJĀZĪ (Shihāb al-Dīn Abu'l-Ṭaiyib [or Abu'l-‘Abbās] Aḥmad b. Muḥammad b. ‘Alī b. al-Ḥasan al-Ḥijāzī). d. 875/1470.

312 *Rauḍ al-ādāb* (Garden of civilities).

An anthology completed in 826/1423 in which there is a section (*faṣl*) on the songs (*aghānī*), slaves (*ḥaṣṣyīya*), boon companions (*mudamā'*), etc.

Ms. — BM., *Or.* 3843, ff. 190-98, 9th/15th century. VIEN., 400. LEYD., 438. CAIR., *a.* 1437. Print. — Bombay, n.d.

IBN ZAGHDŪN [or Ṣafī] al-Dīn Abu'l-Mawāhib Muḥammad b. Aḥmad . . . al-Tūnisī). d. 882/1477.

313 *Faraḥ al-asmā' bi rakhṣ al-samā'* (Joy of the ears in the indulgence of listening [to music]).

Ms. — BERL., 5514, dated 971/1563. CAIR., *m.* 225 and called *Qar' al-samā'*, which is the title in *Kashf*, iv, 513.

PAR., 2138. BODL., *Pocock*, 287, 12. He is called Zaghdān in Uri's Catalogue. Print. — Lucknow, 1317/1899.

AL-BIQĀ'Ī (Burhān al-Dīn Abu'l-Ḥasan Ibrāhīm b. ‘Umar al-Biqā'ī). d. 885/1480.

314 *Bayān al-ijmā' ‘alā man' al-ijtimā fī bid'at al-ghinā' wa'l-samā'* (Exposition of the law . . . concerning the heresy of singing and listening [to music]).

The author was a Shāfi'ī jurist.

Ms. — NCK. Cit., *Verz.*, 5536/19.

AL-KHAIDARĪ (Quṭb al-Dīn Abu'l-Khair . . . Muḥammad b Muḥammad b 'Abdallāh al-Khaidarī). d. 894/1489.

315 *Risāla fi'l-samā'* (Treatise on listening [to music]).

Another Shāfi'ī treatment of the subject.

Ms. — NCK. Cit., *Verz.*, 5536/20.

ABU'L-MAWĀHIB (Abu'l-Mawāhib Muḥammad b. Aḥmad al-Tūnisī al-Shādhilī [or Shudūlī] al Wafā'ī). d. 899/1493.

- 316 *Dīwān Abi'l-Mawāhib* (Collection of Abi'l-Mawāhib).
Songs in the *muwashshāh* and *daur* forms with the melodic mode (*naghm*) of each indicated.
Ms. — CAIR., a. 92, dated 890/1485.

AL-LĀDHIQĪ (Muḥammad b. 'Abd al-Ḥamīd al-Lādhīqī).
d. 900/1494.

- 317 *Risālat al-faḥīya fi'l-mūsīqī* (Treatise of profit concerning music).

The author was one of the last of the great Arabic theorists of music. He is quoted in the *Kashf*, vi, 255, in company with Al-Fārābī and Ibn Sīnā. The BM. copy comprises 88 fols., and in it one can see how deeply Iranian and even Turkish theorists had influenced Arabian music theory.

Ms. — BM., Or. 6629. CAIR., f.j. 364. See *Verz.*, 5536/21. Trans. — In French by Al-Manūbī al-Sanūsī in Baron R. D. 'Erlanger's *La Musique arabe*, iv, Paris, 1939. For some textual variations, see Farmer in *Oriental Studies: Mainly Musical*, London, 1953, pp. 21-24.

- 318 *Zain al-alḥān fī 'ilm tā'līf al-awzān* (Adorning of melodies in the composition of the measures).

Ms. — CAIR., f.j. (photo of NU. copy).

ANONYMOUS. 15th century.

- 319 *Kashf al-ḥumūm wa'l-kurab fī sharḥ ālat al-tarab* (Survey of matters of import and moment in the clarification of instruments of music).

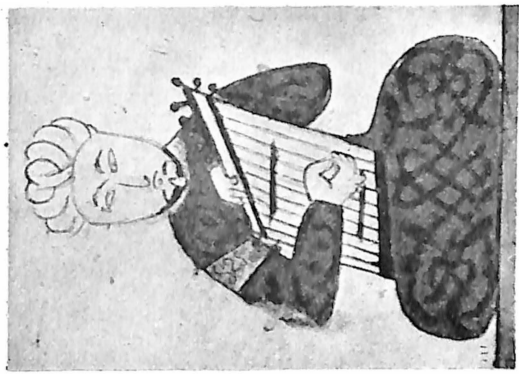
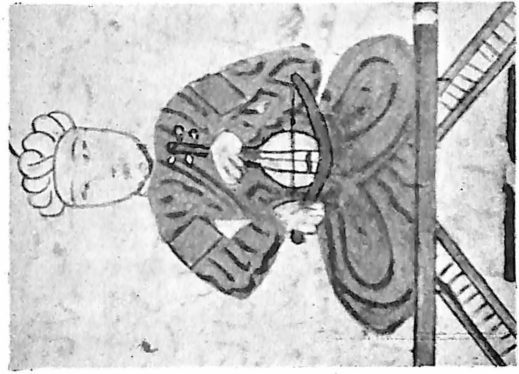
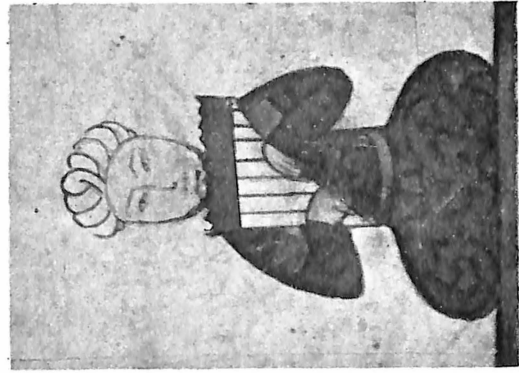
A lengthy and important treatise, probably written in Egypt. It deals with the construction of the lute ('ūd), Persian harp (*jank 'ajamī*), Egyptian harp (*jank miṣrī*), psaltery (*ṣintīr*), 'called by the Syrians the *qānūn*', flute (*shabbāba*), panpipes (*shu'abīya*), viol (*rabāb* and *kamānja*), tambourine (*duff*, *ghirbāl*), and a most complex organ which — strange to say — is here called not *urghānūn* or *urghan* — but *mūsīqā*: See my *Organ of the Ancients from Eastern sources: Hebrew, Syriac, and Arabic*, London, 1931.

Ms. — CAIR., f.j. I. Photo of an exemplar at the Topkapı Library, Stamboul.

ANONYMOUS. 15th century.

- 320 [*Kitāb li Muḥammad ibn Murād fi'l-mūsīqī* (Book for the Sultan Muḥammad ibn Murād on music)].

This treatise has neither a title or the author's name. Père Collangettes suggested (*JA.*, 1904. p. 385) that it was written by Ibn Ghaibī: but that is scarcely feasible since the latter is quoted and criticised in the book. Further, it was dedicated to the Turkish sultan Muḥammad ibn Murād (d. 886/1481),



Panpipes (*shu'abīya*); Viol (*hamānīa*); Psaltery (*Qānān*). Stamboul, 15th Century

which is certainly too late for Ibn Ghaibī. It is one of the best treatises of its kind and — in the solitary exemplar which has been preserved — comprises over forty folios. It deals with the bases of sound, the divisions of the monochord, the intervals, genres, species and systems, the primary modes (*maqāmāt*), secondary modes (*āwāzāt*), and branch modes (*shu‘ab*), the doctrine of the ethos, rhythm, and the various kinds of composition. All the great theorists are quoted, — Al-Fārābī, Ibn Sīnā. Ṣafī al-Dīn al-Urmawī, the author of the anonymous *Sharḥ al-adwār* (No. 287), and Ibn Ghaibī: their opinions are very ably criticised, especially on the physical bases of sound.

Ms. — BM., *Or.* 2361, ff. 168v.-219v. Trans. — In French by Al-Manūbī al-Sanūsī in Baron R. D’Erlanger’s *La Musique arabe*, iv, Paris, 1939. *Et*, Suppl. vol., pp. 4-5.

TENTH/SIXTEENTH CENTURY

ALĪ IBN GHĀNIM (‘Alī b. Ghānim b. al-Khaṭīb al-Shāfi‘ī al-Biqā‘ī). d. 913/1507.

321 *Al-khafīf al-najdī* (Ditties from the Najd).

The author was an expert player of the pandore (*tunbūr*), but is remembered rather because he introduced these ditties into Egypt.

Printed. — *Kitāb Ta‘rikh Miṣr*. Cairo, 1311/1893.

BAḤRAQ (Jamāl al-Dīn Muḥammad b. ‘Umar b. al-Mubārak Baḥraq al-Ḥimyarī al-Ḥaḍramī). d. 930/1524.

322 *Mut‘at al-asmā‘ bi aḥkām al-samā‘* (Profit of the ears in the laws of listening [to music]).

It is an epitome of the work of another Shāfi‘ī legist Al-Adfuwī (No. 269).

Ms. — BERL., 5508. PAR., 2039 (Blochet).

AL-ḤALABĪ (Ibrāhīm b. Muḥammad al-Ḥalabī). d. 952/1545.

323 *Al-raḥṣ wa’l-waqṣ li mustaḥill al-raḥṣ* (Foot wounding and neck breaking for those who esteem dancing lawful).

Ms. — NCK. Cit., Verz., 5536/22.

AL-KIZWĀNĪ (Abu’l-Ḥasan ‘Alī b. Aḥmad b. Muḥammad al-Kizwānī). d.c. 955/1548.

324 *Kashf al-qinā‘ ‘an wajh al-samā‘* (Removal of the veil from the ecstasy of listening [to music]).

The *ṣūfi* and *darwīsh* brethren allow music to produce ecstasy, and through this latter ultimate truth is attained.

Ms. — BERL., 5516, 12th/18th century. RABAT, 1145.

ANONYMOUS. 10th/16th century.

- 325 [Two pieces of rhymed prose showing the sentiments aroused by the various modes (*maqāmāt*) of music.]
Ms. — PAR., 2480, f. 19v.
- IBN AL-WANSHARĪSĪ (Abū Muḥammad ‘Abd al-Wāḥid b. Aḥmad . . . al-Wansharīsī). d. 955/1549.
- 326 [*Risāla fi’l-ṭabā’i’ wa’l-ṭubū’ wa’l-uṣūl* (Treatise concerning the natures, the elements, and the musical modes)].
A treatise in *ṭawīl* verse without title. It has been attributed to Lisān al-Dīn ibn al-Khaṭīb. (See No. 285.)
Ms. — MADR., 334, ff. 18-19, 10th/16th century. Print. — Text edited by H. G. Farmer in *Collection of Oriental writers on music*, i, Glasgow, 1933. Trans. — In English by Farmer, *op. cit.*
- ṬĀSHKÖPRİZĀDE (Abu’l-Khair Aḥmad b. Muṣliḥ al-Dīn Muṣṭafā Ṭāshköprizāde). d. 968/1561.
- 327 *Miftāḥ al-sa‘āda* . . . (Key to happiness . . .).
An Arabic encyclopaedia by a distinguished Turkish author dealing with one hundred and fifty of the arts and sciences, although the section on music is unimportant.
Ms. — VIEN., 16. LEYD., 18. Print., Hyderabad, 1329/1911. Trans. In Turkish by his son Kamāl al-Dīn Muḥammad, Stamboul, 1313/1895, under the title of *Maṣ‘ūl al-‘ulūm*. In German by O. Rescher, Stamboul, 1346/1927.
- SIBṬ AL-MARŞAFĪ (Muḥammad b. Muḥammad al-Ghumrī Zain al-‘Abidīn Sibṭ al-Marşafī). d. 970/1562.
- 328 *Al-ajwibat al-muskita ‘alā* [*‘an*] *masā’il al-samā’* (The silencing answers to the calumniating questions on listening [to music]).
Ms. — CAIR., t. 704.
- AL-HAITHAMĪ (Shihāb al-Dīn Abu’l-‘Abbās Aḥmad Muḥammad b. ‘Alī b. Ḥajar al-Haithamī). d. 973/1565.
- 329 *Kaff al-ra‘ā’ ‘an muḥarramāt al-lahw wa’l-samā’* (Restraint of rash youth from forbidden follies and listening to music).
A lengthy Shāfi‘ī condemnation of music, the author boasting how he destroyed instruments of music and brought minstrels to punishment. It is a reply to Ibn Zaghdūn (No. 313) who had written in defence of music.
Ms. — BM., Or. 3854, ff. 31-86. BERL., 5517, dated 1076/1665. Print., Cairo, 1310/1892, 1325/1907.
- SHAMS AL-DĪN AL-BAKRĪ (Shams al-Dīn Muḥammad b. ‘Alī b. Muḥammad al-Bakrī al-Şiddīqī). d. 994/1585.
- 330 *Ma‘āhid al-ḡam’ fī mashāhid al-samā’* (The rendezvous concerning the aspect of listening [to music]).
Ms. — NCK. Cit., *Verz.*, 5536/23.

AL-ANṬĀKĪ (Dā'ūd b. 'Umar al-Anṭākī al-Ḍarīr). d. 1008/1599.

- 331 *Tadhkirat ul'l-albāb wa'l-jāmi'* li'l-'ajab al-'ujāb.
This is a medical work, but in the third chapter (*juz'*) there are references to musicians.

Ms. — BM., Or. 1350-1. IND., 789. MUN., 836-7. LEYD., 1379. PAR., 3031-3. BODL., Hunt, 455. Print. — Bulaq, 1282/1865. pp. 56-61. Cairo, 1294/1877, and later.

AL-ḤAṢKAFĪ AL-MŪSĪQĪ (Muẓaffar b. al-Ḥusain b. al-Muẓaffar al-Ḥaṣkafī al-Mūsīqī). 10th/16th century.

- 332 *Risālat al-kāshif* [or *kashshāf*] *fī 'ilm al-anghām* (Treatise of the discerner in the science of notes).

The author is called AL-MŪSĪQĪ AL-ḤIṢNĪ in the Gotha manuscripts. It is quite a short treatise but a useful one.

Ms. — MAN., 676. GOTH. 1350, 1353. PAR., 2137 (Blochet), 10 ff.

AL-BĀBILĪ. 10th/16th century.

- 333 [*Fi'l-mūsīqī* (Concerning music)].

A treatise in rhymed prose without title.

Ms. — PAR. 2480.

'ALĪ IBN ABI'L-WAFĀ'. 10th/16th century.

- 334 [*Fi'l-mūsīqī* (Concerning music)].

Ms. — PAR., 2480.

ANONYMOUS. 10th/16th century.

- 335 *Kitāb fī 'ilm al-mūsīqī* (Book on the theory of music).

A lengthy treatise (149 folios) which also contains a section on the various forms of vocal music such as the cantata (*na'ba*), the elegy (*na'ih*) the popular ballads (*muwashshah* and *daur*), as well as the derived species (*silsila* and *dūlāb*) of the latter.

Ms. — VIEN., 1517.

NĀṢIR AL-DĪN AL-'AJAMĪ. 10th/16th century.

- 336 [*Urjūza fi'l-anghām* (Rajaz verses concerning the melodies)].

Ms. — CAIR., f.j. 509, Photo.

ANONYMOUS. 10th/16th century.

- 337 *Urjūza fi'l-anghām* (Rajaz verses concerning the melodies).

Ms. — CAIR., f.j. 506. Photo.

ELEVENTH/SEVENTEENTH CENTURY

AL-QĀRI' AL-HARAWĪ ('Alī b. Sulṭān Muḥammad al-Qāri' al-Harawī). d. 1014/1605.

- 338 *Risāla fi'l-samā' wa'l-ghinā'* (Treatise concerning listening [to music] and singing).

Ms. — BERL., 5519, 12th/18th century. RAMP., i, 199. CAIR., m. 91, *Fath al-asmā' fī sharḥ al-samā'*. Cf. GAL., ii, 397.

- 339 *Al-i'tina' bi'l-ghinā'* (Paying attention to singing).
Ms. — BERL., 5518, dated 1176/1762. MUN., 886. RAMP., i, 197, 717.
BAHĀ' AL-DĪN AL-'ĀMILĪ (Bahā' al-Dīn Muḥammad b. Ḥusain b. 'Abd al-Ṣamad al-Ḥārithī al-'Amilī). d. 1030/1621.
- 340 *Al-kashkūl* (The beggar's wallet).
An anthology containing a section on the *'ilm al-mūsīqī*.
Ms. — VIEN., 421 IND., 834-40. Print. — Teheran, 1265/1849.
Bulaq, 1288/1871. CAIR., 1305/1887. BOMB., 1308/1891.
AL-SHIRWĀNĪ MOLLĀ ZĀDE (Muḥammad Amīn b. Ṣadr Amīn al-Shirwānī). d. 1036/1626.
- 341 *Al-fawā'id al-Khāqānīyat al-Aḥmad Khānīya* [or *Aḥmadīya*]
(The advantages of the reign of Aḥmad Khānīya).
An encyclopaedia of fifty-three of the arts and sciences including music). It was compiled in 1023/1614.
VIEN., 20, dated 1025/1616. NU., 4132-3. CAIR., iv, 176.
AL-ANQIRAWĪ (Ismā'īl b. Muḥammad al-Maulawī al-Anqirawī) d. 1042/1632.
- 342 *Risāla fī bayān ḥurmat istimā'* (Treatise elucidating the forbiddance of listening [to music])
The author, being a *dārwish* of the *Maulawī* rite, was a supporter of music. Indeed the book is called *Ḥujjat al-samā'* (Apology for listening [to music]) in the *Kashf*, iv, 15.
Ms. — BERL., 5520, 11th/18th cent.
- AL-MAQQARĪ (Shibāb al-Dīn Abu'l-'Abbās Aḥmad b. Muḥammad al-Maqqarī al-Tilimsānī). d. 1041/1632.
He was one of the great Arabic historians, and his work mentioned here contains many reference to music and musicians notably the famous Andalusian minstrel Ziriyāb. Many earlier writers are quoted verbatim by him, especially Al-Shaqundī (d. 629/1231-2).
- 343 *Nafḥ al-tīb* (Breath of perfumes).
Ms. — In various libraries. Print. — Text published at Bulāq, 1279/1862, Cairo, 1302/1884. Edited (part only) by R. Dozy, G. Dugat, L. Krehl, and W. Wright in *Analectes sur l'histoire et la littérature des Arabes d'Espagne*, Leyden, 1855-61. Trans. — In English (part only) by D. Pascual de Gayangos in *The History of the Mohammedan dynasties in Spain*, London, 1840-43.
- AL-ḤADDĀD AL-MIṢRĪ (Abu'l-Ḥusain 'Alī b. Muḥammad al-Ḥaddād al-Miṣrī) Wrote in 1040/1630.
- 344 *Ḥadiqat al-munādama wa ṭarīqat al-munāsama* (Garden of carousal and company of humans).
It has a section (*bāb* 29) on female slaves (*jawārī*) and singing-girls (*qaināt*).
Ms. — CAIR., a. 74, ff. 74-89. Dated 1040/1630.

- 345 *Al-ta'liq 'alā waṣyat al-adab al-musammā bi kashf al-qinā' 'an alfāz shubhat al-samā'*.

Another treatise about the right and wrong of 'listening to music'. It may have been written by 'Alī Muḥammad al-Misrī. Ms. — BERL., 3067.

AL-QĀDIRĪ ('Abd al-Qādir b. Muḥammad al-Qādirī) fl. 1050/1640.

- 346 [*Risāla*] *fī dhikr an-anghām* (Concerning melodies).

Ms. — BERL., 5528, dated 1009/1600. GOTH., 39, ff. 65v.-71v.

- 347 *Īqā'?* [*Iqnā'*] *al-samā' al-jawāz al-istimā'* (. . . the permissibility of listening [to music]).

Ms. — NCK. Cit., *Verz.*, 5536/24.

BADR AL-DĪN AL-MĀLIKĪ (Badr al-Dīn b. Sālim b. Muḥammad . . . al-Mālikī). Fl. 1064/1652.

- 348 *Qūt al-arwāḥ fī aḥkām al-samā' al-mubāḥ* (Food for the mind in the ordinances of the lawful pleasures on listening (to music)).

Ms. — CAIR., t. 163. An autograph dated 1064/1652.

HĀJJĪ KHALĪFA KĀTIB CHELEBĪ (Muṣṭafā 'Abdallāh). d. 1057/1656.

- 349 *Kashf al-ẓunūn* (Clarification of conjectures).

This is a bibliographical treatise which contains two sections on music: one on theory and another on instruments. Among the latter he mentions the organ of which he writes: 'Having seen it, my amazement and excitement only increase as I ponder over what I have witnessed'.

Ms. — In various libraries. Print. — Text edited by G. Flügel, Leipsic, 1835-58. Cairo, 1284/1867, *juz'* i, 476, ii, 368. Trans. — In Latin by Flügel, *op. cit.*

'ABD AL-RAḤMĀN AL-FĀSĪ (Abū Zaid 'Abd al-Raḥmān b. 'Abd al-Qādir b. 'Alī al-Fāsī). d. 1096/1685.

- 350 *Al-jumū' fī 'ilm al-mūsīqī wa'l-ṭubū'* (The gatherings in the theory of music and the musical modes).

It deals with rhythm (*īqā'*) melody (*lahn*), pitch (*kammīyāt*), intervals (*ab'ād*), genres (*ajnās*), notes (*nagham*), modes (*ṭubū'*), and natures (*ṭabā'i'*).

Ms. — BERL., 5521. Print. — Text (part only) edited by H. G. Farmer in *JRAS*. 1931-32, and in *An old Moorish Lute tutor*, London, 1932. In English by H. G. Farmer in *op. cit.*

ANONYMOUS EDITOR.

- 351 [*Aghānī al-dārwishīya* (Songs of the Dervishes)].

A collection of songs (words only), mostly by shaikhs of the 11th/17th century, the verse forms being those of the *muwash-shah*, *daur* and *shuḡl*.

Ms. — BM., Or. 4219, 12th/18th century.

AL-QĀDIRĪ (‘Askar al-Ḥalabī al-Ḥanafī al-Qādirī). 11th/17th century?

- 352 *Rāḥ al-jām fī shajarāt al-anghām* (Wine of the cup regarding the branches of the melodies).

A theoretical treatise in which the author quotes his teacher Muṣṭafā al-Bāniyā.

Ms. — GOTH., 1351.

AḤMAD AL-DARWĪSH (Aḥmad al-Darwīsh al-Burullus al-Mālikī al-Aḥmadī). 11th/17th century?

- 353 *Kitāb al-‘aqīdat al-darwīshīya . . .* (Book of the [ritual] songs of the dervishes).

These are in the forms of the *taushīh*, *dūbait*, *zajal*, and *marwāl*. Words only.

Ms. — CAIR, a. 605.

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