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An Assessment on Şâlih Nâbî's Work of al-Falsafa al-Mûsîqî *

Şâlih Nâbî'nin Felsefe-i Mûsikî İsimli Eseri Üzerine Bir Değerlendirme

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Abstract: Şâlih Nâbî (d. 1914) is a person who lived in the last periods of the Ottomans and is a medical graduate and interested in Turkish music. In 1910, he received a work called *al-Falsafa al-Mûsîqî* (Philosophy of Musica). In this study, the effects of music on the human soul, music history, and musical understanding in the Ottoman period were found. Throughout history, many musical compositions have been received and reflected some philosophical thoughts. But an independent study of philosophy and music is not found before the 20th century. For this reason, Şâlih Nâbî's *al-Falsafa al-Mûsîqî* work is remarkable in terms of its title. There are brief explanations about various issues in the work but the most important issue that attracts our opinion is the musical perception of the period. Because Şâlih Nâbî, as a witness at that time, thinks that music has been neglected for a long time in the Ottoman Empire. This is the reason why he has already taken him to a work. In this article, it has been tried to be given to today's musical literalism.

Keywords: Turkish music, History of music, Music in Ottoman Empire, Şâlih Nâbî, al-Falsafa al-Mûsîqî .

Sâlih Nâbî'nin Felsefe-i Mûsikî İsimli Eseri Üzerine Bir Değerlendirme

Öz: Sâlih Nâbî (ö. 1332/ 1914), Osmanlı'nın son dönemlerinde yaşayan tıbbiye mezunu bir Türk mûsikîsi meraklısıdır. 1910 yılında *Felsefe-i Mûsikî* isimli bir eser kaleme almış, bu çalışmasında mûsikînin insan ruhu üzerindeki etkisi, mûsikî tarihi ve kendi döneminde Osmanlı'da mûsikî anlayışı gibi konularda incelemelerde bulunmuştur. Ayda bir yayınlanması düşünülen bu çalışması, ilk neşrinden sonra birtakım sebepler yüzünden devam edememiştir. Bu makalede Sâlih Nâbî'nin *Felsefe-i Mûsikî* isimli eserini tanıtılacak olup, yazarın mûsikî hakkındaki bilgileri değerlendirilecektir. Tarih boyunca kaleme alınan mûsikî eserlerinde pek çok felsefî düşüncenin mûsikî anlayışına yansdığı görülmekle birlikte müstakil olarak felsefe-mûsikî ilişkisini konu edinen bir çalışmaya XX. Yüzyıl öncesinde rastlanmaz. Bu sebeple Sâlih Nâbî'nin *Felsefe-i Mûsikî* isimli çalışması, başlığı açısından dikkat çekicidir. Eserde pek çok mesele hakkında kısa açıklamalar yer almakla birlikte, kanaatimizce ilgi uyandıran en önemli konu, dönemin mûsikî algısıdır. Çünkü Sâlih Nâbî, o dönemin şahidi olarak Osmanlı'da mûsikînin uzunca bir süredir ihmal edildiğini düşünmektedir. Zaten onu, bir eser kaleme almaya iten sebep de budur. İşte bu makalede, daha önce hakkında bir çalışma yapılmayan Sâlih Nâbî'nin *Felsefe-i Mûsikî* isimli eseri tanıtılmış ve incelemeye tabi tutularak yazarın mûsikî anlayışı kendinden önceki literatürle karşılaştırılmıştır.

Anahtar Kelimeler: Türk Mûsikîsi, Mûsikî Tarihi, Osmanlı'da Mûsikî, Sâlih Nâbî, Felsefe-i Mûsikî.

INTRODUCTION

The first person who referred to the philosophy and music relationship in Islamic history was Al-Kindî (d. 252/866). He divided the doctrine of lore into two as human science and theology, and then explained the sciences of dialectic, philosophy, geometry, math, astronomy and music

as separate branches of human science.¹ Essentially this understanding is the product of a thought that has continued since the Old Greeks. A connection was worked up between this way of thinking that also corresponds to Islamic world and many scientific disciplines, and some works which we may entitle as interdisciplinary were written. After positivism, the division of science into individual areas and specialization understanding came to the fore, but the increase in the interest in interdisciplinary studies at the present time has made this kind of thoughts come to the agenda again.

Philosophy means thinking freely without a subject limitation. Such a way of thinking is not random or meaningless, but rather means filtering information that passes through the logic filter through linear propositions within. Therefore, within a philosophical thought, a number of schools have been formed in almost all scientific fields throughout history, and scientists have shaped their thoughts around some of the ideas that they consider fundamental. For this reason, when we speak of a historical personality, we use expressions such as Pythagorean, Platonist or Aristotelian.

This form of thought is also seen in the history of music. This process, which we can start with Al-Kindī based upon the written works that we now have, was followed by Al-Fārābī (d. 339/950), the Brethren of Purity (C IV/X), Ibn Sīnā (d. 428/1037), Avempace (d. 533/1139), Nasir al-Din al-Tūsī (d. 672/1274), Qutb al-Din al-Shirāzī (d. 730/1311) and by many more Islamic philosophers. As described by Üçök, the ones who wrote about music between the 10th and 16th centuries were mostly Islamic philosophers.² Other authors who wrote about music also included such ideas in their works even if they did not deal with philosophy.

In spite of all these, we do not encounter any work that classifies these historical thoughts and examines the relationship between philosophy and music, earlier than the 20th century. In this sense, the subject of this article called *Philosophy of Musica* by Şālih Nābī is also important by its name.

The target population of this study is limited to Şālih Nābī's life, introduction of his work titled *Philosophy of Musica* and the evaluation of the information in his work. In this article, information about the life of the author was compiled his works were examined and classified according to their topics, with an aim to present his world of thought about music. With the information obtained, not only the music studies before the author but also some information of that period were compared; therefore, accuracy of the data presented by the author was discussed and the Ottoman music concept of the period was examined within the framework of the ideas of Şālih Nābī. Therefore, in this article, methods concerning social sciences such as historical method, text analysis, comparison and descriptive sampling are used.

¹ Ahmet Hakkı Turabi, *el-Kindi'nin Musiki Risaleleri* (Master Thesis, Marmara University, 1996), 64.

² Bahriye Üçök, "İslam'da Musiki Üzerine", *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* 14/1 (1966): 85.

1. LIFE AND WORKS OF ŞÂLİH NÂBÎ

In his work *Mental Illnesses and Bel-Air Hospital in the Twentieth Century* that he published in 1911, he briefly wrote about his own life under the topic of "History of My Life and Thanks". According to his expression he was born in Istanbul Yedikule in April 23th 1302 (May 5th 1886). His father artillery captain Hüseyin Efendi was a member of Zigardelâkizâde family from the subprovince of Creta named Chania. After his primary education in Yedikule Imrahor Ilyas Celebi Mekteb-i İbtidâiyesi, Şâlih Nâbi graduated from Rum, French and German middle schools in seven years and in February 28th 1316 (March 13th 1901), he started to military medicine located in Cengelkoy. He graduated in 1911, after studying for five years in high school³ and another five years for licence.⁴ Prior to graduation, he worked as an assistant at the Bel-Air Hospital (mental hospital) in Switzerland for a while.⁵

Even though he applied for the Bel-Air Hospital in Geneva in order to complete his masters degree on psychiatry with mental illness lecturer Dr. Rashit Tahsin Bey's reference after his graduation, he could not achieve this goal, afterwards he worked as internal medicine doctor for a while in Gulhane Hospital. Right after having taken part in the Balkan Wars in 1912 and 1913, he worked as a doctor in Adrianople and then he was transferred to Ankara. However, he succumbed to the typhus disease and died in 1914 at the age of 28.⁶

In a photograph taken at his graveside and belongs to the Şeref Etker's collection, there is a mawlawi fez carved on his gravestone. The writing on this tombstone is as follows: "Doctor Captain Seyyid Şâlih Nâbi, Date of Birth April 2th 1302, Date of Death The fifth lunar month 1332."⁷

Although the grave of Şâlih Nâbi, who died at a young age, is in Ankara, it is not known exactly where his grave is located in the city. Having lived in somewhere around Istanbul Yenikapı Mawlawi Dervish Lodges and that a mawlawi fez was found on his tombstone indicates that Şâlih Nâbi established intimacy with mawlawiyah. The fact that Osman Sevki Uludag used the expression "dede" (a title in mawlawiyah) after his name when he was talking about Şâlih Nâbi in an article also confirms this idea.⁸

Due to the lack of detailed information about his life, author's tutors and his depth of music cannot be revealed clearly. But these expressions in Uludag's article are remarkable regarding this subject:

"During those days, in Tıbbiye-i Şâhâne (Istanbul Faculty of Medicine) in the leadership of Şâlih from Defterdar, a group formed of Şâlih from Yedikule (died of typhus disease in Ankara after the Balkan Wars), Idris from Davutağa (after the World War he played kemenche in

³ Şâlih Nâbi, *Yirminci Asırda Melce-i Mecanin ve Bel-Air Bimarhanesi* (Istanbul: Mekteb-i Tıbbiye-i Askeriye, 1327), 6.

⁴ Rıza Tahsin, *Mir'at-ı Mekteb-i Tıbbiye* (Istanbul: Necm-i İstikbal, 1330), 2: 247.

⁵ Şâlih Nâbi, *Yirminci Asırda Melce-i Mecanin*, 6.

⁶ Şeref Etker, "Dr. Zigardelakizade Şâlih Nâbi: Psikiyatri ve Müzik", *Osmanlı Bilimi Araştırmaları* 10/ 2 (2009): 137-138.

⁷ Etker, "Dr. Zigardelakizade Şâlih Nâbi: Psikiyatri ve Müzik", 138

⁸ Osman Şevki Uludağ, "Eski Askeri Tıbbiye'de Musiki An'anesi", *Poliklinik* 8/95 (1941): 376.

Dâruttâlim-i Mûsikî), Necatî from Besiktaş and Cemal were playing music together. However, they did not give weekly concerts in accordance with the old traditions of the school. As a matter of fact, once in a blue moon, when the students were mostly permitted after their special examinations, they held some concerts in the schoolyard. ... At some nights, Şâlih from Yedikule who always surprised me with his vibrant and sonorous voice that comes out of his narrow and small chest, performed call to prayer. All of the students ran to give an ear to it immediately.”⁹

In this article of his, Uludağ also expresses that he learned the song sets of mahur maqam and Isfahan maqam from Şâlih Nâbî but he taught Ferahnak maqam song sets to Şâlih Nâbî. In this respect, it can be stated that Salih Nâbî had a special interest in Turkish music. Before finishing the section about his life, we must indicate that it is wrong to make mention of him with the last name Kastarlak as it has been in some sources.¹⁰ Şâlih Nâbî died long before the Turkish surname law.

Şâlih Nâbî has two works. The first one of these, which is also the subject of this article is *Philosophy of Musica* while the other work is Mental Illnesses and Bel-Air Hospital in the Twentieth Century (Geneva). Detailed information about *Philosophy of Musica* will be given below. His work titled as Mental Illnesses and Bel-Air Hospital in the Twentieth Century (Geneva) is Şâlih Nâbî's dissertation which he prepared in the tenth semester of medical school while he was studying. This study, which was prepared regarding the relationship between music and psychiatry, was published in Istanbul in 1911. A copy of this work, which was signed by Şâlih Nâbî, is in the State Library of Bayezid. Another copy is among the academic dissertations in the Swiss National Library.¹¹ This work, which consists of 103 pages, elaborates on the situation and the functioning of the Bel-Air Hospital located in Geneva in those days after giving historical information about madhouses and treatment of mental illnesses. Then, the treatment procedures and some suggestions about how to build a hospital in the 20th century are presented.¹²

2. ON PHILOSOPHY OF MUSICA

Şâlih Nâbî's work *Philosophy of Musica* is a printed work which was published in 1910. This work, which was written in Turkish with the alphabet that was used in Ottoman era, consisted of 32 pages and the following expressions are read on its binding: "*Philosophy of Musica, Writer: Cretan Zıgırdelâkizâde Şâlih Nâbî, Contents:*

Entry, General Music and Soul Issues, the Relation of Music with Sociology and History, Istanbul, Hurriyet Printing Hose, 1910."¹³

Şâlih Nâbî makes the following statements for this piece, which he intends to publish once a month: "My magazine will be released once in every thirty days for now. However, in the

⁹ Uludağ, "Eski Askeri Tıbbiye'de Musiki An'anesi", 376-377.

¹⁰ Gülten Dinç, *Mekteb-i Tıbbiye Matbaası'nda Basılan Arap Harfli Türkçe Yayın Faaliyetleri Üzerinde Bir Değerlendirme (1844-1928)* (Doctorate Thesis, Istanbul University 2003), 175.

¹¹ Etker, "Dr. Zıgırdelâkizâde Şâlih Nâbî: Psikiyatri ve Müzik", 135.

¹² Bk. Şâlih Nâbî, *Yirminci Asırda Melce-i Mecanin ve Bel-Air Bimarhanesi*.

¹³ Şâlih Nâbî, *al-Falsafa al-Mûsîqî* (Istanbul: Hürriyet, 1910), cover page.

event that there is more demand, despite all my engagements I promise that I will spread on effort to publish a work once in fifteen days."¹⁴ However, despite these statements, we think that Şālih Nābī could not have a second issue other than this fascicle. It is also remarkable that he never referred to *Philosophy of Musica* in his life story which he relates under the title of "*History of My Life and Thanks*", which is included in his work *Mental Illnesses and Bel-Air Hospital in the Twentieth Century*. In our opinion, Şālih Nābī was not able to continue with his work because he was in his senior year of medical school, in those days he went to Switzerland in order to do research. Then, he fought in the Balkan Wars after his graduation and later on he died at a young age.

Philosophy of Musica can be found in some antic bookshops since it is a published work. In fact, we found this work through the instrument of a bibliopole in Istanbul as well. Yet for the convenience of researchers, it is important to note that there is a copy in Hakkı Tark Us Library at number 2196.

Philosophy of Musica consists of three parts, one of which is the introduction. In the introduction section called Medhal, the purpose of writing the work is explained by mentioning the culture and the music environment in which the Ottoman Empire was in those days. The title of second chapter is General Music and Soul Issues. In this section, the following topics are examined: Music's effect on the soul, the importance and services of the Ancient Greeks to music, some notes respecting music in history. The title of the last chapter is The Relation of Music with Sociology and History. Among the topics covered in this section are the place of music in the social life, the origin of the word music, the invention of some musical instruments (lyre in particular) that were used by the ancient Greeks, the services of ancient Greeks to music, the development of music in the Arab world and the pioneers of this subject, the effect of the invention and propagation of note, the relation between music and literature.

So, what is the reason behind writing Philosophy of Musica for Şālih Nābī? Author complains about the lack of musical studies of his period and emphasizes that the reason for this is the fault of the followers of Turkish music. Turkish music is also very rich in scientific terms, but except for a few people there is no one who aspires to the science of music (the study of theoretical music). In this sense, Şālih Nābī expresses that even small works will fill a big gap. Thus the enthusiasm for Turkish music will increase.¹⁵

Şālih Nābī makes a self-criticism on behalf of his own nation by indicating that the musicians of his period were merely engaged with playing music. In fact they found those who were engaged with theoretical music funny. In fact, this correct diagnosis was also expressed by Kantemiroglu two centuries earlier¹⁶ but still, scientific studies about music could not reach the desired level. As a matter of fact, in the face of the necessities of the period, even if Dada Mehmed Atallah, Dada Mehmed Celaleddin and Dada Hussein Fahreddin, who was the sheikh of Bahariye Mawlawi Lodge, came to grips with theoretical music studies, the one who managed to put those

¹⁴ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 11.

¹⁵ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 8.

¹⁶ Eugenia Popescu-Judet, *Prens Dimitrie Cantemir*, translated by S. Alimdar (Istanbul: Pan, 2000), 37.

in writing was Rauf Yekta Bey, the disciple of these three.¹⁷ Şālih Nābī finds the studies aimed to contribute to the development of Turkish music in scientific aspects important and emphasized it stating that music is not only composed of playing instruments or singing. These thoughts led to the writing of *Philosophy of Musica* and he decided to work on the philosophy of music, which was an area that had not been studied nor dwelled on before in the Ottoman geography.¹⁸

3. THE REVIEW OF PHILOSOPHY OF MUSICA

In this section, the work titled *Philosophy of Musica* will be examined and discussed. Although the author penned the book in two main chapters, the content of the chapters consists of many different subjects. For this reason, we have found it more appropriate to contextualize the work by scanning and classifying it by the subject.

3.1. Origin of the Word Music

Şālih Nābī states that claims that the origin of the word music is based on the ancient Greeks are not true. According to him, the word music had been used before the ancient Greeks. One of the claims was that it derived from the Mousai (Muse), who was thought to be one of the musical goddesses in ancient Greeks. Şālih Nābī, who does not accept this idea, criticises that the efforts to originate everything in the ancient Greeks. Therefore, according to Şālih Nābī the ancient Greeks used this word but the original use of this word dates back to older times. Another opinion is that the word music derived from an extinct bird which had a sweet voice named Musikar.¹⁹ Nonetheless, according to Şālih Nābī, this idea is not certain and is just a rumor.²⁰

Şālih Nābī describes the technical meaning of the word music as "the harmony found in each sparklet of the universe". Music does not only mean the sound that comes out from the instruments. This idea propounded by the author suggests that he might have been influenced by the Pythagorean (495 B.C) school because the opinion that advocates that music in fact is a phenomenon that exists in the essence of the whole universe belongs to Pythagoras. Moreover, those who follow this school also express that there is a universal music that can only be heard by those who are aware of the secret of the universe. This idea that entered into the Islamic world with Al-Kindī²¹ had an influence on Brethren of Purity²² and many more Islamic philosophers in the following periods and also exedrted itself in most of the written works regarding music.

3.2. Idea of Music in this Study

Şālih Nābī describes music as the art that can tell the deepest sense of the soul. The development of this art, which is directly related to the rise of civilization, will show the progress

¹⁷ Nuri Özcan, "Rauf Yekta Bey", *Türkiye Diyanet Vakfı İslam Ansiklopedisi* (Ankara: TDV, 2007), 34:469.

¹⁸ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 9.

¹⁹ Ferit Devellioğlu, *Osmanlıca-Türkçe Ansiklopedik Lugat* (Ankara: Aydın Kitapevi, 2017), "mūsikâr", 802; Mehmet Kanar, "Mūsikâr", *Farsça-Türkçe Sözlük* (İstanbul: Say, 2015), 1604.

²⁰ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 21-22.

²¹ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 6.

²² Şālih Nābī, *al-Falsafa al-Mūsīqī*, 6.

of a country.²³ This idea dates back to Ibn Khaldun as well.²⁴ Şālih Nābī states that music takes part at every stage of human life, and that human is born and grows up with music and that music is an inseparable translator of the soul of human until death. In infancy, the human feels relieved with the music s/he listens to on his mother's lap and falls asleep. This effect continues in childhood. When they reach youth, music makes them hold onto life by adding joy to their soul. And in older ages, it prompts people to contemplate by revealing the sorrow and blues that remained hidden in their souls. In this respect, the author quotes Alfred de Musset's words: "*Music has been the only apparatus for me to acknowledge and honour the existence of god and conscience.*"²⁵

Şālih Nābī makes the following statement, which means that music is a divine sound: "In actuality, many of us have witnessed at least one time in our lifetime that at a time when our souls are in a state of crisis we hear a touching melody, which comes out of the strings of an instrument, pleases us greatly and rehabilitates us. Then, our conscience reprimands us for our courage and we regret our suchlike thoughts. At such a moment, we will have to acknowledge the existence of God because our souls comprehend their incapability and cannot find a better resort than seeking refuge in God."²⁶ As it can be seen, Şālih Nābī describes music as a crucial art for the relief of the soul. We think that he focused on this aspect of music since he was a doctor and worked especially in the field of psychology.

Şālih Nābī attaches importance to music in child upbringing and also asserts that philosophers built a consensus on this matter and, furthermore, that they described those who were detached from music as numb. While human appears as a being of the body, his essence is in fact his soul, and morality can only develop through the edification of that essence.²⁷ This is where music comes into play and makes people spiritually amiable, lenient and sensitive. It gives human a lead to knowledge with the expression of mysticism (Taşawwuf). The idea of benefiting from music in child upbringing can also be seen in Plato (d. 347 BC). Plato expresses that music is a useful and indispensable element of character education.²⁸

3.3. History of Music

In some of the adwar type works written in the Turkish Islamic geography, the beginning of the history of music is dated back to the creation of Adam. This understanding can also be seen in Abd al-Qadir Marāghī.²⁹ Şālih Nābī, on the other hand, approaches to this matter similarly but with a unique understanding. According to him, the sound existed before the creation of Adam.

²³ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 6.

²⁴ İbn Haldun, *Mukaddime*, Edited by Süleyman Uludağ (İstanbul: Dergâh, 1982), 2: 992; Tıraşçı, "İbn Haldun'un Mukaddime'sinde Mûsikî", *Cumhuriyet Üniversitesi İlahiyat Fakültesi Dergisi* 18/1 (June 2014): 99-115.

²⁵ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 13.

²⁶ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 14.

²⁷ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 17.

²⁸ Nesrin Akan, *Platon'da Müzik* (İstanbul: Bağlam, 2012), 103.

²⁹ Ubeydullah Sezikli, *Abdülkâdir Meragî ve Câmîu'l-Elhân'ı* (Doctorate Thesis, Marmara University., 2007) 2.

This sound came into being with the creation of Adam, and thus, with the sound, which is the key element of music, the history of the earthly music emerged.³⁰

3.3.1. Services of the Ancient Greeks to Music

Although Sâlih Nâbî states that the ancient Greeks had contributed to the history of science by studying in many scientific fields, he does not approve giving all the credit to them in every matter, in the last resort. By conveying this issue to music as well, he states that the Ancient Greeks had carried out important works related to music but they were not the only representatives of this field. It is obvious that such thoughts, which existed at that time, disturbed Şâlih Nâbî. He describes the studies of the ancient Greeks in the field of music, with the following statements: When we compare the situation of music in that era with other nations, the ancient Greeks progressed much more. The music in that era was not very accessible for the public, but for statesmen in palaces and clergymen in temples. However, as a result of their studies, the ancient Greeks opened it to the public and popularized it, by attributing a scientific discipline feature to music.³¹

Şâlih Nâbî, who gives examples from the ancient Greek music history, also makes some explanations about the discovery and spread of instruments. According to him, the first instruments that appeared in history were percussion instruments, later on wind instruments were discovered and with the increase of the knowledge on music, stringed instruments were invented.³²

Pythagoras is cited as a reference in music science and history in many adwar-music theory books that are written in Turkish Islamic world. In a story of hime, he tells that he entered in a state of contemplation by the seaside as a result of the dreams he had for three consecutive nights. Pythagoras reached the wisdom of the music there and heard the music of the skies.³³ We encounter with this story in *Philosophy of Musica*, in a different way regarding its conclusion. Pythagoras, who is engaged in many sciences and contemplating on some ideas about the relationship between the earth and the sky, incidentally passes by a blacksmith. Blacksmiths forges with hammers with different weights. At that time, they make sounds that are different from each other, yet have a great harmony in between. This situation attracts the attention of Pythagoras and he immediately goes into the shop, grabs the hammers and measures their weights. He calculates the proportions of the hammers by weight and reaches the numbers six, eight, nine and twelve. On top of that, he begins to study sound physics by applying the ratios between these numbers. Finally, he invented the quartet, quintet and octave ranges.³⁴ We do not know how Şâlih Nâbî reached these kinds of narratives. But this story also requires some corrections. The aforementioned ratios refer only to the ranges that occur in different divisions on a wire. In other

³⁰ Şâlih Nâbî, al-Falsafa al-Mûsîqî , 21.

³¹ Şâlih Nâbî, al-Falsafa al-Mûsîqî , 27.

³² Şâlih Nâbî, al-Falsafa al-Mûsîqî , 20.

³³ *Zikr-i Edvâr-ı Kadîm*, Topkapı Sarayı Müzesi Yazma Eseler Kütüphânesi, III. Ahmed Yazmalar Bölümü, nr. 2069, 1b-2a.

³⁴ Şâlih Nâbî, al-Falsafa al-Mûsîqî , 23.

words, it is not calculated according to weight ratios. The wire drawn in a certain chord is divided into twelve equal parts. The intervals to be reached by dividing it are as follows: The number six finds the octave and the eight finds the quintet while the nine finds the quartet. This sound level meter, whose name was given by the ancient Greeks as *monocord*,³⁵ is called *mikyās-i savt* in the Islamic world.³⁶

3.3.2. Effect of the Music on the Soul

In the work of Şālih Nābī, the majority of the information given about the history of music is the historical examples that exemplify the influence of music on the soul. Before passing on to make explanations about history, the author mentions the importance given to music by the ancient Greeks, and states that they carried out valuable works in this field. Regarding this issue he states: "In every book written about music you will see in the first line of the first page that it is written that the ancient Greeks brought this art to life." He presents the following historical examples on the discovery of the influence that music has on the spirit, and the studies made in this field by the ancient Greeks: In a Greek war before the common era, Epaminondas (d. 362 BC) won the war by encouraging the soldiers with some of his musical instruments, and thus became famous in the Greek geography. Music was Socrates' companion until his death, Pythagoras' music-harmony idea was taught in Platonic Academies³⁷, the first time in history, the subject of treatment with music was mentioned, and also Aristotle (d. 322 BC) mentioned the relationship between the feeling of harmony and sound.³⁸

In Philosophy of Musica, it is stated that the use of the influence of music was seen also in the ancient Arabs. For this issue, the Battle of Uhud, which took place in 625, is given as an example. In this battle where the Muslims and pagans of Mecca skirmished, Hind the wife of Abu Sufyan ibn Harb, who was the commander of the pagans, and the other pagan women helped their soldiers win the battle which they were about to lose³⁹, encouraging them through the instrument of their martial music.⁴⁰ We think that such statements made by Şālih Nābī were just epic statements made in order to praise music. Thus, if a war is to be won with the help of music, why cannot they win the other wars in the same way? To win a war, the parties must have a strong army that consists of soldiers, who wholeheartedly believe in victory and put their lives at stake for this cause. This question may come to mind; if martial music had no effect, why did numerous countries form military bands in order to use them in wars? In our opinion, contribution of music in the military field cannot be denied. This issue was given importance especially in the Turkish history. Even if the Tug music, which emerged with the establishment of the regular army by Modu Chanyu in 209 BC⁴¹, changed its character, it continued without being interrupted

³⁵ Akan, *Platon'da Müzik*, 93-94.

³⁶ Rauf Yekta, *Türk Müsikîsi Nazariyatı* (İstanbul: Mahmut Bey, 1924), 15.

³⁷ Akan, *Platon'da Müzik*, 88-99.

³⁸ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 17-19.

³⁹ Mehmet Azimli, *Siyeri Farklı Okumak* (Ankara: Ankara Okulu, 2017), 326-327.

⁴⁰ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 20.

⁴¹ Mahmud Ragıp Gazimihal, *Türk Vurmalı Çalgıları* (Ankara: Republic of Turkey Ministry Of Culture And Tourism, 1975), 9-13.

throughout the Turkish military history.⁴² Our objection to this issue is that Şālih Nābī giving all the credit to music, for winning the war. Music is an auxiliary element to encourage the military and to put fear in enemy's heart in wars.

3.3.3. The Case of Two People Who Served Music in Islamic History

Şālih Nābī expresses that Muslims, like other nations, have a contribution to the science of music. He divides the studies of the Muslims in the field of music into two categories: one of them is their research regarding the effect of the music on the soul, which is the reason why hospitals were built. The other one, however, is the works written on theories of music. Şālih Nābī states that Arabs, who discovered that music is the food of the soul, wrote hundreds of books about music. And he also indicates that the first scholar to discover the effect of the music on the soul was Ibrāhīm al-Asmayeh. The person he actually meant is Abū Ishāq Ibrāhīm al-Mawşilī.⁴³ He briefly expresses Abū Ishāq Ibrāhīm al-Mawşilī's contribution to music and his life with the following statements: "He was born in the city of Rey in Baghdat in the Abbasid era, 169 years after the birth of the Prophet (571)⁴⁴. He composed so many that his name is still praised in the Arabic music history books. However, due to the fact that the notes were not used at the time, these works fell into oblivion. Abū Ishāq Ibrāhīm al-Mawşilī gave lectures in his special music academy at certain times, and thanks to the many disciples that he trained, he shaped the Arabic music.⁴⁵ In addition, there is a zodiac calendar showing the influence of the music on the soul that created by Ibrāhīm al-Mawşilī."⁴⁶

Şālih Nābī, who stated that one of the most important people, who put their stamps in the music history of Islamic world, was Al-Fārābī, mentions briefly of his life and states that he was the inventor of the qanun instrument.⁴⁷ Şālih Nābī enumerates his works as follows: *Kitāb al-Musiqa al-kabir*, *Kalām fi musiqi*, *Kalām fil al-alhan*.⁴⁸ He states that *Kitāb al-Musiqa al-kabir* was published in Paris in 1368.⁴⁹ Yet we do not have any information to confirm the assertion of Salih

⁴² Türk askerî mûsikî tarihi için bk. Tıraşçı, 28. *Mûsikî Alayı Mûsikî Serçavuşu Ahmed Salih'in Bando Defteri* (İstanbul: Dört Mevsim Kitap, 2015), 21-55.

⁴³ Bk. Turabi, "İlk Koro Kurucusu ve Şefi İbrahim el-Mevsilî", *Çukurova Üniversitesi İlahiyat Fakültesi Dergisi* 5/1 (June 2005): 177-193.

⁴⁴ İbrahim el-Mevsilî'nin 900 kadar bestesi olduğu ifade edilir. Turabi, "İlk Koro Kurucusu ve Şefi İbrahim el-Mevsilî", 189.

⁴⁵ İbrahim el-Mevsilî'nin talebelerinden bazıları şunlardır: İshak el-Mevsilî, Hammad b. İshak, Ahmed b. İsmail, Mühârik, Allûye, Muhammed b. Hamza Ebû Cafer, Barsûma, Mütteyyemü'l-Hâşimiyye, Süleym b. Selâm, Amr b. Bânâ, Mu'allâ b. Ayyub b. Tarîf ve Leys. Turabi, "İlk Koro Kurucusu ve Şefi İbrahim el-Mevsilî", 189.

⁴⁶ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 24-25.

⁴⁷ Ezel Acar, *XV ve XVI. Yüzyıllarda Kullanılan Türk Mûsikîsi Sazları* (Master Thesis, İstanbul Teknik University, 2004), 13.

⁴⁸ Only two of them are correct. Correct writing is as follows: *Kitāb ihsāü al-ikāāt*, *Kitāb fi al-ikāāt*. Bk. Alaeddin Jebrini, "Fārābî-Mûsikî", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Ankara: TDV, 1995), 12:162.

⁴⁹ Şālih Nābī, *al-Falsafa al-Mūsīqī*, 25.

Nâbî, who refers to this date as 1368. Kitab al-Musiqa al-kabir was translated into French for the first time in 1883, and in this translation solely the part about instruments was translated.⁵⁰

3.3.4. History of the Notes

Touching upon the significance of the note in the history of music, Şâlih Nâbî states that numerous musical works were saved from oblivion thanks to the notes. In addition, the notes contributed to the progression of music in every field. Likewise, the progression of Turkish music also took place by virtue of the notes becoming widespread.⁵¹ From these statements, it is understood that Salih Nâbî means that the improvement of music came true by dint of knowing and using the notes. However, these statements are quite simple judgments. The idea, which advocates that the progress of music came true after the 19th century, when the notes became widespread, requires explanation, due to the fact that the notes have been known in Islamic world since Al-Kindî.⁵² The (musical) pitches were determined in virtue of the Arabic letters, and from that point on continued growingly. Safî al-Din al-Urmawî developed this system and explained the 17-note scale sound system in his period, with the letters called abjad numerals.⁵³ It is also known that Turks used notes before Islam.⁵⁴ In our opinion, Sâlih Nâbî argues that the use of the notes would bring a progression because, in that case, the compositions would not be lost or falsified. According to this point of view, old compositions and repertoire will expand and the treasure of melody will be enriched. Otherwise, it is not a correct judgment to regard the old periods when the note was not used in execution, as weak in terms of music. After all, the majority of ancient works did not reach the present day, it is not therefore, easy to make comparisons between the old and the new. In this respect, if the criticism of Şâlih Nâbî is about the loss of the repertoire because the notes are not used in execution, he is obviously right in his claim.

Şâlih Nâbî examined the history of the Western note, which became popular in his period and would be used in order to express Turkish music in years to come. However, stating that the notes did not completely belong to a Western understanding, he expressed that the ancient Chinese had a unique musical notation system as well.

The ancient Chinese⁵⁵ enumerate the five pitches in the pentatonic line (except the octave) from low-pitch to high-pitch as follows: Konng, tschang, tâbî, umr al-nâs, mîr'ad al-sama.⁵⁶

Regarding the history of notes, Şâlih Nâbî makes the following statements: Also the ancient Greeks had a set of unique signs, which were similar to the notation. These consisted of giving different names to each tone. However, this understanding of theirs was forgotten afterwards.

⁵⁰ İsmail Rızvanoğlu, *Farabî'de İnkâ Teorisi* (Doctorate Thesis, Marmara University, 2007), 16.

⁵¹ Şâlih Nâbî, *al-Falsafa al-Mûsîqî*, 30.

⁵² Turabi, "el-Kindî'nin Mûsikî Risâleleri", 75.

⁵³ Mehmet Nuri Uygun, *Safiyuddîn Abdulmu'min Urmevî ve Kitâbü'l-Edvâr'ı* (Istanbul: Kubbealtı, 1999), 58-59.

⁵⁴ Ali Uçan, *Geçmişten Günümüze Günümüzden Geleceğe Türk Müzik Kültürü* (Ankara: Müzik Ansiklopedisi, 2000), 31.

⁵⁵ For detailed information please see: Ahmet Muhtar Ataman, *Mûsikî Tarihi* (Ankara: Milli Eğitim, 1947), 20-26.

⁵⁶ Şâlih Nâbî, *al-Falsafa al-Mûsîqî*, 28.

Therefore, Sâlih Nâbî argues that Western note, which was used in his time, appeared after a long time. Şâlih Nâbî, who emphasizes that this rudimentary state of the notes was invented by Gregorius in Rome, expresses that Gregorius, who was a cantor in Senegal in the 780's that took inspiration from a passage read in a psalm, formed a basic chant notation by means of a set of signs located in two line, and that he referred to those as "neumes". And when it comes to the tenth century⁵⁷, Italian Guido of Arezzo invented the five-line note system called staff notation.⁵⁸

Expressing that thanks to this notation system, the 13th-century works of the British have not been forgotten and that they have reached to his period, Şâlih Nâbî complained that the compositions of Turkish music were being lost. On the other hand, by quoting from Rauf Yektâ Bey, he emphasized that the Turks had been using this notes for two centuries at the earliest, and that we have got behind in this matter.⁵⁹ In fact, as mentioned above, the Turks knew the note earlier. However, the notes were not used as assistants in execution but as tools for the expression of the theoretical system. As far as we understood, the expression "two centuries" ago is used to refer to Ali Ufkî Bey (d. 1086/1675). However, it should be noted that the Western notes⁶⁰ used by Ali Ufkî Bey could not become widespread in the Ottoman Empire; moreover, the Ottoman musicians were unaware of *Mecmuâ-i Sâz u Soz*, in which Ali Ufkî Bey recorded the compositions of his period. Western notes were recognized in the Ottoman Empire only after *Mızika-yı Humâyun*, and Western notes became widespread especially after the 1850s with the acceleration of the notational system.⁶¹

3.4. Ottoman Music in the Early 20th Century

In his *Philosophy of Musica*, Şâlih Nâbî makes some explanations about the Ottoman social structure and the perception of the music in that era. The author states that a number of developments in the field of music came true with the constitutionalism, and that this field once again started to thrive. However, stating that the present state is not yet at a sufficient level, Şâlih Nâbî expresses that a book related to music has not yet been published.⁶² In our opinion, the issue that Şâlih Nâbî complains about is the decrease in interest in Turkish music in the process, which started with *Mızika-yı Humâyun* in the Ottoman Empire. In fact, if we are to give an example, the interest in Western music increased in the period of Sultan Abdulmejid (1839-1861), besides military music, exemplary works of oral music from Italian operas and operets started to be taught on the first floor in the music education spaces in both Çırağan Palace and Dolmabahçe Palace. These works were also performed in the presence of the sultan himself.⁶³ On the other hand, even though some old band musicians that were engaged with Turkish music tried to continue

⁵⁷ For detailed information please see: Mehmet Öncel, "Türk Mûsikîsindeki Notasyonun Tarihsel Seyri", *Cumhuriyet İlahiyat Dergisi* 19/2 (December 2015): 211.

⁵⁸ Şâlih Nâbî, *al-Falsafa al-Mûsîqî*, 28-29.

⁵⁹ Şâlih Nâbî, *al-Falsafa al-Mûsîqî*, 28-31.

⁶⁰ Bk. Şükrü Elçin, *Ali Ufkî Hayatı Eserleri ve Mecmuâ-ı Sâz ü Söz* (Istanbul: Milli Eğitim, 1976).

⁶¹ For detailed information please see: Ferruh Gençer, "Mûsikî Yayıncılığı", *Dünden Bugüne İstanbul Ansiklopedisi* (Istanbul: Republic of Turkey Ministry Of Culture And Tourism, 1994), 5: 538.

⁶² Şâlih Nâbî, *al-Falsafa al-Mûsîqî*, 3.

⁶³ M. Nazmi Özalp, *Türk Mûsikîsi Tarihi* (Istanbul: MEB., 2000), 1: 59.

their existence, they could not have the attention they were expecting with the decrease of their popularity in the Palace. We want to make another correction here. It is not true that there was no written work that was published related to Turkish music. For instance, Hashim Bey's work named *Mecmuâ-i Kârhâ ve Sharkiyya* was published in 1852.⁶⁴ However, Şâlih Nâbî might also imply that there was not a work which was published during the developments that took part after the Second Constitutional Era. Şâlih Nâbî also states that the stagnation in publications regarding Turkish music did not arise from the lack of qualified individuals⁶⁵ but from the lack of such effort from those individuals on this matter. In fact, this is the reason why Şâlih Nâbî penned his work. The science of music had been neglected for a long time, and the author wished to open up these sorts of issues for discussion by bringing vitality to musical publications.⁶⁶

In his work, Salih Nâbî draws attention to the fact that Turkish music is experiencing homesickness in its own country by the hands of the State. In order to express this, he makes the following statement: "One of the things that our decadent administration wanted to eradicate was the music, that poor art." Şâlih Nâbî expresses that music was seen as an art that existed merely for the statesmen. In fact, music does not exist for the use of a certain social class; on the contrary, it is an art in which even the poorest may be interested. Şâlih Nâbî defines this attitude of the former rulers as a conscious effort to keep the people in ignorance and numbness, and he indicates that the people felt a relief regarding this matter in his period. In addition, he expresses that the oppressions disappeared and the performing area of Turkish music gained importance once again in his period; and furthermore, he states that some works on Turkish music began to be published with this sense of relief.⁶⁷ In our opinion, the criticism of the author relates to the fact that Western music was once influential in the Ottoman court, and the public that was not interested in this type of music was being ignored. Besides the fact that the Western influence on Turkish music gave its first examples in the period of Selim III (1789-1807)⁶⁸, this influence accelerated in the reign of Mahmud II (1808-1839) through *Mızıka-yı Humâyun*, and increasingly continued in the reigns of both Sultan Abdulmejid (1839-1861) and Sultan Abdulaziz (1861-1876). However, according to the statements of Şâlih Nâbî, a relief can be seen in the reign of Abdul Hamid II (1876-1909) in comparison to the former governments, and coalescence begins to exist between the Court and the public, regarding the execution of Turkish music.

For these reasons, Şâlih Nâbî gives importance to the studies to be made on music in his period, and also emphasizes that he, in fact, penned his work in order to create enthusiasm among the public. Stating that Ottoman Empire has been in difficult conditions for a long time, he argues that the scientific and cultural studies to be made would trigger development in this sense. . Şâlih Nâbî cites studies on music in France to point out the scarcity of studies on music in

⁶⁴ Gökhan Yalçın, *Haşim Bey Mecmuası* (Ankara: Atatürk Kültür Merkezi Başkanlığı, 2016), 16.

⁶⁵ For detailed information please see: Fazlı Arslan, *Müzikte Batılılaşma ve Son Dönem Osmanlı Aydınları* (İstanbul: Beyan, 2015), 42.

⁶⁶ Şâlih Nâbî, *al-Falsafa al-Mūsîqî*, 3.

⁶⁷ Şâlih Nâbî, *al-Falsafa al-Mūsîqî*, 4-5.

⁶⁸ For detailed information please see: Mahmut Ragıp Gazimihal, *Türk Askerî Muzikaları Tarihi* (İstanbul: Maarif, 1955), 41; Emre Aracı, *Donizetti Paşa Osmanlı Sarayının İtalyan Maestrosu* (İstanbul: Yapı Kredi, 2006), 56-57.

his period. Expressing that in France there are more than forty daily and weekly publications solely related to music; including papers, magazines etcetera, he states that the number of publications in Istanbul, including daily and weekly publications besides the publications on notes, are not more than seventy in total. As a matter of fact, this shows the weakness of the Ottoman Empire regarding publications, as well as in music theories. But Şālih Nābī adds that this deficiency in the field of music is a treasure waiting to be discovered. The Oriental culture is unaware of its own values and there is no excuse for this. And if this awareness may be created, it would be very possible to pull ahead of the West.⁶⁹

Despite these facts, Şālih Nābī states that the efforts of Rauf Yektā Bey, Emin Bey, Mehmed Baha Bey and Mustafa Refik Bey, who have composed valuable works during his period, are promising. Among those, he especially mentions the name of Rauf Yektā Bey, as a nice example. According to Şālih Nābī, Rauf Yektā Bey was a person of note in his time regarding both singing and instrument playing, besides having impressive writing skills and a profound knowledge of Turkish music.⁷⁰

3.5. The Relation between Music and Literature

In his work, Şālih Nābī speaks briefly about the relation between music and literature, and adds that a poet must also be a good musician. A poet must be as versatile in the field of music as he is in poetry in order to increase the effect of his poetry on the soul. Emphasizing that Doctor Abdullah Cevdet once said in his statement on this subject that a doctor who is not a poet is a murderer; the author argues that music should also be added in such a statement, claiming that a doctor who is far from music would not be able to practise his profession properly.⁷¹ He states that music is a guide for doctors towards politeness and clemency.⁷²

While explaining the relation between music and literature, Şālih Nābī expresses these: Even though the word is valuable by itself, it can only show its real effect when it is combined with music. Words are not sufficient to reveal the essence of our feelings, alone by themselves. Even though music is not a creature that can speak, when combined with word, it reveals a deep emotion that has influence on soul. From these words, it can be stated that Şālih Nābī took music into consideration as a complement to literature.

CONCLUSION

Despite the fact that philosophy and music appear as nested at many points in many written works throughout the history, we cannot encounter an independent study on this matter, prior to the 20th century. In this manner, Şālih Nābī's work is remarkable in respect of its name. But unfortunately, the knowledge and ideas that will reveal the relation between philosophy and

⁶⁹ Şālih Nābī, al-Falsafa al-Mūsīqī , 7-8.

⁷⁰ Şālih Nābī, al-Falsafa al-Mūsīqī , 7-8.

⁷¹ For detailed information please see: İbrahim Edhem, *Netâyic-i Mûsikâr*, Ankara Üniversitesi Dil Tarih Coğrafya Fakültesi Kütüphânesi, İsmail Saib Efendi Yazmalar Bölümü, nr. 1513, 2a-2b.

⁷² Şālih Nābī, al-Falsafa al-Mūsīqī , 17-18.

music relation cannot satisfy readers. Perhaps, if Salih Nābī could have the opportunity to publish his work on a monthly basis, a significant study would probably have reached the present day.

The first and only edition of the work contains some issues concerning the history of music and effects of music on soul. However, in terms of the effect of music on the soul, presenting only result-oriented information has not been able to transfer knowledge on therapy with music to the present day. Moreover, most of the historical information requires correction. On the other hand, this statement is not a criticism on Şālih Nābī. We do not find it appropriate to argue that a work published in 1910 is full of mistakes given the information and documents that are available today. In this respect, as stated by Şālih Nābī, there were almost no musical studies in the Ottoman Empire in the 20th century. For this reason, writing works regarding the subjects mentioned is like “digging a well with a needle” (an attempt to do the impossible).

The significant matters in Şālih Nābī's work can be enumerated as follows: The author rejects that the origin of the word “music” was based on the ancient Greeks. Moreover, he argues that this attribution is the expression of an understanding which gives all the credit to ancient Greeks in every field. The word "music" was already known and used before the ancient Greeks. Yet we must say that Şālih Nābī does not refer to a source for this idea.

Due to the fact that he was a doctor and interested in music, the effect of music on the soul was given importance in the work, and the idea suggesting that human is essentially a being in need of music was emphasized with the help of some historical examples.

The author, who stated that important studies about music were made and many important musicians were raised in the Islamic world, did not give any examples except for Abū Ishāq Ibrāhīm al-Mawṣilī and Al-Fārābī.

Şālih Nābī, who stated that the notes were essential for the progression of music, complained that historical examples of the Western music did not exist in Turkish repertoire of music.

In our opinion, the most noteworthy issue in the work of Şālih Nābī is the perception of music in the Ottoman era and its reflection. The author accuses former rulers of neglecting Turkish music, although he mentions some relief during the reign of Abdul Hamid II. In addition, he criticizes the musicians of his time because of being merely engaged in singing and playing instruments. Even though music was neglected by the state, the musicians of his period also were not scientifically well-equipped; and for this reason, Turkish music could not reach the point it deserved, in the eyes of public as well. The best example of this is the fact that there were almost no publications on Turkish music in that period.

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