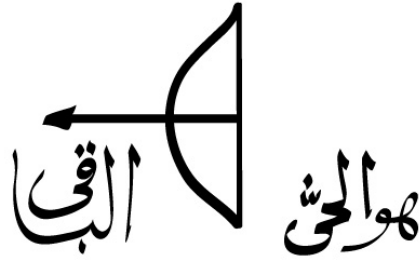




In the name of Allah, for the love of His Messenger and for the sake of archery



A translation of the German text

Über Bogen und Pfeil

By

Dr. F. Hammer-Purgstall

Original German version available at <http://www.tuba-archery.com/article/Uber-Bogen-und-Pfeil.pdf>

Translator: William Peacock

[Note on transliteration: In his article, Hammer-Purgstall usually gives the Arabic or Turkish of words he is discussing, along with a transliteration. The latter are reproduced here, although it has not been possible to reproduce the diacritical marks (or three forms of "s" which he uses). He uses the same transliteration system for Arabic and Turkish proper names; where possible, I have given more standard English versions of these instead. All of my notes are in square brackets; all other footnotes are by the original author. Tr.]

On bows and arrows

and their use and manufacture by the Arabs and the Turks.

(with three plates)

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(Presented at the meeting of the philosophical-historical group on 21st March 1851)

It was not you who shot when you shot the arrow, it was God.

Koran, 8:16

In the period between the appearance of the Book of King Modus, written at the end of the thirteenth or the beginning of the fourteenth century, and that in 1840 of George Agar Hansard's Book of Archery, fewer books concerning archery were produced in Europe than in the Arab world. Of the some twenty-five works produced by the Arabs, however, Hansard, the English author of the aforementioned work, was familiar from his reading of D'Herbelot with just one. From the time of the conquest of Constantinople onwards, nowhere was interest in the bow and arrow greater than in the capital of the Ottoman Empire. A dedicated field was maintained in the city for archery practice, with a marker recording the longest shot. Shooting with bow and arrow has been in Turkey since time immemorial one of the Sultans' noble pursuits; the most famous of these was Sultan Murad IV, who famous festive processions included six hundred guilds, divided into fifty shops, with the twenty-fifth shop consisting of the bow makers, fletchers, crossbow makers, master archers, archers [Purgstall gives two words here for archers; the distinction is perhaps that discussed by Klopsteg {Turkish Archery and the Composite Bow (Evanston, Ill., 1947)}, p. 107, between those who are skilled in shooting arrows as far as possible and those who specialise in drawing heavy bows. Tr.] and thumb-ring makers, all appearing as guilds with their patron saints.¹

The Persians, Arabs and Turks are, in this order, famed as the best archers. The Arash of the ancient Persian story, whose arrow flew from Persia to the Oxus and thus defined the boundaries of the empire, is a mythological figure, as is his namesake, the Ares of the Greeks. The Roman classics² tell of the Parthians, who shot their arrows with their backs

¹ *Constantinopolis und der Bosporos* [Hammer-Purgstall], II, 470.

² Bentley collects a dozen passages relating to this in his edition of Horace (Amsterdam, 1728, page.120).

turned. The father of Seljuk, the founder of the five-part dynasty named after him of which the Ottomans are but an offshoot, was named Jakak³, meaning a strong bow; his son, Arslan, was sent to Mahmud of Ghazni, conqueror of India, as an emissary and asked by the latter how many men he could provide him with in an emergency.

[page 2]

He had his bow and two arrows in his hands and, taking the one in his right hand, said that if he was were to shoot this one to their stables, a hundred thousand horses would appear, and if, showing the arrow in the left hand, he were to send this arrow to the mountains, fifty thousand riders would be set upon them⁴. Mahmud had him locked up and wondered in his imperial council whether he should not perhaps move the restive Turks from their lands beyond the Oxus to Khorasan and whether he shouldn't have all their thumbs hacked off in order to stop them being able to shoot arrows⁵.

The next point of interest for this essay is the work published in Silkie in 1263, that is, in November 1847, in Constantinople, bearing the title *Telchifs Resâil we-Romât*, i.e. *Excerpts from the writings of the archers* [by Mustafa Kani. Tr.] Before turning to the lexicographical and philological riches of this work, which constitute the object of the present essay, we require a more extensive knowledge of the content of this work than was able to be given in the November edition of the 1849 conference report on the works published in Constantinople in the last four years (number 275).

To date no more is known of the history of and literature pertaining to oriental ballistics and toxicology than is contained in the Ersch and Gruber encyclopaedia in the articles in archery by the present author. These give no less fifteen Arabian, Persian and Turkish works dealing with this issue of which the author of the *Excerpts* is unaware, although he does on the second page of his work give a list of ten works which he provides summaries of and which are not listed in the encyclopaedia article.

The introduction includes forty hadiths praising archery and then the explanation of some fifty Arabic coinages relating to the subject. The first main chapter deals with the most famous Islamic archers, the second with the various types of bow and arrow and the practice of archery, and the third, which begins on page 117 and goes onto until the last (page 272), thus making up almost two thirds of whole book, deals with the archery of the ruling sultan and the marvellous distances achieved by some of the most famous archers, mixed with anecdotes and rather disordered instructions; finally, seven lithographic tables give the names of various tools required for the manufacture of bows and arrows. The conclusion of this work is divided into three sections, the first dealing

³ Gemäldesaal [Hammer-Purgstall, *Gemaldesaal der Lebensbeschreibungen grosser moslimischer Herrscher*], vol. 5, p. 4; in Deguignes, *Histoire generale des Huns*, II, p.180, the text erroneously has *Taxialie* instead of *Jakak*.

⁴ Gemäldesaal II, 8, and in Hansard's *Book of archery* (London, 1840) p. 165 not entirely accurately told, as Arslan is there named Israel.

⁵ Ibn Challikan, in the description of the life of Togrulberg in Wüstenfeld, no. 701.

with the of the Muslims transmission of texts, the second explaining a Quranic text which has not previously been adequately understood by any Orientalist, and the third offering lexicographical enrichment regarding the names of the bow and arrow and the tools required for deeper understanding of these.

[page 3]

From the first main chapter of the Turkish work

The hadiths

- 1) As the verse of the Quran⁶ “muster against (the enemies) all your strength” was given, the Prophet climbed into the pulpit and said “Muster against them all your strength – that is the strength of archery! The strength of archery! The strength of archery!”⁷
- 2) The Prophet said to his companions: “You will conquer lands and God will suffice you against the evil of the enemies, and none of you will neglect sport with arrows”.⁸
- 3) Practice archery, as this is useful in battle.⁹
- 4) Learn to throw arrows and do not neglect this art, as the area between the place of shooting and the target is a garden from the gardens of paradise.¹⁰
- 5) Learn archery and the Quran.¹¹
- 6) Abu Rafi, the companion of the Prophet, said: “I asked the Prophet, do we have duties to children as the children do to us?” And he replied, “yes, the father has obligations to the child, as the child to him; he must teach him writing, swimming and archery, and leave him his legal inheritance”.¹²
- 7) Teach your sons archery¹³.
- 8) Teach your young boys archery and swimming.¹⁴
- 9) Dress like the *Ma'd* tribe, who wear rough clothing, do not become accustomed to

⁶ 8:63

⁷ From Sahih Bochari, from the mouth of ‘Uqba bin ‘Amr, the companion of the Prophet.

⁸ From Sahih Muslim, from the mouth of ‘Uqba bin ‘Amr, the companion of the Prophet.

⁹ From the mouth of Sa’as ibn Abi Waqqas.

¹⁰ From Abu Ash-Shaykh and Ibn Abi Dunya, from the mouth of Sa’as ibn Abi Waqqas.

¹¹ From the Musnad of Al-Daylami, from the mouth of Abu Sa’is al-Khudri.

¹² In the Sunan of Al-Bayhaqi, from the mouth of Abu Rafi’.

¹³ Imam Daylami, from the mouth of Jabir, the companion of the Prophet.

¹⁴ From the mouth of Abu Qilaba, the companion of the Prophet.

luxury, shoot with bows and go barefoot.¹⁵

10) God will lead three people into heaven as a result of the arrow: the fletcher who makes good arrows, the archer, and he who collects the arrows.¹⁶

11) Najjiya said: I passed one day with an arrow in my hand by the door of a tent of the Beni Soleim, outside of which an old man was sat. He asked me if the arrow was for sale, and I replied that it was. The old man said, "I want to buy it, although I no longer have the strength to shoot it." He called his slave girl and ordered her to go and check whether his quiver was full. He said: "I heard the Prophet say: make sure that you keep your quivers filled".¹⁷

12) Khalid bin Abdullah and Jabir bin 'Amru-l-Ansari were both shooting arrows at a target. One said to the other: "you are already tired; did you hear the Prophet say "everything that is not done in the remembrance of Allah is pointless and vain; except for four things: a man's walking between the shooting point and the target, the training of horses, learning to swim and playing with one's wife".¹⁸

13) "All play is idle, except for three kinds: riding, archery and playing with one's wife – and of these three, my favourite is archery."¹⁹

14) "What an excellent game, worthy of man, is archery. He who neglects it after having learnt it has rejected a gift of grace."²⁰

15) Qusaym al-Layth asked 'Uqba bin 'Amr, the companion of the Prophet, why he still bothered with archery, despite being an old man. He replied that it was because he had heard the Prophet say: "He who learns archery and later abandons it is not one of us".²¹

16) The Prophet asked about the whereabouts of one who was not present and was told that he was playing. The Prophet asked, "What have we to do with games?", and was told in reply that the missing person was shooting arrows. The Prophet then said: "Archery is not a forbidden game; indeed, it is best of them."²²

17) The Prophet said: "Archery is one of the best parts of Islam".²³

¹⁵ From Abu Ash-Shaykh, from the mouth of al-Qa'qa' bin Abi Hidir.

¹⁶ Abu Da'ud, from the mouth of 'Uqba bin 'Amir, the companion of the Prophet.

¹⁷ From Abu Ash-Shaykh, from the mouth of Najjiya.

¹⁸ From the hadiths of an-Nasa'i and al-Bayhaqi, from the mouth of 'Ata ibn Abi Rabah.

¹⁹ Reported by al-Qarrab, from the mouth of Abu ad-Darda, the companion of the Prophet.

²⁰ From the Mosnad of Imam Daylami, from the mouth of Ibn 'Umar (the son of the second caliph).

²¹ ad-Daylami, on the authority of 'Abd-ur-Rahman ibn Shumasa.

²² Abu ash-Shaykh, on the authority of the son of Umar the caliph.

²³ Abu ash-Shaykh, on the authority of Abu Huraya.

18) “No person has ever reached for a better weapon than the bow”.²⁴

19) When, after the farewell pilgrimage, Mohammed sat down with Ali at the pond at Ghadir, between Mecca and Medina, and wrapped a black turban around him, letting its ends hang over his shoulders, he said: “As, on the day of the battle of Badr and the day of the battle of Hunayn, the angels stood by my side, I had the turban wound in just this way – the turban which shows the difference between believers and the idolaters.” In his hand was an Arabian bow, and to someone holding a Persian bow he said: “Throw this bow away and take an Arabian one, for this with this bow God will bless you with the best of religions and the best of lands”.²⁵

20) “I love those who go between the shooting spot and the target with Arabian and not Persian bows.”²⁶

21) “Whoever walks between the two points (the shooting spot and the target) earns merit with every step.”²⁷

22) “Whoever walks between the two points (the shooting spot and the target) earns as much merit with each step as if they had freed an enslaved Muslim.”²⁸

23) The Prophet loved to go between the shooting spot and the target, and to run races between them with his companions.²⁹

24) I saw (said Anas bin Malik) the Prophet chewing on a bowstring as he fasted during Ramadan.³⁰

25) “Shoot the arrows – he whose arrows reach, in the way of God, the enemy, will be raised one level in paradise.”³¹

26) “Whoever shoots arrows for the sake of God has earned the reward of the freeing of a captive, which is the escape from the fires of hell.”³²

[page 5]

²⁴ Abu ash-Shaykh, on the authority of Abu Imama, the companion of the Prophet.

²⁵ al-Tabarani, the commentator, explains that the difference between Persian and Arabian bows is that the arrows of the latter are tipped with iron.

²⁶ al-Bayhaqi, from the mouth of ibn Jabir, the companion of the Prophet.

²⁷ at-Tabarani, from the mouth of Abi Darda.

²⁸ Abu ash-Shaykh and ad-Daylami, from the mouth of Abi Darda’.

²⁹ Ibn Abi ad-Dunya, from the mouth of Abdullah bin Jarad.

³⁰ ash-Shaykh, from the mouth of the above companion of the Prophet.

³¹ an-Nisa’i, from the mouth of Ka’b bin Murra.

³² at-Tabarani, from the mouth of Anas ibn Malik, the companion of the Prophet.

27) “Whoever shoots an arrow in the way of God, whether he hits his target or not, has earned the same reward as if he has freed four of the sons of Ismail.”³³

28) Mohammed Ibn al-Hanafiyya,, the son of Ali by a slave taken in the battle of Beni Honeif from the tribe of that name, said that Abu Amru-l-Ansari, who had fought in the battles of Badr and Aqaba, during the battle of Siffin, when he was exhausted and weak, told his slave to cover him with his shield. From behind the shield he shot three arrows, which had no chance of reaching the enemy, and said: “I heard the Prophet say, “Whoever shoots arrows at the enemy in the way of God, whether or not they hit their target, will have a light ahead of them on the day of judgement”.”³⁴

29) On the day of the battle of Hunayn, the Prophet exhorted his people to shoot arrows at the Quraysh.³⁵

30) During the night of ‘Aqaba, which was before the battle of Badr, the Prophet asked his fellow fighters, drawn from the refugees (Muhajirin – i.e. those from Mecca) and the helpers (Ansar – those from Medina): “How will you fight the unbelievers tomorrow?” ‘Asim ibn Abi-l-Aflah replied: “We will take bows and arrows and shoot with these, until they come close, and then we will break them with stones, and when they come closer we will use our spears and finally our swords”. The Prophet approved this and said: “Let those who fight the enemy fight like ‘Asim”.”³⁶

31) Sa’d ibn Abi Waqqas (Islam’s first archer) said: “On the day of the battle of Uhud, the Prophet gave me arrows and said: “Shoot, o Sa’d, may my father and my mother be sacrificed for this!” I was the first to whom the Prophet sacrificed his parents, and I was the first to shoot against the idolaters.”³⁷

32) The same person said: “On the day of the battle of Uhud, I accompanied every shot with pious thoughts”.”³⁸

33) The Prophet was passing by the Bani Eslem, who were shooting arrows in the souq. He said: “Shoot, sons of Ismail, like your forefathers. I am with that tribe.” But they put down their bows and when the Prophet asked why, they said: “How can we shoot, when you are with the others?” He replied: “Shoot, for I am with you all.”³⁹

³³ at-Tabarani, in the al-Awsat, i.e. the middle book (not included by Hadschi Calfa), from the mouth of Anas ibn Malik.

³⁴ at-Tabarani, in the al-Kabir, i.e. the larger book (also not included by Hadschi Chalfa), from the mouth of Muhammad Ibn-ul-Hanafiya.

³⁵ Bukhari, from the mouth of Abu Usayd as-Sa’idi and his father.

³⁶ at-Tabarani, from the mouth of Hussein Ibn as-Sa’ib Ibn Abi Lubaba, who received the hadith from his father.

³⁷ Bukhari, from Sa’i ibn Abi Waqqas.

³⁸ Abu ash-Shaykh and al-Hakim, from Sa’i ibn Abi Waqqas.

³⁹ Bukhari, from Salama bin al-Akwa’.

34) Betting is permitted only on animals with cloven or uncloven feet, or on arrows.⁴⁰

35) He who takes up a bow in the way of God will be delivered from poverty and want by the grace of God.⁴¹

36) Aisha told of how she heard her husband, the Prophet, say: “If you have worries, drive them out by using the bow”.⁴²

37) Al-Qasim related that one day, the Prophet passed by some who were shooting arrows. Some of his companions said: “They would be better off praying in the prescribed way.” The Prophet replied: “As long as they are shooting, the prayer time has not lapsed for them”.⁴³

[page 6]

38) “Angels witness three human activities: betting, archery and a man’s playing with his wife.”⁴⁴

39) When, on the day of the battle of Uhud, the Prophet sent the young boys back to Medina, among them was Rafi’ bin Khadij. The uncle of the latter remarked to the Prophet that that his nephew was skilled in archery. Upon hearing this, the Prophet allowed the boy to come with them.⁴⁵

40) Salama bin al-Akwa’, asked the Prophet whether it was permitted to pray with a bow and quiver. The Prophet told him to keep hold of the bow but put the quiver to one side.⁴⁶

Forty is well-known as a favourite number in the Orient. This can be seen in the naming of the ruins of Persepolis as the “forty columns” and in the age of forty being the age of the Prophet. One comes across it most commonly, however, in the collections of hadiths. As a particular value, is placed upon collecting forty hadiths together⁴⁷, whether relating to a single issue or several. For this reason we can be sure that these forty contain both Mohammed’s main pronouncements on archery and others which simply repeat what has already been said.

⁴⁰ at-Tirmidhi, from Abu Hurayra.

⁴¹ Abu ash-Shaykh, from Anas ibn Malik.

⁴² at-Tabarani, in the small Moadsschem, from the mouth of A’ischa.

⁴³ Abu ash-Shaykh, from Abu Khirash, from the mouth of the above.

⁴⁴ Abu ash-Shaykh, from the mouth of the son of ‘Umar.

⁴⁵ at-Tabarani, from Rafi’ bin Khadij.

⁴⁶ at-Tabarani, from Salama bin al-Akwa’.

⁴⁷ Hadschi Chalfa’s bibliographical dictionary gives no less than forty such collections in the article entitled “*Erbain*” (forty).

Commentary on a Quranic verse which has until now been incorrectly translated.

We come now to the second issue, which is the famous verse of the Koran (the 9th of surah LIII) which speaks of the small distance in which (contrary to the way in which it has until been understood by its translators) not the Angel Gabriel but rather God himself who approaches the Prophet⁴⁸. Maraccius translates: *Tum fuit (Gabriel) vicinus per intervallum duorum arcum aut vicinior hoc*; - Kasimirski: *Il (l'ange Gabriel) était à la distance de deux arcs, ou plus près encore*; - Sale: *until he was at the distance of two bows length from him or yet nearer*⁴⁹; - Ullman, entirely wrongly, has: *He (the Angel Gabriel) appeared to him on the horizon and approached the Prophet, coming ever closer, until he was at the distance of two elbows*.⁵⁰ The present author translated the seal of the Grand Vizier Yusuf Siápascha, which alludes to this Quranic text and to this and the other Egyptian world in the following way, in my work dealing with the seals of the Arabs, Persians and Turks:

Oh God! through him, who came within two bows' distance of you,
Yusuf enjoyed both here and there Egypt's blessings.

The Orientalists have until now erroneously understood the distance as being from the Angel Gabriel rather than from God, and the distance as sometimes being that of two shots from a bow, and sometimes as being that of two bows (only Ullmann allowed himself to read elbows here instead); the *Excerpts*, however, shows us that neither reading is correct; rather, the distance was only that of one bow, or even just that of the small distance resulting when two half bows are joined together; *Kaws* or *Kaus* does indeed mean bow in general but can also mean the extension of the bow on either side of the grip, so that *Kawsein* here would mean not two bows but rather the two limbs of one and the same bow. This reading, extremely common among the Muslims, can well be questioned on philological grounds, as usual meaning of the word *Kaws* is indeed "bow", whether a bow used in archery or a rainbow⁵¹; it remains noteworthy, however, that the

⁴⁸ [Arabic text]

⁴⁹ *The Koran*, George Sale, Bath, 1795.

⁵⁰ *Der Koran aus dem Arabischen worttreu (!) übersetzt*, Crefeld, 1840.

⁵¹ A rainbow is called in Arabic *Kaws Kosah*, the bow of the *Kosah*, the heavenly genius. To complement the beautiful verses of the great prince and poet of the Bani Hamdan, Seifeddewiet, which we know from Ibn Challikan, here follow three distichs by the poet ed-fahir el-Chufi, from the collection of the great-grandfather of Abu-seda (manuscript of Leydner library, p.284).

*Do you see the sky, wet by tears,
whilst the clouds create sheet lightning.
The Kosah bow is also illuminated,
which is far away, when you think it near.
Two arches, of turquoise and carnelian,
full between the two golden strips.*

general opinion of the Muslims is that not two bows or two shots are meant but rather two halves (the right and the left) of one single bow, or even just the point at which the two join. This reading seems to have no other justification than the desire to minimise as far as possible the distance of God from the Prophet, and thus to increase as far as possible the closeness between the two.

[page 7]

We turn now to the start of the second chapter, which includes the decisive passage; the text itself is given, followed by the translation.

[Turkish text]

[page 8]

From the second chapter of the Turkish work

Translation

“Here is dealt with the issue of how those who wish to shoot arrows, after grasping the grip of the bow, having made themselves familiar with the required (for a good shot) characteristics of the target, the wind and the location of the arrow, bow, string, bone, strip of waxed fabric (*muschmaa*) and the plate tied to the left hand (*siper*), must learn from the works passed on here and the words of those with experience. This is God’s gift. As the grip of the bow is the main issue, all works dealing with archery begin by discussing this. It should here be said that, although the word of the glorious Prophet, with which he was honoured above all others on the night of his ascension to heaven, is fixed, the Quranic text⁵² “*he was at the distance of two bows or closer*” requires some explanation with regards to the true meaning of *Káb*. *Káb*, which generally means size, means here the inner side of the grip of a bow, where the two ends of the side parts of the bow come together and are separated by a narrow (perpendicular) white piece of bone which is no wider than the blade of a small knife and which is called the *Tschelik*. Putting the *Tschelik* between the two side limbs divides the bow into two parts, the upper

The famous work of the philologist *Dschahif*, known as the *Book of animals*, includes, among many excellent digressions providing much new and of great interest, a quotation from the words of the Prophet (manuscripts of the Royal library 60 and 61) which gives the following explanation of the rainbow from the mouth of the great transmitter of texts *Ibn Abbas*. The Prophet hated the rainbow being called *Kosah* bow, saying: “*Kosah* is the devil, which is attributed to the rainbow on account of its bent and colours. The Prophet hated this name, which originated in the time of uncertainty and preferred to say “the bow of God” in order to raise the value of the latter, as one says “the house of God”, “the pilgrim of God”, “pilgrim of God”, “earth of God”, “lion of God” etc.

⁵² 50:9

and the lower⁵³. It is well known that the word *Kawseín* (the two bows) here refers to just one bow, that the two curvatures of the two sides of the bow which come together in the middle create a single bow, and that the middle of this is called *Káb Kawseín*, i.e. the distance of the two curves. The insertion of the *Tschelik* divides the bow into an upper and a lower part; until the two parts are brought together, no bow suitable for shooting with exists. This treatment makes clear that *Káb Kawseín* should here be understood to mean only the joining together of the two halves, which is so narrow that they cannot be separated from each other and cannot be told apart without the *Tschelik*. The word *Káb* thus means here the greatest possible proximity. It is this close, or even closer – for even though there are two curves found at the sides of the grip, which are separated by the *Tschelik* being introduced, these two curves make up not two but rather one single bow⁵⁴, and are, according to the teaching followed by the Sufi, a symbol of unity.

[page 9]

Those who follow the teaching of the Sufis understand in this way the following Quranic verse: “We (God) are closer to him (man) than the jugular vein (50:15, 5)”. The jugular vein is man’s main vein, in Turkish *Schachthamar*, i.e. the royal vein, which cannot be compared to the other veins, as it cannot be cut without causing death and every injury to it risks being fatal; this is the reason for the simile and the intrinsic connection of the vein to man, which expresses unity. Some works dealing with archery do not accept at all this interpretation, simply saying: the great secret of the bow grip is understood only by the initiated (into the teaching of the Sufis) and make reference to the 427th chapter of the Meccan Revelations of the great Sheikh Mohammed Mohieddin Ibn Ali al-Arabi of Andalusia which gives the interpretation of the Quranic verse as “close, as the distance of two bows, or even closer”.

The Quranic text given above concerning the joining together of two bows to form one, which can only be seen by the white piece of bone (*Tschelik*) which is as narrow as the blade of a knife, deserves closer attention, not just because of the new physical interpretation of it but primarily because of the mystical one. Therefore there follows an extract from the work of many volumes of the great mystical Sheikh Mohammed Ibn al-Arabi, of whom both Herbelot and Rossi are silent and over whom and whose work the necessary details were first given in the [the author’s] History of the Ottoman Empire⁵⁵. Born in Cordoba in 560 (1164), he died in Damascus in 638 (1240).

⁵³ This should really read “right and left”, as the *Tschelik*, which is located perpendicularly in the middle, splits the bow into not an upper and lower part, as the Turkish text claims, but rather into a right and a left half.

⁵⁴ This contradicts what is said above twice about the upper and lower parts of the bow which are only separated by the *Tschelik*. Here, what is being talked of are the curves to the right and left of the grip. That the latter interpretation is the better is supported by the *Tschelik*’s position, which is vertical; it would have to be horizontal were it to be seen as the point at which an upper and a lower half joined.

⁵⁵ Vol. 2, p.490 and p.657 [*Geschichte des osmanischen Reiches*, 1827-33].

He is “the true intellectual foundation of mysticism – a fertile author of mysterious works, whose grave was visited by Timur whilst he was staying in Damascus.” Of his thirty-three works, a list of which is given in the second volume of the History of the Ottoman Empire, the three most famous are: 1) the *Futúkháti mekíje*, i.e. the Meccan Revelations in twenty volumes, purchased by the Imperial Library on the recommendation of the present author; 2) The *Ringstones of Wisdom*, divided into twenty-four precious stones; such a famous work that the quotations and discussion of it cover seven quarto pages in von Flügel’s edition of the Hadschi Chalfa bibliographical dictionary. The most famous and longest of these commentaries appeared in Cairo in 1252 (1836) as a large folio of 593 pages; 3) *The Gryphon of the West*⁵⁶. As until now none of the works of this intellectual founder of Arab mysticism is known partially, there follows the extract given in the Constantinople *Excerpts* concerning the Quranic verse discussing the coming to within the breadth of a *Kábkawsein* of the Prophet. The translation of this extract illustrates the ways in which the great mystics approached Quranic texts and placed a mystical interpretation on the coming together of man and God.

[Arabic text]

[page 10]

[The following passage is, in Hammer-Purgstall’s translation, extremely obscure. Tr.]

“He, whose memory is hallowed (Mohieddin al-Arabi) said: *Káb Kaeseín*, i.e. the distance of two bows, is the chord of a circle which shows the difference between human existence⁵⁷ and God; he who looks upon being will have his eyes sleep the sleep of those who know. He will wake and find himself in the presence of being, or is next to it. There are to be found secrets of wisdom which reason cannot understand. Doubt uses lordship to approach he who has the gift of lordship and power; such a text is the surah of the star, which refers to similarity and resemblance. Whoever feels and understands this will be aided in both reason and death; this mystery is explained in God’s words: “He approached and came closer until he was but two bow’s distances away, or even closer”.

“Among the traditions of the Prophet is found the following: If you need a cord to bring you together with God, you will find it in the word of God on the nocturnal Ascension where it is spoken of the approach of God⁵⁸: this is the cord.” The essence of the Ascension, and the essence of the descent to God, which is the relation between high and low, is only one of those of which the essence is unknown. The verse of the nocturnal Ascension is that of the coming closer in going upwards, which is referred to by the words: I have seen God only in the combination of two opposites, for He is the essence of two opposites, He is the first and the last, the outer and the inner. If you did

⁵⁶ In catalogue of manuscripts, no. 303.

⁵⁷ [Arabic word]

⁵⁸ This text provides the best evidence that all translators of the Quran have, until now, erroneously suggested that it was the Angel Gabriel who approached. In fact, it was God who approached and not Gabriel, who does not even appear in this text.

not exist (oh man!) there would be no distance and no closeness, as these are only lines, and your own being⁵⁹ has no words which can describe it, as has just been said. The going-up and going-down are descriptive⁶⁰ words; the servant (man) neither goes up nor down as a result of his essence on his personality. The essence of going up and going down is one. He comes close only to those who come close to him; he comes to within the distance of a *Káb Kawsein* of him. The extrinsic meaning of these words is that of the section of a circle by an imagined line; it is enough that you imagine this line to yourself, as what exists only in the imagination has no real existence. The circle is divided into two bows [arcs]; these are part of the essence of the circle for outside of this essence there are no two bows: one bow is distinguished from the other only by the means of its individual being. You are the imaginary dividing line. Being lies on the side of imagined truth, which has no existence; things and being is only the essence of existence (of God). The words “or even closer” cancel out this imaginary existence; after this delusion has been lifted, nothing is left except the line which divides the circle and the two bows are not seen. Someone who comes as close to their Lord as the end of the line which divides the circle will have their soul lifted; no-one knows what he will learn of God. This is the meaning of the Quranic text: “He revealed to His servant what He revealed” – what the revelation hinted at and what the Prophet mentioned are of no use to such a person. The coming together in this home is an essential one which is known only from essence. This decent requires the same time as the passage from the centre to the periphery, for when the periphery unites with the centre, both disappear; this disappearing is the study of the existence of God. The centre is no more distinguished from the periphery; the essence of the point and the periphery disappear and there remains only the essence of the being of the existence which has gone and what the wise can draw from this in the way of being and philosophy. By God! He speaks the truth and shows the true way.”

This sample is enough to give a good idea of the style and manner of the great mystic al-Arabi, whose work is entirely incomprehensible to those not initiated into the teachings of the Sufis; to such people, this sample will be no clearer. The printed collection of the works includes, as well as the extract given, also a commentary by Sheikh Abdolhaní Ibn Nabolsi (or more properly Nablusi, i.e. the person born in Neapolis, Syria) – this is the same Sheikh whose travel writings were found in Syria by von Kremer, who has made extracts from these writings available to the Imperial Academy of Sciences. After the sample which has been given of the mystical view and the treatment of the much-discussed Quranic verse which speaks of the coming together of the Prophet and God in the night of the Ascension, there is no need to provide the commentary of Sheikh Abdolganí of Nablus; we will move now onto the third part of this essay, dealing with contributions to Turkish lexicography, giving the meanings of some five hundred words related to archery. This will be the most academic section and which will be at least as useful as the forty hadiths of the Prophet given above. The sole aim of the author is to give the meanings of the fifty hundred words which he has come across in works printed in Constantinople and could no understand,

⁵⁹ [Arabic word]

⁶⁰ [Arabic word]

nor find in any dictionary, kindly provided from Constantinople by Baron Schlechta, and the other four hundred and fifty words collected from Kamús and Lehdschetol-lugát. How little has been known until now of Arab and Turkish archery is best shown by the English work which appeared ten years ago, Hansard's *Book of Archery* [1840], in which Indians and Persians appear but there is no mention of Arabs or Turks, and the few Arabic words which appear are passed over in silence⁶¹.

[page 12]

On the name of the bow, arrow, bowstring and other coinages and of the tools required for the manufacture of bows and arrows

To order these lexicographical contributions, which are drawn from all over the pages of the published works, they are here divided into five groups. The first deals with the various types of bow, the second with the various types of arrow, the third with the string of the bow, the fourth with various coinages relating to archery and the fifth deals simply with the tools required by the bowyer and fletcher, together with the forty-four figures included with the works on five copperplates and given here in the appendix.

1. On the various types of bow

- 1) *Kepádé* or *Kepáse*, which, due to its light tension, is used by beginners for learning and by those who have already learnt for daily practice. This bow is usually twelve to thirteen fists (*Thutam*) long.
- 2) *Tirkesch*, usually pronounced *Terkesch*, a bow thirteen to sixteen fists long, used by the Circassians and Persians and Turkoman tribes more for hunting than for sport. Its arrows are very long with iron tips. This is the original Persian bow whose main difference from the Arabic bow is, as noted in the hadiths of the Prophet, that the arrow is tipped with iron.
- 3) *Tatarjaileri*, the Tatar bow, somewhat smaller than the previous ones.
- 4) *Ssagrilikaws*, a bow covered with horse hide (*ssagri*, hence the French *chagrin*), which is gilded and painted.
- 5) *Kabse kúrán*, a bow in which the curvature on both sides comes very close to the grip, which is also lightly stretched. This bow is mostly given to beginners and is thus to be classed with the *Kepádé* or *Kepásé*.
- 6) *Tekne kuran*, the bow whose bent parts on both sides fall more against the two ends of the bow than against the grip, and which therefore has most tension.
- 7) *Hilál kúrán*, a bow whose curve is furthest from the grip and closest to the two ends and thus tenses the most and shoots the furthest. The three words with which the word *Kúrán*, which means taught or wound up (one says *saati kurmak*, meaning to wind up a clock) is combined are *Kabsé*, the grip, *Tekné*, the neck and *Hilal*, the new moon, supposedly in reference to the shape which the bow is given by the grip or the curvature which is closer to the ends.

⁶¹ On page 36, the Arabic name for arrow is given as *Schem* instead of *Sehm*, and on page 37 the name of the bow is given as *E Kus* instead of *el-Kaws*.

- 8) *Timárlíkaws*, i.e. the cured bow, or originally the bow with the gift of curing. The word *Tímar* is to be understood here as meaning not “fief” but rather “cure”, which is why the hospitals or asylums associated with mosques are called *Tímárcháné*. *Tímárlíkaws* means a bow which has spent a certain number of hours in the sun or in the warmth of an oven and the wind, giving it its durability and flexibility.
- 9) *Athísjailerí* are bows which have been hardened against heat and cold in the above way, which are used for competitive shooting in the open.

[page 12]

- 10) *Putha we hagi jaileri* are bows which shoot arrows named *Putha* and *hágí*, which will be discussed below in the section dealing with arrows; these bows are not hardened against cold and heat.

On page 163, the Arabic names of the individual parts of the bow are discussed, which constitute contributions to Arabic lexicography. The two ends of the bow are called *Beitaala* and *Beit esfel*, the highest and the lowest “houses”, in Turkish *Kassan*; the raised area immediately on either side of the grip is called *Rekbet*, and in the plural *Rekbetaein* in Turkish *ssal*. The place where the raised thing (*ssal*) and the end of the bow (*Kassan*) come together is called in Arabic *Thaifa* and *Wastha*, in Turkish *Kassan baschi*, and *Kassan gosi*. The place where the *ssal* and the grip come together is in Arabic *Serkebed*, in Turkish *Tir gotsschum*. *Kabsa bogasi* is the string which is wrapped around the *ssal*; in Arabic *Madhaíi*. *Gifáret* and *Mehsa* are the Arabic words for the string (according to the available works) which is wrapped around the grip; according to the *Kamus*, however, (II, 56), *Gifáret* means the piece of fabric which is attached to the end of the bow (*Thondsche*) so that the bow string does not damage the former. *Kamus* does not include *Mehsa*. The word *Kabse*, which is used by the Turks to mean the grip of a bow, is itself an Arabic word meaning a grip or hold, but the Arabs use for “grip” only the word *Adsches*, or *Madsches*. The string which is found on both sides of the grip is called by the Arabs *Orfferes*, i.e. horse odour. The cut in the end of the bow is in Turkish *Gertik*, and *Gef*; in Arabic, *Fordh*, *Kosr* and *Hass*. The end of the bow where the knot of string lies is called in Arabic *Thafr*, *Gassfun* and *Fark*. The end of the *Gertik* is called by the Arabs *Arthré* and *Akbé*; the usual Arabic words for bow are not found in these works, but the *Lehdschetol-lugat* dictionary, printed in Constantinople, has the following eighteen words: 1) *Kaws*, the bow in general; 2) *Audscha*, the bent; 3) *Nefidschet*, that which springs forwards; 4) *Mesíha*, originally the curl, because the bow is bent like a curl; 5) *Sewrá*⁶², the slanting; 6) *Thahúr*, the far-shooting bow; 7) *Natire*, the hard bow; 8) *Kasí*, and 9) *Askwas*, two plurals of the word *Kawsi*, also 10) *Kias*; 11) *Ssafra*, the yellow, a bow made from the yellow wood of the neba tree; 12) *Redukh*, the bow which shoots the arrow strongly; 13) *Aatike*, the bow which is red with age; 14) *Atele*, the Persian bow; 15) *Sedschum*⁶³, the bow with the weak string which is given to beginners; 16) *Mothimet*, that which provides food; 17) *Hanijet*⁶⁴, which presumably

⁶² Freytag does not include this meaning.

⁶³ Freytag does not include this meaning.

⁶⁴ Not included by Freytag.

has the same meaning as that which is missing from *Lehdschet* but given by von Freytag; 18) *Hannánet*, that which makes a sound; 19) *Dschescha*⁶⁵, the bow which is easy to string; 20) *Dhahba*⁶⁶, the bow which is hardened by the sun like meat; 21) *el-Indhab*⁶⁷, meaning the loose tightening of a bow so that it makes a sound; 22) *el-Enkeb*⁶⁸, he who has no bow, as he who has no lance is called *el-Aafel*;

[page 14]

23) *Lebas*⁶⁹, the bow which is hard to draw; 24) *Monfedschet*⁷⁰, a wide bow, whose string is wider than the “belly”, the opening; 25) *Feridsch*⁷¹, 26) *Ferudsch*⁷², a bow whose ends are wide apart; 27) *Hirdschet*⁷³, a light bow for beginners, also *Kebade*; 28) *Semhat*⁷⁴, the wide bow; 29) *Tharuh*⁷⁵, the far-shooting bow; 30) *Masihije*⁷⁶, the excellent bows made by *Masih*; 31) *Haniret*⁷⁷, the bow without a string; 32) *Hodr*⁷⁸, a tribe of archers. In the first volume of *Kamus* is also found (page 201), under the word *Areb*, the usage *Arebe er-redschul*, i.e. the man proved himself to be an Arab, which it is explained means that the man took a bow; the translator adds the following comment: bows can be divided into the Arabic and the Persian, and each of these can be further divided into two groups, the *Hidschas* and the *Wasith*, and these can in turn be divided into hand bows and foot bows, the former being shot with the hand and the latter with the foot; 33) *Thahmeret*⁷⁹, the stringing of the bow; 34) *Mosaffaret*⁸⁰, a bow somewhat cropped at both ends; 35) *Moabberet*⁸¹, the bow perfect in every way; 36) *Katharet*⁸², the stringing of the bow with the sinew; 37) *Weteret*⁸³, the grip of the Arabic bow; 38) *Kahasi*⁸⁴, a bow which jumps out of the hand when shot; 39) *Kessel*⁸⁵, a bow of very dry

⁶⁵ I, page 11.

⁶⁶ I, page 188; Freytag gives this as *rectum exporrecus*, which is not the meaning given by the *Kamus*.

⁶⁷ I, page 271.

⁶⁸ I, page 275.

⁶⁹ I, page 363.

⁷⁰ I, page 428. Freytag has not taken the word from the *Kamus*.

⁷¹ I, page 428. Freytag gives the unclear translation *arcus longius a chorda distans*.

⁷² I, page 430. Freytag, who appears not to have understood the Turkish explanation, does not give this meaning of the word.

⁷³ I, page 451.

⁷⁴ I, page 481, not included by Freytag.

⁷⁵ I, page 495.

⁷⁶

⁷⁷ I, page 829.

⁷⁸ Not included by Freytag.

⁷⁹ II, 7.

⁸⁰ Not included by Freytag. II, 15 not included by Freytag.

⁸¹ II,20, not included by Freytag.

⁸² II, 75.

⁸³ II, 139.

⁸⁴ II, 194.

wood which is hard to draw; 40) *Amluset*⁸⁶, a strong bow whose arrow flies fast; 41) *Mikwes*⁸⁷, bow holder; 42) *Motekawis*⁸⁸, he who is armed with the bow; 43) *Nekes*, and 44) *Menjuset*⁸⁹, a bow whose end, where the string is connected, has a knot in the wood, which is not good; 45) *Irtihasch*⁹⁰, the quivering of the bow; 46) *Wahschiol kaws*⁹¹, the “savage” part, i.e. the back, of the bow; 47) *Insiol kaws*⁹², the friendly part of the bow, i.e. the inner side; 48) *Nabsa*⁹³, a bow making a sound; 49) *Rafidh*⁹⁴, the archer – the following is a distich of the poet *Amru B. Omer el-Basili*:

The girls from Hidschaf tie their dresses on trees

At heights where those with catapults find no stones

50) *Mirkadha*, and 51) *Mirkadhatan*⁹⁵, the one side and the two sides of the bow; 52) *Gamscheret*, the gluing together of a broken bow; 53) *Schewat*⁹⁶, the name of the tree that bows are cut from and which the same as *Neba* and *Scherijan*; 54) *Nijath*⁹⁷, taking a bow to hang it up; 55) *Madhlua*⁹⁸, a bow from crooked wood; 56) a bow made from the end of a branch; 57) *Mensam*⁹⁹ a bow whose string is longer than its opening; 58) *Firag*¹⁰⁰, a bow which shoots far and makes wide wounds; 59) *Hanfa*¹⁰¹, a bow in general, as a synonym of *Kaws*; 60) *Schedfa*¹⁰², crooked Persian bow; 61) *Ssarfet*¹⁰³, a poorly made bow whose arrow misses the target, either because the opening is too wide or because the wood is crooked;

[page 15]

62) *Thaifol-kaws*¹⁰⁴; 63) *Moathafet*¹⁰⁵, a bow whose two ends are very bent; 64) *Mathufet*¹⁰⁶, an Arabian bow with very bent ends, which are used to shoot at the target;

⁸⁵ II, 198; not included by Freytag.

⁸⁶ II, 265.

⁸⁷ II, 280.

⁸⁸ II, 280.

⁸⁹ II, 302.

⁹⁰ II, 232; not included by Freytag.

⁹¹ II, 359; not included by Freytag.

⁹² II, 359; Freytag has *arcus pars anterior* instead of *interior*.

⁹³ II, 403.

⁹⁴ II, 424.

⁹⁵ II, 424.

⁹⁶ II, 58.

⁹⁷ II, 449.

⁹⁸ II, 523.

⁹⁹ II, 629.

¹⁰⁰ II, 715.

¹⁰¹ II, 744.

¹⁰² II, 679.

¹⁰³ II, 792.

¹⁰⁴ I, 777.

¹⁰⁵ II, 814.

¹⁰⁶ II, 814.

65) *Ithfol-kaws*¹⁰⁷, the end of the bow 66) *Nets*¹⁰⁸, to draw a bow slowly; 67) *Hetefi*, and 68) *Hetuf*¹⁰⁹, a bow which makes a loud sound on being shot; 69) *Inschirak*¹¹⁰, splitting the bow; 70) *Rescak*¹¹¹, a well-formed bow whose arrows fly well; 71) *Ssafuf*¹¹², a light bow given to beginners – synonymous with *Kepade*; 72) *Tagrik*¹¹³, stringing a bow with all your strength; 73) *Gaflak*¹¹⁴, a soft, slack bow; 74) *Walaka*¹¹⁵, a bow made from split wood; 75) *Werka*¹¹⁶, a defective bow; 76) *Haschik*¹¹⁷, a hard bow; 77) *Atk*, and 78) *Atuk*¹¹⁸, a bow red with age, like *Aatiket*; 79) *Mehuk*¹¹⁹, a soft bow; 80) *Wirk*¹²⁰, the place on the bow where the string is attached; 81) *Ibnetol dschebel*¹²¹, the daughter of the mountains, i.e. a bow made from the wood *kin*; 82) *Dschedla*¹²², a bow whose two ends are not the same, so that one does stand against the other; 83) *Tehadol*¹²³, the archer's position at an angle over the bow; 84) *Mostehalet*, and 85) *Mostehilet*¹²⁴, a crooked bow made of the wood *hal*, which means the same as 86), *Istihalet*¹²⁵; 87) *Chillet*¹²⁶, the piece of cloth or leather which is tied to the end of the bow to protect it; 88) *Derschelet*¹²⁷, the straps to which the string of the bow is tied in order to fasten it to the bow; 89) *Ridschlol kaws*¹²⁸, the "foot" of the bow, i.e. the lower part; 90) *Iedol kaws*¹²⁹, the "hand" of the bow, i.e. the upper part, hence the saying "he doesn't know the hand of the bow from it's foot"; 91) *Sela*¹³⁰, a well-strung bow whose arrow flies fast; 92) *Atelet*¹³¹, the Persian bow; 93) *Idschli*¹³², the quick, a bow which shoots the arrow

¹⁰⁷ II, 814.

¹⁰⁸ II, 844.

¹⁰⁹ II, 859.

¹¹⁰ II, 934.

¹¹¹ II, 910.

¹¹² III, 5; not included by Freytag.

¹¹³ III, 34.

¹¹⁴ III, 36; not included by Freytag.

¹¹⁵ II, 44; not included by Freytag.

¹¹⁶ III, 64.

¹¹⁷ III, 81.

¹¹⁸ III, 102.

¹¹⁹ III, 117.

¹²⁰ III, 120.

¹²¹ III, 158, not included by Freytag.

¹²² III, 174, appears not to be included by Freytag.

¹²³ III, 175.

¹²⁴ III, 187.

¹²⁵ Ibid.

¹²⁶ III, 393.

¹²⁷ III, 209.

¹²⁸ III, 219,

¹²⁹ Ebenda, and III, 690.

¹³⁰ III, 235, not included by Freytag.

¹³¹ III, 278.

¹³² III, 280; not included by Freytag.

quickly; 94) *Kashalet*¹³³, a bow in general, like *Kaws*; 95) *Welwal*¹³⁴, the sound of the bow – in fact its wailing; 96) *Heidschefel*¹³⁵, a bow whose arrow is light; 97) *Athum*¹³⁶, a bow whose string sticks to the middle, i.e. doesn't hang down loosely; 98) *Dschasemiat*¹³⁷, a bow, like *Kasi*; 99) *Tednim*¹³⁸, the sound of the bow; 100) *Ternemut*¹³⁹, a bow which hums beautifully; 101) *Sedschum*¹⁴⁰, a bow which is making a sound; 102) *Adhm*¹⁴¹, the grip of the bow; 103) *Ketmet*, 104) *Ketum*, 105) *Katim* and 106) *Katimet*¹⁴², a solid bow with no scratches; 107) *Kisamet*¹⁴³, the straps wound around the ends of the bow, which are called *Thondsich* in Turkish; 108) *Neschem*¹⁴⁴, a type of wood from which bows are cut; 109) *Teheum*¹⁴⁵, a bow's making a sound, also 110) *Hesem* and 111) *Hesum*¹⁴⁶, likewise a bow making a sound; 112) *Achnijet*¹⁴⁷, a bow, like *Kasi*; 113) *Bain*, again, a bow; 114) *Dschunan*¹⁴⁸, the two ends of a bow; 115) *Hananne*¹⁴⁹, a bow which is making a sound;

[page 16]

116) *Renin*¹⁵⁰, a bow which is making a sound; 117) *Misswan*¹⁵¹, the holder of a bow; 118) *Dscheschu*¹⁵², a light bow, synonymous with *Kebade*; 119) *Dodschijet*¹⁵³, the two-finger-wide strap (in Turkish *Kiasch*) which goes into the hanging cord (*Tassma*) of the bow; 120) *Misrewan*¹⁵⁴, the two ends of the bow, to which the string is attached; 121) *Ridd*¹⁵⁵, literally “dress”, metaphorically the bow or sword; 122) *Sefijan*¹⁵⁶, either a bow

¹³³ III, 325.

¹³⁴ III, 378.

¹³⁵ III, 380.

¹³⁶ III, 393.

¹³⁷ III, 418.

¹³⁸ III, 454.

¹³⁹ III, 480.

¹⁴⁰ III, 472.

¹⁴¹ III, 517.

¹⁴² III, 544.

¹⁴³ III, 551.

¹⁴⁴ III, 565.

¹⁴⁵ III, 581.

¹⁴⁶ III, 590.

¹⁴⁷ III, 603

¹⁴⁸ III, 621 due to printing error [Arabic word]

¹⁴⁹ III, 620.

¹⁵⁰ III, 640.

¹⁵¹ III, 659.

¹⁵² III, 784.

¹⁵³ III, 809. The two words *Kaisch*, the strap, and *Tasma*, the hand strap, are explained as follows in Hansard's book: *a sort of running noose, or a small additional strap and buckle, which they tightened as its contents were gradually expended.*

¹⁵⁴ III, 15.

¹⁵⁵ III, 822.

which shoots an arrow fast or one which makes a sound; 123) *Sejed*, *Sijed*¹⁵⁷, or *Soijet*, the end of the bow; 124) *Isa*¹⁵⁸, the smoothing of the ends of the bow; 125) *Sehwet*¹⁵⁹, a soft bow; 126) *Sihjet*¹⁶⁰, the bent end of a bow, in Persian called *Köschei keman*, i.e. the corner of the bow; 127) *Schafijet*¹⁶¹, a general word for a bow; 128) *Athwa*¹⁶², a light bow; 129) *Mogrewwet*¹⁶³, and 130) *Mogrijet* a glued bow; 131) *Fedscha*, and 132) *Fedschwa*¹⁶⁴, a bow whose string hangs under its middle; 133) *Nabijet*¹⁶⁵, meaning the same; 134) *Nohat*¹⁶⁶, a large, wide, bow.

The Arabs took many sayings from the bow, such as for example, “if only the whole bow were as strong as its foot”, i.e. its lower end, which is always the strongest part. Another is “You want the bow to make a sound before you’ve drawn the string”, i.e. you want something too early. Also: “He ignores the bow with no string”, i.e. empty threats¹⁶⁷. But the most famous of these sayings, which appears not only in stories and poems but also in commercial texts, is: “Give the bow to its own carver”, i.e. give each job to the appropriate person¹⁶⁸. The Arabic word *bera*, to carve, is used not just of bows but also of arrows. The allusions involving bows and arrows are countless, especially with arrow meaning “words” and bow meaning a back bent by old age; of the latter the poet Ebul Kasem of Hamadan says:

You mock me because a grey beard deforms my cheeks,
yet the value of the horse lies in its white buckles.
My back is bent with age, but my mind is sound;
were the bow not bent, it wouldn’t send the arrow swiftly on its way.¹⁶⁹

¹⁵⁶ III, 831. The second meaning is not included by Freytag, who also has a printing error giving *refijan* instead of *fefijan*.

¹⁵⁷ III, 833.

¹⁵⁸ Ebenda, not included by Freytag.

¹⁵⁹ III, 845, not included by Freytag.

¹⁶⁰ III, 845, not included by Freytag. The Turkish translator of the *Kamus* notes that it is strange that –se is the ending here rather than –waw, and that it is also strange that the author has put it under “je” (where it is also missing in Freytag).

¹⁶¹ III, 849.

¹⁶² III, 877.

¹⁶³ III, 888, not included by Freytag.

¹⁶⁴ III, 893.

¹⁶⁵ III, 934, not included by Freytag.

¹⁶⁶ III, 937.

¹⁶⁷ *Jahrbücher der Literatur*, XCVII, p.88. It is unfathomable that Freytag completely omits the bow in the weapons section of his categorization of Arabic sayings by their objects (vol. 3, p. 36 of appendix), where the lance, sword and arrow are included.

¹⁶⁸ *Lebdschol-lugat*, p. 814, penultimate line, and Freytag’s *Arabic Proverbs*, II, 98, *da arcum colanti*.

¹⁶⁹ The Poets of the great-grandfather of Abdulfeda, in Leydner manuscript p. 317.

I will also mention some verses of the poet Ebul-Dschewais, from Wasith, which uses the image of the whittling of an arrow, which are, according to Ibn Challikan, among the his often cited¹⁷⁰:

Love has worn me down as a piece of wood is thinned with a knife; and your aversion has melted me away, so that I am become a greater nonentity than the day which is gone by.

I am not visible till I see you, for atoms of dust do not appear but in the rays of the sun.

II. On the various types of arrow.

1) *Pischrew*, usually pronounced *Peschrew*, is the thinnest and furthest flying arrow, fletched with white swan feathers in the shape of a leaf, which, when shot by a good archer, usually travels a distance of a thousand to twelve hundred paces.

2) *Hagi*, usually pronounced *Hegi*, is different from the former in that it is lighter, travels rather less far and has longer fletchings.

3) *Asmaisch*, the third-best arrow, also fletched with swan feathers. Some two fingers longer than the previous arrow.

4) *Ebrisch*, usually pronounced *Ebrusch*, a corruption of either *Ibrischim* or *Ebruwesch*, silk or eyebrow, and meaning an arrow with bent, frizzy feathers around its shaft, which have the shape of highly arched eyebrows and look like ruffled silk. Does not travel further than a hundred paces.

5) *Putha*, an arrow which has a range between that of *Asmaisch* and that of *Ebrusch*, but flies almost as far as the former.

The arrows named *Putha* can, as the printed work explains, be divided into two categories, the normal *Putha* and 6) the *Hadde puthasi*, whose fletchings are shorter and narrower than those of the standard *Putha*, and are also lighter¹⁷¹. The fletchings of these arrows are made of eagle or swan feathers and the arrows are the length of the *Asmaisch*; the only difference is, as stated, in the length of the fletching and the weight. The five types of arrow called *Putha*, *Hadde puthasi*, *Asmaisch*, *Hiagi* and *Kra-bathak* are usually used for archery practice and fly further than all others; only where the space available

¹⁷⁰ "The following verses of his are currently cited". *Mac Guckin de Slane: Ibn Khallikan's Biographical Dictionary I*, page 402. [This is also the source from which the English translation given here of the verse is taken. Trans.]

¹⁷¹ *Puthadan dirhemsis* literally: without drachma, which has, according to information from Freiherr von Schlehta, the meaning given above.

for archery is too small are the above-mentioned light arrows *Ebrisch* or *Ebrusch* used¹⁷².

7) *Hawagesi*, a heavy arrow without fletching and with a wooden tip for target practice (*Torba*).

8) *Karabathak*, which takes its name from its fletchings, which come from the black diving duck. It is closest to the *Hagi* in terms of range.

9) *Jeksuwar*, and 10) *Segerdan*, two types of arrow which are no longer common and have been largely replaced by *Pischrew*. *Jeksuwar* means a single rider and *Sergendan* means with a shaking of the head or vertiginously.

11) *Temren*, the iron tip of an arrow. The shaft is called 12) *ssawije*.

We turn now to examine the origins of the names of some arrows, such as *Asmaisch*, *Putha*, *Pischrew*, *Hagi* and *Pelenk*, which are given in an important passage of the travel writings of the great Turkish traveller Ewlia Efendi [usually: Evliya Çelebi. Tr.] found in the first volume, which deals with Constantinople. Here is the English translation, whose printing was funded by the Asiatic Society of Great Britain and Ireland [the title page of the book states that it is “printed for the Oriental Translation Fund of Great Britain and Ireland; the author was then known as “the Ritter Joseph von Hammer”; the following is the author’s original English rather than the German version given in the article. Tr.]¹⁷³

[page 18]

On the glorious conquest of the *Ok-meidan* (Archery-ground)

When the Sultan has distributed all the booty among the victors, he caused the idols like Vudd, Yaghus, Yauf, Suva, and Nesr, which were found set with jewels in Aya Sofiyah to be carried to the Ok-meidan, and set up there as marks for all the Muselman heroes to shoot their arrows at; and from thence an arrow which hits the mark, is to this day called by archers an idol’s arrow (puteh oki)¹⁷⁴. One of those idols was standing until knocked to pieces in the time of Sultan Ahmed Khan. Another was called Azmaish, because it stood on the south side, and the arrows hit it when shot with a northerly wind; the spot on which it stood is now called Toz-

¹⁷² p. 185.

¹⁷³ *Narrative of travels in Europe, Asia, and Africa by Evliya Efendi, London, 1834.* Vol. 1, p. 46.

¹⁷⁴ *Putha* is a corruption of *Put*, which comes from representations of the Buddha. The English word “butt” presumably is of the same origin, and the name of the Arab idol *Wudd* is no other than a corruption of “Buddha”. The most extreme corruption of the name of “Buddha” in Europe, however, is the word “pagoda”, which, as is well-known, comes from the Persian *Butkede* (“but’s [idol’s – tr.] house”).

koparan-ayaghi (Dust-maker's Foot). Another idol called Heki, placed near Khass-koi, was most easily hit from the north; hence the phrase "a heki-shot". Another called Pish-rev, placed on the north-west side, and most easily hit from the south-east (kibleh), still gives its name to such a shot. From Pelenk, placed on the west side and hit from the east, the term pelenk is derived. In short, having placed twelve different idols on the four sides of the Ok-meidan, a grand archery-match was made, and all of the old archers, each showing his skill in taking aim at them, made glad the soul of the illustrious Sad Vakkas, and hence arose the custom among the people of Islambol of meeting there on holidays for the purpose of trying their skill in archery. Sultan Mohammed II having gone thence to the garden of the arsenal, gave a banquet for three days and three nights to all the Moslem conquerors, himself appearing like the chashnegir bashi (chief butler), with his skirts girt up round his loins and a handkerchief in his girdle, offering them bread and salt, and providing them with a splendid dinner. After the repast he carried round the ewer, and poured out water for the learned and excellent to wash their noble hands; thus for three days and three nights breaking his spirit by performing these services.

This passage is of importance not only with respect to the names of Turkish arrows, which are still in common usage, but also because it confirms what we know from all other Ottoman sources, i.e. that the warlike Sultan and great general, the conqueror of Constantinople, was not just a great war hero and builder but also a great patron of the sciences, setting up eight universities which he attached to the mosques he built and a great patron of learned men, who he not only often had demonstrate to him items of scientific interest but also took every opportunity to honour them and, in the three-day celebrations after the conquest of Constantinople, poured water for not the war heroes but the learned men to wash their hands, as Harun Rashid and Mamun before him had done.

The sayings which the Arabs have taken from arrows are even more numerous than those half-dozen which they have concerning bows:

- 1) The arrow returns to he who shoots it.
- 2) He was shot with a tipless arrow
- 3) He who shoots on the Karet (the most famous pre-Islamic archers) acts justly.
- 4) His arrows reach their targets.
- 5) There is nothing good an arrow that falls from the bow.
- 6) More penetrating than an arrow.

[page 19]

- 7) He got rid of him only at the cost of a broken arrow tip – i.e. at some cost.
- 8) He turned the arrows around to draw lots whilst the camel to be slaughtered was still grazing (said of someone who is hasty).
- 9) His arrow fell short of the target and he claimed it had gone through it.
- 10) Smoothness is not a quality in an arrow, as it causes it to fall from the bow.
- 11) An arrow of *Kidh* wood sounds different to an arrow of *Neba* wood, and is thus not of the same stuff.

- 12) As similar as one feather on an arrow to another.
- 13) His arrows which miss the target are the same as others which hit it.
- 14) “Pull me in, even if it takes an arrow”, cried out one stupid brother to the other when his camel had run away with him – the other brother shot him dead.
- 15) He came back with a broken-tipped arrow.
- 16) He shot at him with penetrating arrows (the Greek Αχαικόν βολος and Πρόκριδος άκοντα).
- 17) Return, if you want, to the cutting of my arrows (i.e. to a previous friendship).
- 18) They shot on him with a bow.
- 19) The upper parts of the arrow were turned against him, where the tips are.
- 20) He shot with his black, blood-stained arrows.
- 21) More of an archer than he who reaches for the arrow-rack.
- 22) Shoot the feathered arrow which already lies on the ground,
- 23) Your arrow, O Merwan, is deadly for me.
- 24) Until the arrow returns to its slot (the groove in which it lay) – i.e. never.
- 25) Take care before the shot!
- 26) God left him with neither eyelashes, nor claws, neither feathered nor unfeathered arrows.
- 27) He is the most reliable arrow in my quiver.
- 28) As he intended to cover himself with the archers’ target.¹⁷⁵

One of the most famous sayings involving arrows is that of the regret of Kosaji, which is given by Sylvestre de Sacy in his *Chrestomathie Arabe*¹⁷⁶. Koasji had cut himself a bow and five arrows from the beautiful yellow *neba* wood and, in the night, ambushed some gazelles. Five times pack of the latter came past and five times he shot one of his five arrows, every time seeing sparks come from the rocks. Thinking he had aimed wrongly, when he had no more arrows left he snapped his beautiful bow in anger. When day broke, he saw that five dead gazelles lay around and the bloody arrows lay some distance from these. The arrows had passed through the gazelles and still retained enough power to spark against the rocks. Out of remorse for having broken his beautiful bow, he bit off his thumbs, giving rise to the saying: “more regretful than Kosaji”.

Arrows were, as we know, used by the Arabs not just for shooting but also for gambling, which is forbidden by the Quran: “Believers, wine and games of chance, idols and divining arrows (el-eslam) are the work of the devil; abstain from these so that you prosper¹⁷⁷.” When gambling, the lucky arrow was the seventh, which was called *Miglak*, which poets often refer to. The great poet Ibn Hebarijet, who died in 504 (1110), says in a verse meaning that travel is not always of use:

¹⁷⁵ It is as incomprehensible as his missing out the bow from the weapons that Prof. Freytag gives, in his section on weapons (III, 36) only a half a dozen of the 28 sayings given above relating to arrows.

¹⁷⁶ III, 236-240 and in Freytag’s *proverbia arabum* II, p.778, no. 102.

¹⁷⁷ V: 99. [in Dawood: V:90]

*I replied that not every journey is worthwhile,
Fate and not the seventh arrow is what counts.*

[page 20]

To collect the places where the Arab poets compare their loves to arrows, and the lashes of the former to lances, would be like trying to collect all the places where the Italian poets talk of eyes or glances as *strali*. The following two quotes are given only for reasons of their originality and because they are not widely known; they are taken from poet who was the great-grandfather of Abulfeda.

The poet el-Amid von Isfahan, also known as “the secretary”, but who shouldn’t be confused with the great vizier and stylist Ibnol-Amid, wrote:

*I flee from those whose naked hands,
like naked arrows, are not jagged with jewellery.*¹⁷⁸

The poet Ebu Mohammed B. el-Hasan Dscekini of Baghdad wrote:

*Your eyes shoot arrows into the heart
Armour cannot protect from the pain of your cheeks.*¹⁷⁹

Turkish sayings involving arrows include:

*Words and arrows that have been released never return.
Two birds are never shot with one arrow.*¹⁸⁰
*Only the armour and shield of patience can protect against the arrow of fate.*¹⁸¹

Eyebrows most commonly crop up as “the bow of Hadschib”, a famous bowyer of the Beni Temin, as the word Hadschib also means eyebrows, so that uses of this term act as puns. Fresnel¹⁸² gives, in the first of his seven notes on the history of the Arabs, the following distich from the Abbas el-Jemini, who died in Cairo in the year 1824:

*The beautiful one was proud of her brown bows,
As those of the Temin, are proud of the bows of Hadschib.*

¹⁷⁸ [Arabic text]. Manuscript of the Leydner library, p. 351.

¹⁷⁹ [Arabic text]. Ebenda, p.407.

¹⁸⁰ Morgenländisches Kleeblatt. Freiburg 1815, das Buch des Ogus, p.65.

¹⁸¹ Ebenda, p.71.

¹⁸² p. 61.

Another famous bowyer is Masich:

*And took up, Masich's bow, which penetrates to the sinew.*¹⁸³

Hadschib and Masich are as famous as bowyers amongst the Arabs as the archer Arasch is amongst the Persians (the Ares of the Greeks), whose arrow shot from the middle of Iran reached the Oxus, the river at the boundary with Turan. This is as famous as the shot by the Pharaoh into the sky is amongst the Arabs which came back down and hit him. It comes up in the following distich of the great poet Feresdak:

*As Pharaoh, who shot at the heavens,
Was hit by the returning shot.*¹⁸⁴

This Pharaoh's shot is as famous in Arabic literature as the shot from the bow of Aphrodite is in Hellenic literature, in the Ode of Sappho:

*The bow sings, the arrow hits its mark.
Her figure, slender and straight, like an arrow,
a true arrow into every heart.
The thumb-ring is silent, as it fits tightly,
whilst the earrings jingle and speak to every heart.*¹⁸⁵

[page 21]

On the names of arrows

The *Excerpts* (page 190) give the following Arabic names for arrows:

- 1) *Kas*, or *Kasas*, the fletched arrow;
- 2) *Kidh*, the unfletched.

In the biography of the poet *Sur-rommet*¹⁸⁶, the large Book of Songs (*A gain*) gives the curious information that five Arab tribes (*Ada*, *Temim*, *Ikl*, *Sewr*, *Dhabbe*), when they swore allegiance, sent an unfletched arrow which, stuck into a piece of leather, was known as *Ribbet*. For this reason, the five tribes above were known as the

¹⁸³ Ijas B. Sehm B. Esamet, the poet of the Beni Hodeil, in *Literaturgeschichte der Araber* [Literary history of the Arabs, by Hammer-Purgstall, Vienna, 1850-56], vol. II, p.624. Freytag's dictionary gives *Masichi* wrongly as *arcuarius*, whilst the *Kamus* (vol. 1, p. 560) explicitly says that *Masichi* means bows made by Masich.

¹⁸⁴ [Arabic text]. Dschahif, *Leben der Thiere* [Life of animals], in manuscript of the court library, 78.

¹⁸⁵ [Arabic text].

Mohammed el-Kawas, i.e. Mohammed "der Bogner", in the XXIV. chapter of Belathinsi's "Anthology of Tears", in a manuscript in the Leydner library, attached to the anthology of Ebu Haffs Omer B. Mosaser B. Omer el-Werdi.

¹⁸⁶ *Literaturgeschichte der Araber* [Hammer-Purgstall, *ibid.*], vol. II, p. 409.

*Ribbab*¹⁸⁷.

4) *Dschobbaa* and 5) *Mindschab*, the arrow without a point, which one uses for practice; in Turkish, *Hawagesi*.

6) *Ehsa*, the best of all arrows, which flies the fastest and penetrates the best.

7) *Emrath*, and 8) *Merith*, unfletched arrows.

9) *Haschtr*¹⁸⁸, the best and most excellent arrow, in Turkish *Baschok*, i.e. the major arrow.

10) *Sehm*, the usually name for an arrow.

11) *Kabidh*¹⁸⁹, an arrow which has been tested.

12) *Salidsch* and 13) *Seludsch*, an arrow which quickly slips from a smooth bow.

14) *Semdscher*, a thin arrow.

15) *Semhar*, a long arrow.

16) *Scharif*, a thin and long arrow, known as *Asmaisch* in Turkish.

17) *Abr*, an arrow with unusually long fletching.

18) *Assl*, 19) *Aassil*, 20) *Aasal* and 21) *Moassal*, an arrow bent in being shot.

22) *Hadschr*¹⁹⁰, an arrow which doesn't reach its target.

23) *Arub*¹⁹¹, an arrow whose destination is unknown.

24) *Minsa*, and 25) *Mithhar*, arrows which reach their targets.

26) *Missa*¹⁹², an arrow with a small fitting, which is called in Persian and Turkish *Pischrew*.

27) *Fithnet*¹⁹³, a fine, thin arrow, called *Hadde puthasi* in Turkish.

28) *Dschani*¹⁹⁴, the arrow called *Putha oki* in Turkish.

29) *Dalif*¹⁹⁵, the arrow which hits the target but then bounces off it.

30) *Rhafif*¹⁹⁶, an arrow which first bounces off the target but then hits it.

31) *Schahiss*, an arrow which goes over the target.

32) *Schadim*¹⁹⁷, an arrow which deviates from the target.

33) *Ssarid*, an arrow which hits the target.

34) *Hesaa*, an arrow left alone in the quiver.

We will now add to the words meaning "arrow" from the *Lehdschetol-lugat* (page 190) and from *Kamus*:

35) *Noschabet*, the Persian arrow, in the plural *Noschab*.

¹⁸⁷ Dozy's *Historia Abbaddidarum*, p.361, suggests that *Kab* also means arrow.

¹⁸⁸ Freytag has, not entirely correctly, *attenuata sagitta*.

¹⁸⁹ Not included by Freytag.

¹⁹⁰ Not included by Freytag.

¹⁹¹ Not included by Freytag.

¹⁹² Not included by Freytag.

¹⁹³ Not included by Freytag.

¹⁹⁴ Not included by Freytag.

¹⁹⁵ Not included by Freytag.

¹⁹⁶ Not included by not just Freytag, but also not included even in the *Kamus*.

¹⁹⁷ Not included by not just Freytag, but also not included even in the *Kamus* – even the root is not included.

- 36) *Kitr*, an arrow used to aim at a target.
 - 37) *Nakir*, an arrow which hits the target.
 - 38) *Mikass*, a crooked arrow whose tip is broken.
 - 39) *Ferdh*, an arrow without an arrow tip, known as *Gef* in Turkish.
 - 40) *Silthat*, and 41) *Schilthat*, a long and thin arrow.
 - 42) *Redii*, an arrow whose tip has fallen off.
 - 43) *Nedschif*, an arrow with a wide tip.
 - 44) *Akika*, an arrow shot into the air.
 - 45) *Amudsch*, an arrow which flies crooked.
 - 46) *Mirsal*, a short arrow.
 - 47) *Mokasel*¹⁹⁸, a well-cut arrow.
 - 48) *Dschemmah*, in Turkish *Thomar oki*, given in *Kamus* (I, 463) as *Dschommah*, an arrow without an iron tip, used by boys to play with.
 - 49) *Nassil*, an arrow without fittings, and also an arrow which doesn't hit the target, also used metaphorically.
 - 50) *Neblet*, an Arabian arrow, in the plural *Nobel, Nobal, Enbal*.
 - 51) *Selem*, in the plural *Eslam*, unfletched arrows which were used by the Arabs before Mohammed to draw lots.
 - 52) *Karn*, like *Sehm*, an arrow in general.
 - 53) *Haswet*, or *Hoswet*, a small arrow which boys play with. The Arabs have a saying: "one of Lokman's small arrows", for a good deed done by an evil person, as the French say "le diner d'un avare".
 - 54) *Merrich*, an arrow with four feathers, known in Turkish as *Mensil-oki* and in Persian as *Tir pertabi*. It is from these fast-flying arrows that the rapidly-orbiting planet Mars has its name.
- The *Kamus*, Firuzabadi's "ocean", gives us also the following pearls:
- 55) *Hiras*¹⁹⁹, a badly cut arrow.
 - 56) *Berha*²⁰⁰, an archer whose arrow doesn't reach its target, in opposition to 57) *Mertha*²⁰¹, the archer who hits the target.
 - 58) *Sefih*²⁰², the eighth arrow used in drawing lots, the drawer of which wins nothing.
 - 59) *Menih*²⁰³, meaning the same.
 - 60) *Ssodan*²⁰⁴, the two grooves in an arrow.
 - 61) *Anud*²⁰⁵, the arrow used in drawing lots which, unlike the other arrows, represents a lucky draw.

¹⁹⁸ Freytag gives precisely the opposite, *rudis et ineleganter dolata*, whilst citing the *Kamus*, which says the opposite (III, 327).

¹⁹⁹ I, 345.

²⁰⁰ I, 457.

²⁰¹ Ibid.

²⁰² I, 480.

²⁰³ I, 523.

²⁰⁴ I, 632, not included by Freytag.

²⁰⁵ III, 653.

- 62) *Ikssad*²⁰⁶, someone shot clean dead by an arrow.
 63) *Mokkaad*²⁰⁷, the name of a famous fletcher.
 64) *Kosset*²⁰⁸, the feather of an arrow.
 65) *Iksas*²⁰⁹, the fletching of an arrow.
 66) *Infas*²¹⁰, an arrow's flying over the target.
 67) *Othret*²¹¹, a string wrapped around the shaft of the arrow.
 68) *Edscher*²¹², an arrow which is short and thicker at the end.
 69) *Chanur*²¹³, a tube sharpened at the end like a knife, used by fletchers in smooth the arrows.
 70) *Chowar*²¹⁴, the sound an arrow leaving a bow.
 71) *Dabir*²¹⁵, an arrow which flies over the target.
 72) *Derr*²¹⁶, the turning of an arrow on the spike.
 73) *Kitr*²¹⁷, small arrows used to aim at targets.
 74) *Kair*²¹⁸, a good shot.
 75) *Mair*, a light, quickly penetrating arrow.
 76) *Tenir*²¹⁹, the turning of an arrow on a spike to see if it is straight, like *Derr*, above.
 77) *Meisir*²²⁰, the Arab's game of chance with arrows, forbidden in the Koran.
 78) *Binatol-adschf*²²¹, the "daughter of the behind", a metonym for "arrow".
 79) *Kohuf*²²², the falling down of an arrow before the archer.
 80) *Tenfis*²²³, like *Tenir* and *Derr* above, the turning of the arrow on a spike, in order to check that it is straight.
 81) *Nebras*²²⁴, the iron tip of the arrow.

[page 23]

- 82) *Niks*²²⁵, An arrow with a broken shaft, so that the highest part becomes the lowest.

²⁰⁶ I, 671.

²⁰⁷ I, 673, not included by Freytag.

²⁰⁸ I, 733.

²⁰⁹ Ibid.

²¹⁰ I, 737, not included by Freytag.

²¹¹ I, 750.

²¹² I, 783.

²¹³ I, 847, following the form of *Tennur* and thus not *Chanewer*, as in Freytag.

²¹⁴ I, 847, not included by Freytag.

²¹⁵ I, 851.

²¹⁶ I, 854, not included by Freytag.

²¹⁷ II, 74.

²¹⁸ II, 92, not included by Freytag.

²¹⁹ II, 128.

²²⁰ II, 157.

²²¹ II, 186, not included by Freytag.

²²² II, 194, not included by Freytag.

²²³ II, 206.

²²⁴ II, 296.

- 83) *Rehisch*²²⁶, a light arrow that gets scraped on the ground; this is also the name for a bow whose string rubs on the floor, called in Turkish *Jai Chanesi*, and in Arabic *Thaif*. The Kamus (II, 804) defines 84) *Thaif*²²⁷, as the part of the bow which is closest to the archer's elbow.
- 85) *Reisch*²²⁸, the fletching of the arrow.
- 86) *Terjisch*²²⁹, meaning the same.
- 87) *Merisch*²³⁰, an arrow with fletching.
- 88) *Mahis*²³¹, an arrow tip that has had the rust rubbed away.
- 89) *Moharadhat*²³², to draw lots with arrows.
- 90) *Miradh*²³³, an unfletched arrow, which is thin at both ends and thick in the middle, and which strikes not with the tip but rather with its width.
- 91) *Ifadhat*²³⁴, throwing the arrow used in drawing lots.
- 92) *Feridh*²³⁵, a grooved arrow, in whose slit the string lies.
- 93) *Chilth*²³⁶, both a crooked arrow and a crooked bow.
- 94) *Selth*²³⁷, in plural *Selath*, the tip of the arrow which is not pointed in the middle but rather smooth.
- 95) *Imchath*²³⁸, the movement of the arrow towards its target.
- 96) *Melith*²³⁹, like *Emlath* and *Emles*, an unfletched arrow.
- 97) *Rof*²⁴⁰, the end of the arrow where the iron tip is added. The Kamus gives two Arabic sayings derived from this, one concerning an angry person who, breaking arrows in their hands in anger breaks even their *Raaf*, and one concerning who has made great efforts in vain. "I have tried", they say, "until the *Raaf* of my arrow bends".
- 98) *Raf*²⁴¹, the smoothing of the part of the arrow where the tip is joined on.
- 99) *Asaas*²⁴², the quivering deviation of the arrow from its target.
- 100) *Lhaf*²⁴³, the flat area of an arrow, above the fletching.

²²⁵ II, 302.

²²⁶ II, 332.

²²⁷ II, 804; Freytag explains the word but in his usual bad way with the three untranslated Arabic words *Sijet*, which has already appeared, *Ebber*, (I, 777), the back of the bent bow end, and *Kebed*, which is in Turkish *Bahgir*, the belly or the width of the bow.

²²⁸ II, 332.

²²⁹ Ibid.

²³⁰ Ibid.

²³¹ II, 400; not included by Freytag.

²³² II, 417, not included by Freytag.

²³³ II, 432.

²³⁴ II, 440; not included by Freytag, who has simply *lusit aliis*.

²³⁵ II, 438.

²³⁶ II, 489.

²³⁷ II, 482.

²³⁸ II, 514.

²³⁹ II, 518.

²⁴⁰ II, 532.

²⁴¹ Ibid.

²⁴² II, 533.

- 101) *Dschesa*²⁴⁴, an arrow in general.
 102) *Chatiaat*²⁴⁵, the piece of leather which is wound around the finger which shoots the arrow; the latter in general is called 103) *Sihgir*²⁴⁶.
 104) *Reda*²⁴⁷, knocking a loose arrow-tip on the ground to make it secure.
 105) *Mortedi*²⁴⁸, an arrow whose loose end has been made secure by knocking it against the earth.
 106) *Mirda*²⁴⁹, an arrow whose tip has fallen off, and also a thin arrow which is beaten into a broader shape.
 107) *Assma*²⁵⁰, well-ordered fletchings.
 108) *Kithaa*²⁵¹, a bad arrow.
 109) *Thali*²⁵², an arrow that falls behind the target.
 110) *Ithilaa*²⁵³, an arrow's overshooting the target.
 111) *Karaa*²⁵⁴, an arrow's winning a shooting competition.
 112) *Kathi*²⁵⁵, a bad arrow.
 113) *Latha*²⁵⁶, chase an arrow into its target.
 114) *Tenif*²⁵⁷, to sharpen the tip of an arrow.
 115) *Medschadif*²⁵⁸, the arrows.
 116) *Mochaschefet*²⁵⁹, the sound an arrow makes on hitting its target.
 117) *Sodschof*²⁶⁰, long and broad arrow fittings.
 118) *Ssuud*²⁶¹, an arrow's missing its target.

²⁴³ II, 537; Freytag translates wrongly as *superior sagittas pars cum alis suis*; the Turkish Kamus reads [Turkish text].

²⁴⁴ II, 557, not included by Freytag.

²⁴⁵ II, 562.

²⁴⁶ Not included in the Kiefer or Bianchi dictionaries, but can be found in the Ferhenge Schurii II, p. 43; on the reverse of p. 115 it says that some use the word *Schaft* instead of *Sihgir*; the former actually means only the place on the thumb where the string lies.

²⁴⁷ II, 584.

²⁴⁸ II, 584.

²⁴⁹ II, 584; Freytag has misunderstood the second definition – he has *sagitta cujus crena angusta fuit tum contusa aperta facta est*, whilst what is here in question is in fact the shaft (*Gef*) and not the groove.

²⁵⁰ II, 620; not included by Freytag.

²⁵¹ II, 651.

²⁵² II, 632, not as Freytag has it *sagitta que pena scopum decidit*.

²⁵³ Ibid.

²⁵⁴ II, 644.

²⁵⁵ II, 651.

²⁵⁶ II, 666.

²⁵⁷ II, 729.

²⁵⁸ II, 733.

²⁵⁹ II, 749.

²⁶⁰ II, 376; not included by Freytag.

²⁶¹ II, 796; not included by Freytag.

- 119) *Athuf*²⁶², a poorly-shot arrow, or one which bounces of its target.
- 120) *Agdhaf*²⁶³, a thickly fletched arrow.
- 121) *Chask*²⁶⁴, an arrow's hitting its target.
- 122) *Mochallak*²⁶⁵, a well-smoothed arrow which still has no tip.
- 123) *Medhemak*²⁶⁶, a very well-smoothed arrow.
- 124) *Senak*²⁶⁷, the sharp tip of an arrow fitting, in Turkish *Jelman*.
- 125) *Akk*²⁶⁸, to shoot an arrow straight up into the air.
- 126) *Miglak*²⁶⁹, the seventh, decisive arrow when drawing lots.
- 127) *Fewk*²⁷⁰, the breaking of an arrow's shaft.
- 128) *Fak*²⁷¹, the splitting of an arrow's shaft.
- 129) *Fok*²⁷², metonymically, from the arrow of the same name, the male organ.
- 130) *Ifakat*²⁷³, the placing of the arrow on the bowstring.
- 131) *Infiak*²⁷⁴, the breaking of the arrow's shaft.
- 132) *Dschebl*²⁷⁵, an incorrectly cut and sharpened arrow.
- 133) *Charchalet*²⁷⁶, an arrow which goes through the prey or the target.
- 134) *Chassl*²⁷⁷, the wager placed on a shooting match.
- 135) *Chasslet*²⁷⁸, hitting the target with an arrow.
- 136) *Tachassul*²⁷⁹, the placing of a bet when shooting.
- 137) *Chathl*²⁸⁰, an arrow which does not go straight to the target but rather to the side.
- 138) *Dewel*²⁸¹, an arrow moving from one hand to the other.

²⁶² II, 814.

²⁶³ II, 820.

²⁶⁴ II, 895.

²⁶⁵ II, 898.

²⁶⁶ II, 909; not included by Freytag.

²⁶⁷ II, 922.

²⁶⁸ III, 25.

²⁶⁹ III, 37.

²⁷⁰ III, 45; Freytag has, completely wrongly, *Fewk*, which means the upper part of the arrow, with *erena*.

²⁷¹ III, 45; Freytag has, erroneously, *fregit sagittus in erena*.

²⁷² III, 46; it is strange that the Arabic *Fok*, which means both *penis* and *cunnus*, is so similiar to the English word f--- in both sound and meaning.

²⁷³ II, 46; Freytag has once again *eranam nerva inposuit*.

²⁷⁴ II, 47; Freytag has *ruptam habuit eranam sagitta*.

²⁷⁵ II, 158.

²⁷⁶ II, 194; Freytag has just the root and not *Massdar*.

²⁷⁷ II, 196; Freytag does not have this meaning.

²⁷⁸ III, 195.

²⁷⁹ III, 196.

²⁸⁰ III, 197; not included by Freytag.

²⁸¹ III, 213.

- 139) *Midschal*²⁸², an arrow as yet without fittings.
- 140) *Schelel* and *Schelela*²⁸³: these words, which used of a hand which is too dry or is maimed, is important in the cry with which observers accompany a good shot, which is: “*la schelela we la schelela we la teschelel jedek*”, i.e. let your hands be neither maimed nor cut short nor dry out”.
- 141) *Thamil*²⁸⁴, a blood-specked arrow.
- 142) *Mibelet*²⁸⁵, a long and broad arrow tip.
- 143) *Mobil*²⁸⁶, the person who carries long and broad arrow tips.
- 144) *Abl*²⁸⁷, an arrow with a long and broad tip.
- 145) *Moassil*²⁸⁸, an arrow which misses its target.
- 146) *Aassil*²⁸⁹, a hard arrow.
- 147) *Gofl*²⁹⁰, the unmarked arrow used in drawing lots.
- 148) *Mokasil*²⁹¹, a poorly-cut, crooked arrow.
- 149) *Montebil*²⁹², a fletcher.
- 150) *Monabelet*²⁹³, the cutting of an arrow.
- 151) *Inbal*²⁹⁴, provision of arrows.
- 152) *Nassl*²⁹⁵, fittings of an arrow.
- 153) *Inssal*, and 154) *Tanssil*²⁹⁶, the fittings of an arrow.
- 155) *Monadhalet*, 156) *Nidhal*, 157) *Nidhal*²⁹⁷, to shoot with arrows for a bet.
- 158) *Nikal*²⁹⁸, broad and short arrow fittings.
- 159) *Tuem*²⁹⁹, in a shooting game, the second or double arrow, which doubles either the winnings or the losses.
- 160) *Motemmim*³⁰⁰, he whose arrow is drawn time and time again when drawing lots.
- 161) *Selem*³⁰¹, the arrow used in drawing lots; in the plural *Eslam*.
- 162) *Selim*³⁰², a well-cut arrow.

²⁸² III, 232.

²⁸³ III, 257; Freytag does not include this remarkable acclamation.

²⁸⁴ III, 273.

²⁸⁵ III, 278.

²⁸⁶ III, 278.

²⁸⁷ III, 277.

²⁸⁸ III, 288; not, as given by Freytag, a “crooked arrow”.

²⁸⁹ III, 288.

²⁹⁰ III, 305.

²⁹¹ III, 357.

²⁹² III, 356,

²⁹³ III, 356.

²⁹⁴ Ibid.

²⁹⁵ III, 363.

²⁹⁶ II, 362.

²⁹⁷ III, 363.

²⁹⁸ III, 366; not included by Freytag.

²⁹⁹ III, 406.

³⁰⁰ III, 408.

³⁰¹ III, 475.

- 163) *Scharim*³⁰³, an arrow which only hits the side of the target.
 164) *Ahssinet*³⁰⁴, the tip of the arrow.

[page 25]

- 165) *Hannan*³⁰⁵, an arrow which whirrs when turned around in the fingers.
 166) *Kiran*³⁰⁶, identical arrows made by a master.
 167) *Tasi*³⁰⁷, an arrow which stays quivering in the target.
 168) *Elwer*³⁰⁸, the length of an arrow shot.
 169) *Bari*³⁰⁹, the person who cuts the arrow.
 170) *Beri*³¹⁰, the cutting of the arrow.
 171) *Itla*³¹¹, the distribution of arrows to the neighbourhood and the archers.
 172) *Tela*³¹², a safety arrow.
 173) *Habi*, and 174) *Habi*³¹³, an arrow which hits the targets after hitting the ground.
 175) *Ihba*³¹⁴, the springing of an arrow from the ground to the target.
 176) *Chawabet*³¹⁵, the sheath of the arrow tips.
 177) *Modemmi*³¹⁶, a blood-specked arrow.
 178) *Mirmat*³¹⁷, a small, weak arrow used by beginners to learn.
 179) *Moalla*³¹⁸, the seventh arrow used in drawing lots.
 180) *Migla*³¹⁹, a far-travelling arrow, in Turkish *mensil oki*, i.e. the marker arrow.
 181) *Meha*³²⁰, a crooked arrow.
 182) *Nidhw*³²¹, the thin part of an unarmed arrow.
 183) *Nadhy*³²², an unarmed arrow.

³⁰² III, 475.

³⁰³ III, 491.

³⁰⁴ III, 617; Freytag does not include this meaning.

³⁰⁵ III, 620; Freytag does not include this meaning.

³⁰⁶ III, 688.

³⁰⁷ III, 760.

³⁰⁸ III, 762.

³⁰⁹ III, 767 [Arabic text]

³¹⁰ Ibid.

³¹¹ III, 774; Freytag fails to include both this usage, explained in the *Kamus*, and the following word.

³¹² III, 775.

³¹³ III, 788.

³¹⁴ Ibid.

³¹⁵ III, 807; not included by Freytag,

³¹⁶ III, 812.

³¹⁷ III, 828.

³¹⁸ III; 882.

³¹⁹ III, 891; Freytag has, wrongly, *sagitta quae summo conatu jietur*.

³²⁰ III, 933.

³²¹ III, 940.

³²² Ibid.

- 184) *Hadi*³²³, the tip of the arrow.
 185) *Reschk*³²⁴, archery.
 186) *Rischk*³²⁵, an arrow which has been shot.
 187) *Lathaa*³²⁶, an arrow's hitting the target.
 188) *Ithlaa*³²⁷, an arrow's going beyond the target.
 189) *Michseset*³²⁸, does not really belong here, as it means neither bow nor arrow, but rather a crossbow, which Freytag translates with *lignum cujus ope lapillus projicitur*.

On the bowstring

- 1) *Tschile*³²⁹, the bowstring; the *Excerpts* (page 152) give nine Arabic synonyms for the string, of which the above-mentioned dictionary, printed in Constantinople, gives only three; in Freytag six are missing. Of these dozen, however, further explanation is given of only three, which are *Dschedscher* (not included by Freytag), a very thick bowstring; *Schiraa*, a very string which is always left on the bow; *Hassib*, or *Hofsaib* (not included by Freytag), a string untied from the bow³³⁰.
 2) *Thondsche*, the two ends of the string, which are tied to the bow.
 3) *Thondsche dögümi*, the leather loops or strings with which the bowstring is tied to the bow; each finished string has two such loops, for the two ends of the bow.

The *Lehdschetol-Lugat* gives the following three Arabic words for the same:

- 1) *Schiraa*, the string attached to the bow;
 2) *Nesr*;
 3) *Wetr*, whose plural is *Ewtar*. *Kamus* gives, in addition, the following bowstring-related words:

[page 26]

- 4) *Hesidsch*³³¹, the sound of a bow when the arrow is shot;
 5) *Katr*³³²;
 6) *Hidschar*³³³;
 7) *Habd*³³⁴, to draw and then release the string, in order to make a sound;

³²³ III, 955.

³²⁴ II, 910.

³²⁵ Ibid.

³²⁶ II, 666.

³²⁷ II, 632.

³²⁸ II, 746.

³²⁹ As this word is given in the Turkish-Arabic-Persian dictionary published in Constantinople (p. 362, penultimate line) as one which is generally known, it is all the more unacceptable that it is included in neither the first nor the second editions of Kieffer's and Bianchi's Turkish-French dictionaries.

³³⁰ The Arabic synonyms of "bowstring" are: [words in Arabic script].

³³¹ I, 452, the sound made by the string, not the bow, as Freytag claims.

³³² II, 84; not included by Freytag.

³³³ II, 149.

- 8) *Adhdh*³³⁵, to attach the string to the belly of the bow;
- 9) *Adhudh*³³⁶, thus means a bow to whose ends the string is tied;
- 10) *Babadhan*³³⁷, to draw a bow in order to make the string make a sound;
- 11) *Dschemhasa*³³⁸, to stick a bow into the ground in order to string it;
- 12) *Hirbas*³³⁹, to tie the string on.
- 13) *Korsa*³⁴⁰, the slit in the bow to which the string is tied, otherwise known as *Kosra*.
- 14) *Seraan*³⁴¹, the sinews which are taken from both sides of a beast of burden, from which the Arabian bowstring is made.
- 15) *Madhigha*³⁴², the string wound around the ends of the bow, literally the “chewed”.
- 16) *Wakfa*³⁴³, the string wound around the bow.
- 17) *Tuuk*³⁴⁴, to draw the bowstring strongly.
- 18) *Dschilmak*³⁴⁵, the string wound around the bow.
- 19) *Dschelmaka*³⁴⁶, wrapped string around the bow.
- 20) *Hask*³⁴⁷, drawing a bowstring taught.
- 21) *Rossufe*³⁴⁸, the string which is wound around the tip of the arrow to bind it to the shaft.
- 22) *Dscheldschel*³⁴⁹, to draw the bowstring taught.
- 23) *Imam*³⁵⁰, the bowstring.
- 24) *Besm*³⁵¹, to draw the bowstring taught with the thumb and forefinger.
- 25) *Hadremet*³⁵², drawing a bowstring taught.
- 26) *Chitham*³⁵³, the bowstring.
- 27) *Redm*³⁵⁴, the twanging of the string after an arrow is set loose.
- 28) *Ganet*³⁵⁵, the loop at the end of the bowstring.

³³⁴ II, 416.

³³⁵ II, 433; not included by Freytag.

³³⁶ II, 530.

³³⁷ II, 447; not included by Freytag, who does, however, give the meaning of the root.

³³⁸ II, 529: Freytag does not include even the root.

³³⁹ II, 530.

³⁴⁰ II, 858.

³⁴¹ II, 876; not included by Freytag.

³⁴² II, 719.

³⁴³ II, 858.

³⁴⁴ II, 876; not included by Freytag.

³⁴⁵ II, 879.

³⁴⁶ Ibid.

³⁴⁷ II, 883; not included by Freytag.

³⁴⁸ II, 765.

³⁴⁹ III, 167.

³⁵⁰ III, 397.

³⁵¹ III, 401.

³⁵² III, 429.

³⁵³ III, 445.

³⁵⁴ III, 462.

³⁵⁵ III, 681.

This compilation of Arabic words for bow, arrow and bowstring gives at the same time a taste of Arabic synonyms, which can also be gained by anyone who wishes to 2855 narrowly-printed pages in the Kamus, each of 41 lines. The present author has done this not just regarding bows and arrows, but also regarding swords and horses, man and woman, wolf, hyena and ostrich, cloth, children, foods and games, weights and measures, plants and spirits, rain and clouds, for many of the most common Arabic verbs, such as to shout, to strike, to break, to cut, to peel, to thrash and, in particular, to go, for many adjective-based nicknames, such as the little one, the long one, the large-headed, the stupid-headed, the gossip, the scarecrow, the useless one, etc. My main efforts, however, have been directed towards Arabian plants and animals, the palm tree and the camel, which were considered by my friend Prof. Ritter so important that he dedicated a monograph to each of them in his Geography of Arabia, being fully satisfied with what was provided. The extracts concerning palm trees have been given to the author of a German monograph on this topic, Prof. Martius, for the purposes of publication, whilst those on the camel, numbering almost 1800, I hope to have the opportunity to publish myself in the Proceedings of the Imperial Academy.

[page 27]

On the various terms concerning bows and arrows.

- 1) Torok, all sounds or tones which should not be heard by an experienced archer when shooting an arrow; according to the word at hand (page 200), there are five of these:
 - a) the *discordant sounds of the fist*, which can have any of eight causes: i) when the grip is held too loosely; ii) when the fist is too loosely closed; iii) when the shoulder is not held straight, as it should be for archery when the bow is held crooked; iv) when the bow is held at an angle and not, as it should be, vertically; v) when the string is either too long or too short; vi) when someone with a broad chest holds their chest at an angle to the target; vii) when the arrow is too long for the bow; viii) when the bow is too strong for the archer.
 - b) the *discordant sounds of the arm*, these are shameful for a good archer and can have four causes: i) when the arm is not straight and firm but rather turns; ii) when the bow is drawn in a crooked way; iii) when the grip is not held straight but rather at an angle; iv) when the end of one of the shoulders is not firm.
 - c) the *discordant sounds of the shoulder* have four causes: i) when the bow is drawn too tightly; ii) when the shoulders are too high or too low, so that they are not in their natural position, iii) when one is not standing or sitting facing straight at the target; iv) when the bow is too strong.
 - d) The *discordant sounds of the right side of the face*, i.e. when the bowstring strikes the right cheek and makes a sound, which has three causes: i) when one draws in the abdomen and raises the shoulders, which should stay in their natural position; ii) when the bow is too weak and is too strongly drawn by the arrow; iii) when the grip and the *mandal* (which will be explained shortly) are held in a crooked fashion, which is most often the case with people who are short and fat, or have short necks, who, when they draw the bow, turn themselves in such a way that the bowstring hits their cheek.
 - e) The *discordant sounds of the chin*, which arise when the bowstring hits the chin, which

can be due to six causes: i) a short neck; ii) the bow being drawn in a crooked way; iii) an overly-long arrow and plate; iv) (*bojini*) *katilanmaktan*, v) *ssolbökre* (?) *kuwetli tutmakten*, vi) when the strength of the bow causes the elbow to fall down and the body falls into disarray.

f) The *discordant sounds of the forefinger*, which occur when the bowstring rubs against the forefinger, which is caused either by the forefinger lying heavily over the thumb or it is too weak at the time at which the arrow is shot.

g) *Discordant sounds* which arise when the bowstring touches the forefinger of the right hand, with which the string is drawn, which can have two causes: either the middle finger is too loose or the ring is held too loosely, due to the whole body being held too loosely.

h) *Discordant sounds of the fist* have four causes [sic]: i) the grip is held too weakly; ii) the round grip, sometimes held via the *Muschemmaa* (which will be explained shortly), turns itself in the hand.

After giving a list of the discordant sounds which should not be heard when shooting arrows, the author will turn to the other errors and consequences of an incorrect shot, such as the wounding (*Akar*), the splitting of the nail (*schakkes-safer*), swelling of the hand etc. We first, however, use information provided by Freiherr von Schlecta to explain the words *Mandal* and *Muschemmaa*, used above, and other terms which are not to be found in the dictionaries.

[page 28]

1) *Mandal*, the bending of the finger of the right hand, which pulls back the string together with the arrow, similar to the bending of the finger known as a “fig” (“Feige”) in German.

2) *Muschemmaa*, generally pronounced *Muschanba*, is a strap, usually two fingers long, of waxed linen, which is wrapped around the grip of the bow, so that the grip fills the left hand and the bow can be held more firmly and securely.

3) *Ssala*, an archery competition on the *Okmeidan* (archery field).

4) *Ssalla koschusi*, a group of archers who use the same types of bows and arrows to shoot in a competition; a shooting quadrille.

5) *Thorba*, a target which one shoots at with light bows from a short distance in order to practice. It is made of a round, longish bag of burlap which stuffed with very firm cotton in the middle and with woodchips from arrow wood at the ends. The arrows used are thick and without fletchings, like the *Hawagesi*, which is for this reason known as *Thorba-gesi*.

6) *Gün dogusi mensili*, the stones found on the *Okmeidan*, which are set down to mark arrows shot with an easterly wind, i.e. westwards. An easterly wind, being steady and constant, is the most beneficial to archery.

7) *Dirhem*, in general, a silver coin, or a weight, like the Greek *drachma* (from which it is derived) is used in the field of archery as a technical term for weight and means in particular³⁵⁶ the weight of the cord wound around the limb of a bow when preparing it,

³⁵⁶ p. 168, line 12.

which is made in various weights, depending on whether it is to be wound around the grip (*Kabse*), the two raised areas at the ends of the grip (*ssawal*), or the ends of the bow (*kassan*).

There are also various technical terms used for the different ways of shooting at the target (page 54); normal shooting at the target is called:

8) *Feri*.

9) *Ssararik*, when the arrow hits the target but then falls down.

10) *Ojuk*, when the arrow does not hit the target but instead falls to the side.

11) *Chawasik*, when the arrow hits the target and seems to want to fall, but then stays in the target after all.

12) *Chawarik*, when the arrow goes through the target and comes out the other side.

13) *Charabi*, when the arrow hits the target in such a way that it bounces off it.

14) *Siper*, an egg-shaped plate made of bone, usually a finger long and half a finger wide, usually made of the hard, granular plates from the back of a fish. On its top is a groove of hard leather. The plate is bound to the left hand in such a way that the arrow rests in the groove and the hand is protected against injury from the fletchings of the arrow as it is shot. It is also called, by reason of its egg-like shape, *siper*, i.e. the shield. In English, this oval plate made of ivory or horn is called the “bracer”³⁵⁷.

15) *Padaschup*, participle of [see word in Arabic script], (the word is missing from the dictionaries, which do however include *Padasch*, as *recompense* and *revanche*). One person kneels opposite the target (*Putha*), whilst the other person stands with their bow on their right shoulder near to the target (*Putha*). The person kneeling stands up, puts the bow to their shoulder and goes towards the target, whilst shouting “Allah ekbar”. The person standing near to the target comes towards them, also shouting “God is great”. They shake hands (*Mussafaha*) and lay their arrows before the Sheikh of the archery field. The second person now sits opposite the target and shoots the determined number of arrows, then hangs the bow on their shoulder and, again calling out “God is great”, shakes hands with the other person.

[page 29]

The person who hits the target with the most arrows receives the:

15) [*sic*] *Koschu*, the prize awarded in an archery competition. When the archers hit the target an equal number of times, the prize is shared. This is the son of Ismail’s way of holding archery competitions, mentioned above in the 33rd hadith. The first of the companions of the prophet to hang the bow on the right shoulder was his son-in-law, Ali B. Ebi Thalib. When he appeared in this fashion before the prophet, he said: “In this way, and bearing a bow, the Angel Gabriel appeared to me on the day of the battle of Bedr.” Whether the target is set up at the start, middle or end of the row of archers does not matter.

16) *Ssal*, not to be confused with *Ssalla*, competitive archery, mentioned above, means

³⁵⁷ *The bracer is a well known contrivance for protecting the archer’s wrist from being bruised by his bowstring – With a thin oval leaf of ivory, or mottled horn, sewn upon the cuff, I know nothing which looks or answers better.* Hansard, loc. cit. [see Klopsteg, *ibid.*, p. 67 – Hammer-Purgstall has apparently confused the bracer and *siper*. Tr.].

the raising of a bow, by the grip; in plural, *Ssawal*.

17) Kafsān, the two ends of the bow (page 168). Finally, the book gives (pages 175 and 175) the four different kinds of wood which are used to make four different types of arrow. Freiherr von Schlecta has provided samples, with their names, of these wood types and Prof. Unger has identified them as follows:

18) *Sastelli*, and

19) Kubbe telli, are both *Pinus Laricio Poiret*, of the variety *Pinus Pallasiana Lamb. an.* which is widespread in the Orient.

20) Kogas, *Pinus abies du Roi*, probably of a type local to Trabzon, which is called *Pinus leioclada*.

21) *Pelenk*, *Pinus Orientalis Linei*, a type of conifer tree found in Trabzon.

These four types of wood are given in the *Excerpts* and are still used for arrow-making in Constantinople today. Amongst the Arabs, however, the most highly prized wood for arrow-making is the yellow *Neba*, which the *Kamus*³⁵⁸ says can be of three kinds. The first kind is that which grows on mountain tops and is called *Neba*, the second grows at the foot of mountains and is called *Scherjan*, and the third grows in pits and deep valleys and is called *Schwewhath*³⁵⁹. The *Kamus* says that the tree is known in Turkish as *Kam-agadschi*, *Kogusch-agadschi* and *akdsche-agadschi*, and in Persian as *Beschdschir*. Of the three Turkish names, only *kain* [sic] appears in the Turkish dictionaries, and is said to mean beech and most definitely not *Neba*, whose yellow colour is so distinctive that it is mentioned in a saying: “yellower than an arrow of *Neba*”. The word *beschdschir* is also missing from the Persian dictionaries. Schulten translates *Neba*, which is probably yew³⁶⁰, in Semachscheri’s “Collection of Wise Sayings” as ash, which is any case more plausible than beech, by reason both of the colour and the hardness of the wood³⁶¹:

The Arabs are hard like the Neba

The Persians are like willows.

[page 30]

The famous *Kassidet Makssuret* of the great lexicographer Ibn Doreid also uses an arrow cut from *Neba* wood as an image of a pilgrim dried out and turned yellow by the hardships of the pilgrimage:

The long hunger had tapered his body

³⁵⁸ II, 676.

³⁵⁹ II, 485.

³⁶⁰ “The “yew-bow” – the bow of red yew”, Hansard, p. 189 and “of yew trees, yew bows”, p. 325. The same work gives a list on p.382 of different woods from which bows were previously made, namely: alder, asp, ash, birch, blackthorn, elder, oak, hornbeam, sugar chest, service tree and sallow, as well as the foreign ones: brazil wood, turkey wood (presumably hazel) and fustic (perhaps the Turkish *fistik*, pistachio).

³⁶¹ *Anthologia sententiarum Lugduni Batavorum 1772: Arabes instar fraxini; duri et gravitate sua spectabiles, Persuram similitudo est sulix.*

*Like an arrow cut from Neba wood.*³⁶²

The famous elegy of the great poet of the Beni Hodeil, Ssachrolgajj, includes the words:

*The yellow bow protects me which Sawa made me
Which makes a sound, like that of many men?
It makes its noise when it recoils
Like wild tribes calling through the desert.*

The Beni Hodeil were not just a poetic but also a warlike tribe of Arabs, and this is why their poetry includes so many allusions to bows and arrows. Malik B. Chalid sings:

*Until they (the goats and chamois),
until they, with a bow bent at both ends,
are shot by the hunter, who comes, tiptoeing, with his bow,
hidden in the old rocks,
so as to avoid damage from the rain and dew.
Suddenly he falls down on the prey from above,
and all uncertainty is far away.
He draws the bow and the arrow flies through the air,
It penetrates the entrails up to the hip.*³⁶³

And the poet Amru Sul-Kelb writes:

*I approached with quiet, quiet steps,
the bow in my left hand, of soft,
yellow, tender³⁶⁴ wood, cut from Scheiban,
which makes a sound, when the archer thinks of drawing it,
like when the camel sighs, the old one, the last one in line.*

These verses introduce us to bows of *Neschem* wood and a second bowyer by the name of *Scheiban*, who is just as famous as *Hadschi*.

I will follow these verses from poets of the Beni Hodeil, which concern themselves particularly with descriptions of bows and arrows, with the following section from a poem by Omer B. ed-Dachils, which gives an exhaustive description of bows and arrows:

*Shame and woe upon the hunter who does not manage
to split the groin and lungs with the arrow.
He aims at them but they move to the left,
Avoiding him, nimbly moving to the left.
He slowly approaches them with a sharp weapon,*

³⁶² *Poëmation Ibn Doreidi editit Agraes Haitisma.* Franequerae 1773. p. 50, V. 51.

³⁶³ *Geschichte der arab. Lit.*, vol. 2, p. 617. [Hammer-Purgstall, *ibid.*]

³⁶⁴ *Semhat arcus non durus* of *Nescham* wood.

*with a bow and arrow which have no cracks,
with an arrow whose point never wavers and whose shaft
takes a fast and bold path to catch the prey.
Adorned with soft feathers, whose short strings,
thickly entwined, prepare for the shot.
With an arrow, which, short like a wolf's tail, brings the catastrophe
that, unlike the snake, goes to the side, bores deep.
With a bow that hums, whose grip fills the hand,
when, coming closer, the hunter aims.*

[page 31]

*It sounds like the moans of widows and orphans
who yearn for their husbands and fathers.
With long, thin iron, with a sharp tip,
from which fire shoots into the eye of the enemy.
The bow is yellow and cut from a branch of Neba,
lined as if with streets and streams.
They turned and I aimed at the entrails,
and the arrows whizzes through the air like the branch of a young willow.
The top of the arrow, the feathers, drank blood,
mixed with the flood of water and iron.
It was at Allda where I and comrades
enjoyed the delicacies of fresh meat and fat.*

The poet's comparisons of eyebrows with bows and eyelashes with arrows should be mentioned again here, as the script from which they are taken, the *thirasol-menkusch*, i.e. the embroidery in praise of the negro, by Alaeddin el-Bochari, the preacher from Medina, who is as yet unknown in Europe.

Abdolif the son of the judge says in a poem in praise of negresses:

*The glances are arrows from the eyebrows,
which fly so injuriously into the heart.*

The wood *Schirajet*, mentioned above as a type of *Neba*, also appears in the poems of Ebu Omaret, of the Beni Hodeil tribe, in their anthology:

*With every thin arrow
that thunders down from the noisy bow.*

In addition to the four above-named types of wood, *Neba*, *Scherjan* or *Schirjanet*, *Schewhath* and *Neschem*, the Beni Hodeil anthology and the Hamasa also teach us about fifth and sixth kinds of trees which are used to make bows, i.e. sixthly [sic] *Sera* or *Serae*; a work of the great poet Ssachr includes the verse:

As if a bow were cur from the Sera tree

And seventhly *Hirm*:

Of my bow of light Hirm wood.

In addition to these woods, the Arabic dictionaries the *Kamus* and *Dschewheri* give an eighth: the *Nescheb* tree, from whose hard wood bows are made.

Another saying involving *Neba* wood relates to the qualities of the latter, which is not at all suited, unlike the wood of the *Merch* and *Affar* trees, to making fire by friction. One says of a person who is very resourceful and well-equipped: *If he used the Neba to make fire, it would work.* The Arabs use *Merch* as the steel and *Affar* as the stone when making a fire; this makes clear two verses from the Koran which would otherwise make no sense:

[page 32]

*He, who has made fire from green wood, for you to use in starting fires.*³⁶⁵

*What do you think of fire that comes from green wood –did you create the wood, or who?*³⁶⁶

VI. Explanation of the five plates showing tools used in the manufacture of bows and arrows.

The first task is to name the various parts of the bow, already explained above, in relation to the drawing by Freiherr von Schlecta.

- a) The ends of the bow, which are in Turkish called *kassan*, and in Arabic are called the highest and the lowest “house”.
- b) The slit in the bow, to which the string is attached by means of the loops (*Thondsche*). This slit is called *gefjeri*, or *gertik*. The piece which extends between d and e is called *ssal*, in Arabic *rekbet*. The middle of the bow, f, is the grip, *kabse*. The point at which the grip touches the *ssal* is *kabse bogasi*, or *tir götschümi*. The point where the raised part (*ssal*) and the end of the bow (*kassan*) touch is called in Turkish *kassan baschi*, and *kassan göfi*, and in Arabic *thaiifa* and *wastha*.

There now follows the explanation of the various tools which are shown in the copperplates and used in the manufacture of bows and arrows.

Fig. 1:

³⁶⁵ In Maraccius, sura 36:80.

³⁶⁶ 56:80 and 56:81.

The tool *maine*, which is shown in the first figure, is made from hard wood, usually boxwood. Underneath it is a groove in which the arrow is lain and there is a slit across the top surface in which a piece of iron (*tigmione*) which is sharp at the end (*munharif*) is clamped, on the sharp edge of which the arrow in the groove is planed. This tool is used for the first planing of an arrow which has been cut with a knife. It is used so long as the rough side (*tschigh*) remains unplaned (*thaslak*).

[page 33]

Fig. 2:

The end blade of the piece of iron belonging to the *miane*, called the *miane tighiaghi*.

Fig. 3:

The *ssighama*, which differs from the *miane* only in that the piece of iron in the slit has a crescent-shaped, concave blade (*uluklu*) and is only smoothed on one side, like a short pick (*keser*).

Fig. 4:

Picture of the above-described, concave piece of iron belonging to the *ssighama*.

Fig. 5:

boghaf torpusu, i.e. a gullet-shaped rapsel. *Boghaf*, the gullet, is the lower end of the dart, where the *gef*, the top part with the slit is later attached. The Turkish imagine the dart as a human body: the end of the gullet (*boghaf*), the middle slope is the *beden*, i.e. the body or *göbek*, i.e. navel, and the thin tip of the wood is the *schalwar*, i.e. the trousers.

Fig. 6:

beden ssighamasi, the plane with which the thick middle of the arrow is planed. The wooden wedge at the top by the slit, *kama*, serves to hold the iron blade (*tigh*) whose edge has the same crescent, concave shape in all planes, large or small.

Fig. 7:

A picture of the concave iron blade, *ssighama*, *miane tighi aghfi*.

Fig. 8:

indsche miane, i.e. the small *miane*. Its groove is not visible here. The plane-iron, like that of large planes, has an oblique edge (*tighi aghfi munharif*).

Fig. 9:

The arrow is shown here with its twenty-four “degrees” of length, each of which measures half an inch. The “neck” extends over four, the “belly” is ten and a half, the “trouser” goes to the seventeenth and the rest is the “foot”.

Fig. 10:

Hadde, the tool made out of bone and used for measuring the size of the arrow. The first

small, closed hole is the size of the “gullet” and the second is the size of the “belly”; the third, half-open hole is used in measuring the “gullet” after the *gef*, in which the fletchings are held tight, are applied, which of course makes the end of the arrow thicker.

Fig. 11:

The peg (*kötiik*) made of lime wood with a nail hammered into it on the top, to which a wooden ledge (*peschtachta*) is attached, on which the piece with the slit for the feathers (*gef* and *gefjeri*) is filed. The nail serves to make the ledge more elastic, allowing more even filing.

Fig. 12:

gesoges: the translation given by Freiherr von Schlechta of the original description given under this picture of an file is the following: “the *gef* file, as the picture shows, has, like a knife, a fine, tapered end (*aghsi indseherek*) and a thick back. This back is, however, not angular (*köscheli*) like on a knife but rather round, like the back of a fish, in the same shape as the slit in the arrow attachment (*gesjeri*). Both the top and bottom of the file have teeth. One prefers a file which has already been used as the inside of the groove is then both more open and smoother; if no used file is available and a new one needs to be made, it is initially used only, no matter how fine-toothed it is, for the filing of the attachments for *thorba* and *hawagesi* arrows, and only later for the hollowing out and cleaning of the attachments for finer arrows (*pischrew*).”

Fig. 13:

A plane for the “gullet”, the bottom end of the arrow; the plane-iron is named in the original as *tigh* and the wooden wedge which holds the latter in place is called *kama*. The slit, which gets wider at the bottom, is said to be used to give space for the woodchips to be taken up.

Fig. 14:

Here, the three parts of the bow are shown which are made of wood with string wrapped around them and then covered with bone. The bow made in this way is shown in:

Fig. 15:

The bow is called *tschatilmisch tertib* when put together, and *tschatilmamischtertib* when not put together.

Fig. 16:

A view of the put-together bow, from the side.

Fig. 17:

A bow bent to allow it to be strung.

Fig. 18:

A bow even more bent, to the second degree, to allow stringing.

Fig. 19:

A bow tied into a circle to ensure full bending is maintained.

Fig. 20:

A bow taken from the previous state to one in which it is held at both ends by a stick, in order to make it used to this position.

Fig. 21:

When the bow has the stick removed, it has the form shown in fig. 20. However, as it needs to have the form shown in fig 22, half curving in and half curving out, (concave and convex)³⁶⁷. In order to achieve this shape, it is

Fig. 23:

tied to a curved piece of wood, the *tepelik*, as shown here. It is then called the *tepelike wurulmisch*. The previous figure's *jajun tschileje kululusche* is the tying of the bow to the string.

Fig. 24:

The saw, *ere*, used for cutting horn.

Fig. 25:

The commonly-used block.

Fig. 26:

View from above and side of the tool used to attach the bow to the *tepelik*.

Fig. 27:

Tendschek, a piece of wood very bent at the ends and very strong, which is used to attach the bone which is glued to the wood on the inside of the bow by binding it, as the hands are not strong enough.

Fig. 28:

View of the *taschin* from the side (*taschin jandan güsuchi*) with comb-shaped tips or like a file. Used to scrape grooves in the wood of the bow where the bone is to be glued, so that the glue can hold. The actual affixing is done, however, by means of the *tendschek*.

Fig. 29:

Tool for filing the bone, *gemuk kasadschak alet*.

Fig. 30:

Clamp used in filing the bone, *gemuk kasadschak alatun destgahi*.

Fig. 31:

The sinew-comb, a comb-like tool used to comb the intestines which are wrapped around

³⁶⁷ The Turkish erroneously has [Turkish word] instead of [Turkish word], which means convex.

the bow.

Fig. 32:

The glue pot (*kalem tasi*) into which the fletchings and, indeed, all parts of the arrow which need gluing are dipped.

Fig. 33:

This glue pot (*mesh thai*) is used for filtering the glue.

Fig. 34:

Sinir kalemi.

[There follows here three pages of diagrams]