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## WHO IS THE AUTHOR OF SHARH AL-ADWAR? SAYYID SHARIF JURJANI OR IBN MUBARAKSHAH? ABOUT MS in TSMK A.3458 AND BRITISH Or.2361

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### ABSTRACT

The subject and aim of the article is about some evidence showing that the author of the Sharh al-Adwar (later Sharh al-Mukhtasar), which has two copies (Topkapi Sarai Museum Library shortly TSMK A3458 and British Museum Library Or., nr. 2361), is Sayyid Sharif Jurjani (d. 816/1413). Qualitative research method was used in the article. Evidence described in the text of the paper is summarized here following. 1-The Persian naming of the Arabic work in the second copy dated 1662 was written later, “Sharh-i Mevlâna Mubarakshah ber Adwar” is not the real name of the work. 2- There are two people who are claimed to be the authors of Şerhu'l-Muhtasar. One of them, Ibn Mübarekşah, did not come to Anatolia; The second person, Cürçani, came to Anatolia in 1368 and stayed for a while. 3-There are some influences from Anatolian music culture in the work. So

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these influences show the geographical region and the author of the work. 4-Jurjani met firstly with Shah Shuja probably in 1375, the ruler of Shiraz, to whom the adwar was dedicated; Ibn Mubarakshah did not meet him. 5-With the "al-jadwal al-mubarak" in the work, Jurjani pointed to his teacher. Thanks to this work, Jurjani showed Shah Shuja that he had completed all sciences, including medicine. 6-Sharh al-Mukhtasar influenced music theorist Mustawfi and Alishah of the Central Asian except for the Anatolia where Jurjani lived. There is no other adwar in Egypt that shows the effect of Sharh al-Mukhtasar. With the summarized evidence, it has been claimed as a result of the article that the author of the Sharh al- Mukhtasar, which was presented to Shah Shuja in 1375, was Sayyid Sharif Jurjani.

**Keywords:** Sayyid Sharif Jurjani, Ibn Mubarakshah, Systematist school, Urmawi, Anatolian adwars, Vamık and Azra, Music history of Middle East.

## **ŞERHÜ'L-EDVAR'IN YAZARI KİMDİR? SEYYİD ŞERİF CÜRCANİ Mİ, İBN MÜBAREKŞAH MI? TSMK A.3458 ve BRİTİŞ Or.2361 YAZMALARI**

### **ÖZ**

Makalenin konusu ve amacı elde mevcut iki nüshası olan (Topkapı Sarayı Müzesi Kütüphanesi yazması TSMK A3458 ve British Müzesi Kütüphanesi Or., nr. 2361) Şerhü'l-Edvar (bundan sonra Şerhü'l-Muhtasar) yazarının Seyyid Şerif Cürçani (ö. 816/1413) olduğunu gösteren delillerle ilgilidir. Nitel araştırma yöntemi kullanılmıştır. Makale metninde açıklanan deliller burada özetlenmiştir, şöyledir: 1-1662 tarihli ikinci nüshada bulunan Arapça esere Farsça adlandırma sonradan yazılmıştır, “Şerh-i Mevlâna Mübarekşah ber edvar” eserin gerçek adı değildir. 2-Şerhü'l-Muhtasar'ın yazarı hakkında ileri sürülen iki kişiden biri İbn Mübarekşah, Anadoluya gelmemiştir; ikinci kişi Cürçani 1368 yılında geldiği Anadolu'da bir süre kalmıştır. 3-Eserde Anadolu müzik kültüründen etkiler vardır, bu etkiler eserin yazıldığı coğrafi bölgeyi ve yazarını göstermektedir. 4-Cürçani, edvarın ithaf edildiği Şiraz hâkimi Şah Şüca ile görüşmüştür muhtemelen 1375'te; İbn Mübarekşah, görüşmemiştir. 5-Eserde bulunan “el-cedvelü'l-mübarek” ile Cürçani, hocasına işaret etmiştir. Bu eser sayesinde Cürçani, tıp ilmi dahil bütün ilimleri bitirmiş olduğunu Şah Şüca'ya göstermiştir. 6-Şerhü'l-Muhtasar, Cürçani'nin yaşadığı Anadolu dışında

Orta Asya müzik teorisyenleri Müstevfi ve Alişah'ı etkilemiştir, Mısır'da Şerhü'l- Muhtasar'ın etkisini gösteren başka bir edvar yoktur. Özetlenen delillerle makalenin sonucunda 1375 yılında Şah Şüca'ya sunulan Şerhü'l-Muhtasar yazarının Seyyid Şerif Cürcani olduğu ileri sürülmüştür.

**Anahtar Kelimeler:** Seyyid Şerif Cürcani, İbn Mübarekşah, Sistemci ekol, Urmevi, Anadolu edvarları, Vamık ve Azra, Müzik tarihi.

## ENTRANCE

The subject of this article is the musicological problem about who might have written the work, which has two manuscripts. Since it is understood that the subject has not been sufficiently discussed in the field of science, this paper is shared with the musicology scientific community. Sharh Kitab al-Adwar (it will mostly refer to as Sharh al-Mukhtasar), which is the subject of the paper, is a 14th century makam source, and one of the two manuscripts is in Turkey and the other in England.

## Aim and method

The article is limited to the criticism of the opinions put forward about who the author of Sharh al - Mukhtasar (Manuscript of Topkapı Sarayı Museum Library shortly TSMK A3458) might be, brief descriptions of the adwar copies, and the evidence that Sayyid Sharif Jurjani (d. 816/1413) could be the author of this work. The findings section of the article, in which the qualitative research method was used, started with the title of "Writing dates of manuscripts and the geography in which they were written". In the continuation of this article, was planned under the following headings. The problem of the name of the work, Who was the work presented to, The problem of the author of the work, The opinion that it may belong to Ibn Mubarakshah, the reason for Shiloah's anonymization of the work, the proofs that the author may be Sayyid Sharif Jurjani, and about 15 evidences were put forward under the last title. The article ends with a conclusion and bibliography stating that the author of Sharh al - Mukhtasar may be Sayyid Sharif Jurjani. In fact, the name of the work, "Sharh al-Mukhtasar fi al-musiki" seen in the A3458 copy, seems more appropriate for the naming than the common " Sharh al-adwar". Therefore, despite the title of the article, the work will be referred to simply as "Sharh al-Mukhtasar". This paper, firstly, was presented shortly in the international symposium in Baku in 2023, June 21.

## **SOME PROBLEMS, FINDINGS AND RESULTS**

In the findings part of the article, the introduction of the manuscripts and the current situation in the views of the researchers are given under the following headings.

### **Written dates of the manuscripts and their geography**

Brief descriptions of the two manuscripts are as follows. 1-TSMK A3458. The person from Belh who copied it states that he copied this copy from a copy written in 838/1435, the original of which was written in 7 Safar 777/1375. 2-British Museum (Or., no. 2361, fol. 68l-153r). The scribe of this copy states that the actual date of writing is 7 Safar 777/1375 and he finished the copy in 1073/1662, and compared it with the “original” in Kashmir a year later and another copy dated 822/1419 in 1078/1667. If we look at the information in the last record of the British copy written in 1662, the date of the copy where the book was copied and also the date of the Kashmiri copy, which he calls "original", is not given. It means that the copyist made a comparison with a copy in Kashmir that he went to after copying it in 1662 from an unknown copy (but in this copy, it was written that the original of the work was dated 777/1375) in 1667 and then with the copy dated 1419. As a result, we understand from this information that the original work was written in 7 Safar 777/1375, and that there were at least four copies until 1662, including copies dated 1419, 1435 and 1662. Today, we have copies of Sharh al - Mukhtasar dated 1435 and 1662 (TSMK and British). Another feature of British manuscripts in Or.2361 (Shiloah, 1979, p.31) is that it is a "corpus" and composed of nine musical works, some of which were copied by the same copyist, between 1662 and 1664. This corpus was part of a planned library creation and it is thought to have been written during the time of the Astarhan Bukhara Khanate or Djanids (1599-1785).

### **The problem of the title of the work**

The name and author of the manuscripts are usually written in the introduction part, there is no information about the author and the name of the work in the introduction of this work. On the copy of TSMK A3458 dated 1435, the title of the work is written " Sharh al –muhtasar fi al-music". Before the introduction of the British copy dated 1662, the name of the work is written “Sharh-i Mawlana Mubarakshah bar adwar”. The Persian naming of an Arabic work raises doubts about the authenticity of this name, it is understood that it is not the real name of the work. It was published by D'Erlanger in French in *La Musique Arabe* (Paris 1938, c.3) based on the British copy of the

work and Henry G. Farmer's opinion that the author of the work could be Jurjani was given in the publication. The name of the work is not actually clear, so it is not known what the author called his work. The nomenclature " Sharh al –muhtasar fi al-music" seen in the oldest A3458 copy of the book seems more appropriate than the common " Sharh al-adwar". Because this work is not a new commentary of Safiyyüddin Urmevi's edvar, it is just an original work written in his music school. For this reason, despite the title of the article, it was deemed more appropriate to mention the name of the work simply " Sharh al –muhtasar ".

### **To whom the work was presented**

There is the name Shah Shuja in the introduction of both manuscripts and it is stated that the work is dedicated to Shah Shuja. Within the framework of the available information, the original of the work was finished in 7 Safar 777/1375 and at this date, Shah Shuja was alive and had occupied Tabriz.

### **The problem of the author of the work**

According to the examinations of the musicologists interested in the work after 1938, three opinions emerged about the author of the work: 1-Mawlana Muhammed bin Mubarakshah (d. 784/1382?) appears in D'Erlanger's 1938 publication. 2- Sayyid Sharif Jurjani (d. 816/1413) is Farmer's view. 3-The author is anonymous in Shiloah's view. In the researches that wrote about the lives of Mubarakshah and Jurjani, it is not mentioned that they have musical works. Therefore, the subject of the author of Sharh al- Mukhtasar is open to discussion. This discussion will be conducted as follows below.

### **The view that the work may belong to Mubarakshah**

Yüner, who saw both of Sharh al- Mukhtasar's manuscripts, completed his doctoral thesis in 2022 and translated the work into Turkish. Yüner (2022, p.10), who does not mention the Tehran edition of the work, puts forward three evidence that it may belong to Mubarakshah. Firstly, In the copy dated 1662, the name of work is written "Sharh-i Mawlana Mubarakshah bar adwar", so the work belongs to Mawlana Mubarakshah, it is not important that the author was not mentioned in the previous manuscript dated 1435. Secondly, the name of one of the jadvvals in Sharh al- Mukhtasar is "al- Jadwal al - Mubarak", this expression points to the author. Thirdly, it is stated that the work

was presented to Shah Shuja, this person could only be Mubarakshah (Yüner 2022, p.9-10). He states that the author could not be Jurjani because he met Shah Shuja in 1377. Yüner (2022) repeats his opinion in his article published in the same year. 10 years before Yüner's doctoral thesis, this work in the name of Ibn Mubarakshah was corrected and verified by Seyyid Abdullah Anvar and then translated into Persian. Later, this work was published by Farhangistan-ı Hunar in Tehran in 2013 under the editorship of M. Hoseini. Since some writers think that a Hanafi scholar would not write a work about music, they think that the work was written by Ibn Mubarakshah.

### **Shiloah considers the work is Anonymous**

It is understood that Shiloah (1979, p.99 no 052, p.498 citation no 052), who made a catalog on manuscripts, interestingly thought that the author of the work might be first Mubarakshah and then Jurjani. The fact that he introduced a work of Jurjani at the place where he refers to the word Mubarakshah in the index of the work, namely at 052, brings this conclusion to mind. As a result, Shiloah (1979, p.420) changed his mind about the author of the work and considered it "anonymous". On the same page, Shiloah stated that Farmer's opinion was that the phrase "it is fairly probable that the author of this mastery work is Sayyid Sharif al-Jurjani" insufficient. In addition, Shiloah (1979, p.420) considered the author of the adwar anonymous, assuming that the person who wrote the work had a medical education and that this person is unknown.

## **SOME EVIDENCE**

### **Some evidence that the author may be Sayyid Sharif Jurjani**

The first opinion on this issue was expressed by Farmer, but the evidence is put forward for the first time here. I have stated some of the evidence showing that the work may belong to Sayyid Sharif Jurjani in my previous articles (Uslu 2022, p.85) and on the youtube channel.

1-The Persian naming of an Arabic work shows that the naming is not correct, in the manuscript dated 1662 the naming was made later. The name of "Sharh-i Mawlana Mubarak Shah bar advar " (Yüner, 2022, p. 550), which is not found in the copy dated 1435 is not the original name of the work. This shows that the naming of the manuscript dated 1662 was made later.

2-When viewed chronologically, There is no information or possibility that Ibn Mubarak Shah, also known as Mirek Bukhari, could have met and met Shah Shuja (reign 1358-1384), one of the Muzaffarids who ruled in Shiraz (for the year 1375). Around 1340 Ibn Mubarakşah finished his education in Rey and came to Egypt and became a professor. It is estimated that he did not leave Egypt except Mecca and died in 1382.

3- When viewed chronologically, Sayyid Sharif Jurjani went to Herat to take lessons from Fahr al-din Razi in the 1360's, but Razi said that could not see anymore and advised him to go to Mubarak Shah in Cairo. Before 1368, Sayyid Sharif was a professor in Cairo. He had taken Riyaziye lessons that had medicine, mathematics, logic and music in it, from Mubarak Shah. It is understood that the author of Sharh al- Mukhtasar studied medicine and music science. In music science, the work that Jurjani could read was the adwar piece of Urmevi, the founder of the Systemist school. Because the Urmavi's adwar was a well-known work in the Egyptian madrasah. The influence of the Urmavi's adwar is seen in the encyclopedia of Ibn al-Akfani (d. 749/1348), who grew up in Egypt (Uslu, 2018, p.109).

4-Influence of Molla Fenari (d.834/1431), who went to Egypt to study from Anatolia for training, Sayyid Sharif Jurjani was first in Karaman (Shiloah 1979, p.99) as a visiting professor between 1368-1375 and later probably in Bursa. He participated in some literary-musical assemblies. It is understood that he listened to the stories of Vamık and Azra accompanied by saz and the discussions on the science of music in Anatolia.

5-Sayyid Sharif Jurjani, who left Anatolia, presented the work to Shah Shuja in Tabriz in 1375 and made himself accepted thanks to this work (Uslu 2022, p.88). It is certain that Jurjani met with Shah Shuja in his life, it is highly likely that this meeting took place a few years before 1377, when he was in Shiraz. Jurjani also presented his work "Makalidu'l -ulum" to Shah Shuja (Shiloah 1979, p.99).

6- With the "al- jadwal al -mubarak" (the table of blessed) in the work (in British MS fol.111 – unfortunately there are missing pages in the TSMK copy- Yüner, 2022, p.34, 125), Jurjani pointed to his teacher because this is his respect for his teacher. A person who had mastered the knowledge of music at that time was considered to have completed all sciences including medicine (like Farabi or Ibn Sina). The sentences about medicine in Sharh al- Mukhtasar (TSMK, fol.60.r; Yüner, 2022,

p.327) sufficiently show that the author had studied medicine. Thanks to this work, Sayyid Sharif showed Shah Shuja that he had completed all the sciences. This finding shows that the person who received the medical education Shiloah (1979, p.420) is looking for may be Jurjani.

7-Sharh al- Mukhtasar has new named makam series such as " azra, vamık, gulistan, mihrican, mujdegani, hazan" (TSMK, fol.46.l et al.) shows that the author was especially influenced by the story of Vamık and Azra in Anatolian culture in XIVth century. There is no information that Vamık and Azra stories were given importance in Egyptian culture in the XIVth century.

8-Jurjani's other work called "Makalid al -ulum", which talks about the science of music and gives encyclopedic information about the subjects of sciences, is in the catalog of Shiloah (1979, p.99). This work of Jurjani, it shows that an Egyptian scholar Ibn al-Akfani (d. 749/1348) was aware of and was influenced by the encyclopedia named Irshad al-kasid (Uslu, 2018, p.109).

9- In the examined Sharh al- Mukhtasar, the makam of hazan (or hazzan; TSMK, fol.40.l, 46.r, twentieth circle) is mentioned (Yüner, 2022, p.61, 247) and there are compositions in the hazan makam in the early Anatolian lyric books (Uslu 2022, p.88, p.114, 115 in the table). So that is one of the common points of the work with Anatolian culture. This can only be explained by the fact that someone who came to Anatolia was or was influenced by this culture. The makam of hazan is not mentioned in the adwars of the Egyptian school.

10- The most important reason for the transfer of the copy dated 1435 (TSMK, fol.68.r) to Anatolia is that in 1435-36 Timurid Shahruh sent some books about music to Ottoman Murad II with his ambassadors. This manuscript is written in non-punctuated letters, as in Meragi's Makasid manuscript in TSMK-Revan, which was sent in the same way. This shows that the TSMK copy was written by a clerk of Belh, one of the palace clerks of Samarkand or Herat. These similarities show that the TSMK manuscript was brought to Anatolia from Central Asia.

11- In the work, Muhammed Rebabi Tabrizi (TSMK, fol.57.l; Yüner, 2022, p.313) is mentioned as the man who invented the chardarb ika. The frequent occurrence of this name in Anatolian adwars (eg Kırşehirli Yusuf and Hızır b. Abdullah and Seydi's adwars), it shows that the author of Sharh al- Mukhtasar was influenced by Anatolian music culture or influenced Anatolian music culture.



12-The mention of 48 tarkips (makam compounds) in some of the Anatolian adwars makes one question what the source of the number 48 might be. Jurjani's classification of 12 makams 6 awazes 48 shududs in Sharh al- Mukhtasar shows that a perception of 48 tarkips in Anatolia was formed by the influence of Jurjani (Uslu, 2022, p.87).

13-The naming of some makam scales as “garib” (TSMK, fol.46.r) in Sharh al- Mukhtasar and the use of the term “garib ayağı” (like garib tuning) in the sense of “garib ” scale by the saz poets in Anatolia are also interesting as evidence of influence.

14- An important part of the makam names given in Sharh al- Mukhtasar are also found with the same names and sequences in the adwar works written by Mostavfi (d.1463) and Alishah bin Hajibuke (d.1510?), two of the Central Asian music theorists. With the determination of Hosseini (2021), it was understood that the newly discovered writer Fahr al-din Mostavfi wrote an edwar in the same music school in 1421. It is also mentioned that there was a copy of Sharh al-Mukhtasar dated 1419 in Herat. This shows that a copy of Sharh al- Mukhtasar may have remained in the Central Asia (Timurid Herat or Semerkand) and that the music theorist Alishah bin Hajibuke and Mostavfi benefited from one of these works. In the same case, the mention of the hazan makam in the adwar named Tawzih al-alhan, which was written in 1500, which is understood to have been in Herat for a while and was influenced by Meragi's views, shows that the adwar, which is the source of information, was found in Central Asia (Uslu, 2021, pp.2047). The fact that the manuscript on which the British copy was copied is also found in Central Asia is proof that the TSMK manuscript was transferred from Central Asia to Anatolia and not from Egypt to Istanbul.

15- It is understood that an Arabic work was given a name later in Persian title "Sharh-i Mawlana Mubarakshah bar adwar". It is unthinkable that Mubarakshah would give a Persian name to an Arabic work. This naming was made after Jurjani's death, even after 1650, and it shows that Jurjani did not give this name.

16- Abdulkadir Maragi, the famous music theorist and follower of the Urmevi school, was alive in 1419 or 1421, when the edvars mentioned in the article were written. And one was wondering why he did not mention the Works mentioned in this article. Finally, the reason why Abdülkadir Meragi does not mention these works is understood from the new edwar and its author identified

by Hosseini (2021). Because Meragi did not want to highlight these works and their authors by not talking about music theory that thinks differently from him.

## CONCLUSION

One of the big problems was why Meragi did not mention these works, this problem was solved in the 16th evidence. All the evidence listed in this article points to a person who was influenced by or influenced Anatolian culture, where the author of Sharh al- Mukhtasar was found after studying music and medicine in Egypt. This person could be only Sayyid Sharif Jurjani who was in Anatolia after 1368, went to Tabriz in 1375 after Anatolia, was next to Shah Shuja and meeting Meragi and Taftazani, then worked as a professor in the Shiraz Madrasa in 1377, and later in Samarkand. Some of the ideas put forward here were published in the Atlas of Makam Music (2022). It is thought that the results of both chronological and comparative examinations of the subject will support this idea.

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## GENİŞLETİLMİŞ ÖZET

Makalenin bulgular kısmında, yazmaların tanıtımı ve araştırmacıların güncel görüşleri ilgili başlıklar altında ortaya konmuş, özetle inceleme sonuçları ortaya konmuştur.

Öncelikle yazmaların yazım tarihleri ve yazıldıkları coğrafya gözden geçirilmiştir. Yapılan incelemede elimizde bulunan Şerhü’l- Muhtasar’ın 1435 ve 1662 tarihli nüshaları (TSMK ve British) mevcuttur. British yazmasının 1662-1664 yılları arasında, bazıları aynı müstensih tarafından istinsah edilmiş dokuz müzik eserinden oluşturulmuş bir “külliyyat” olması (Shioah, 1979, s.31), eserin planlanmış bir kütüphane oluşturma çalışmasının parçası olduğunu ve Astarhan Buhara Hanlığı veya Canoğulları (1599-1785) zamanında yazıldığını düşündürmektedir. British yazmasının adı “Şerh-i Mevlâna Mübarekşah ber edvar” yazmaktadır. Arapça bir eserin Farsça adlandırılması, bu adın gerçekliği konusunda şüphe çekmektedir, eserin gerçek adı olmadığı anlaşılmaktadır. Her iki yazmanın mukaddimesinde Şah Şüca adı vardır ve eserin 7 Safer 777/1375 yılında Şah Şüca’ya ithaf edildiği belirtilmektedir.

1938 yılından sonra eserle ilgilenen müzikologların incelemelerine göre eserin yazarı D’Erlanger’e göre Mevlâna Muhammed b. Mübarekşah (ö. 784/1382?), Farrmer’a göre Seyyid Şerif Cürcani (ö. 816/1413), Shiloah’a göre anonimdir. Makalede bu görüşler değerlendirilip eleştirilmiştir. Yazarın Seyyid Şerif Cürcani olabileceğinin delilleri maddeler halinde aşağıdaki gibi sıralanmıştır.

1-Arapça bir eserin Farsça adlandırılması sonradan yapılmıştır. 1435 tarihli nüshada bulunmayan “Şerh-i Mevlâna Mübarekşah ber edvar” başlığı eserin orijinal adı değildir. Eser, Urmevi edvarının geniş bir şerhi değil, özgün bir eserdir.

2-Kronolojik olarak bakıldığında, Mirek-Buhari olarak da tanınan İbn Mübarekşah’ın, Şiraz’da hüküm süren Muzaffarilerden Şah Şüca (salt.1358-1384) ile görüştüğüne ve görüşmüş olabileceğine dair herhangi bir bilgi ve ihtimal yoktur (1375 yılı civarı için). 1340 yılı civarında İbn Mübarekşah, Rey’de eğitimini bitirmiş ve Mısır’a gelip müderris olmuştu. Mekke dışında Mısır’dan ayrılmadığı ve 1382’de öldüğü tahmin edilmektedir.

3-Kronolojik olarak bakıldığında, 1360 yılında Fahreddin Razi'den ders almak için Herat'a giden Seyyid Şerif Cürcani'ye, Razi artık gözlerinin görmediğini ve İbn Mübarekşah'ın yanına Kahire'ye gitmesini tavsiye eder. 1368 yılından önce Seyyid Şerif, Kahire'de müderris İbn Mübarekşah'tan, içinde tıp, matematik, mantık ve musiki olan Riyaziye dersleri aldı. Şerhü'l-Muhtasar yazarının tıp ve edvar ilmi okuduğu anlaşılmaktadır. Musiki ilminde Cürcani'nin okuyabileceği eser Sistemci ekol kurucusu Urmevi'nin edvar eseri idi. Çünkü Urmevi'nin edvarı Mısır medresesinde bilinen bir eserdir. Mısır'da yetişen İbnül-Ekfani'nin (ö. 749/1348) ansiklopedisinde Urmevi edvarının etkisi görülmektedir.

4-Anadolu'dan Mısır'a eğitime giden Molla Fenari'nin etkisiyle, 1368-1375 yılları arasında Seyyid Şerif Cürcani önce Karaman'da, daha sonra Bursa'da misafir öğretim üyesi olarak bulunmuş, Anadolu'da saz eşliğinde Vamık ve Azra hikayeleri, musiki ilmi konusundaki tartışmaları dinlemiş olduğu anlaşılmaktadır.

5-Anadolu'dan ayrılan Seyyid Şerif Cürcani, 1375 yılında, Tebriz'de eseri Şah Şüca'ya sunmuş ve bu eser sayesinde kendisini kabul ettirmiştir. Cürcani'nin hayatında Şah Şüca ile görüştüğü kesindir. Cürcani ayrıca, "Makalidu'l-ulum" adlı eserini de Şah Şüca'ya sunmuştur.

6-Eserde bulunan "el-cedvelü'l-mübarek" (British 11b'den -TSMK nüshasında sayfalar eksik olduğu için yok- Yüner, 2022, s.34, 125) ile Cürcani, saygısından dolayı hocasına işaret etmiştir. O devirde musiki bilgisine hâkim olan kişi, tıp ilmi dahil bütün ilimleri bitirmiş sayılıyordu (Farabi veya İbn Sina gibi). Şerhü'l-Muhtasar'da tıpla ilgili cümleler yazarın tıp ilmini almış, böylece Seyyid Şerif bütün ilimleri bitirmiş olduğunu Şah Şüca'ya göstermiştir.

7-Şerhü'l-Muhtasar'da "azra, vamık, gülistan, mihrican, müjdegani, hazan" gibi yeni adlandırılmış makam dizilerinin olması, yazarın XIV.yüzyıl Anadolu kültüründen özellikle Vamık ve Azra hikayesinden etkilendiğini göstermektedir.

8-Cürcani'nin müzikle ilgili ilimden bahseden ve ilimlerin konularıyla ilgili ansiklopedik bilgi veren "Makalidu'l-ulum" adlı bir eserini Shiloah (1979, s.99) katalogunda vermiştir, dolayısı ile Cürcani Mısır'da müzik bilgisi edinmiştir.

9- Şerhü'l- Muhtasar'da hazan (veya hazzan) makamından bahsedilir ve Anadolu erken dönem güfte mecmualarında hazan makamında besteler vardır. Bu da ancak Anadolu'ya gelen birinin bu

kültürden etkilenmiş veya etkilemiş olması ile açıklanabilir. Mısır ekolü edvarlarda hazan makamından söz edilmemektedir.

10-1435 tarihli nüshanın Anadoluya taşınmasında en önemli sebep 1435-36 yılında Timurlu Şahruh'un Osmanlı II. Murad'a elçileriyle müzikle ilgili bazı kitaplar göndermiş olmasıdır. Bu yazma, aynı şekilde gönderilen Meragi'nin TSMK-Revan Makasid yazmasında olduğu gibi noktasız harflerle yazılmıştır. Bu benzerlikler TSMK yazmasının Orta Asya'dan Anadoluya getirildiğini göstermektedir.

11-Eserde çardarb ikasını icat eden adam olarak Muhammed Rebabi'den (TSMK, vr.57a; Yüner, 2022, s.313) bahsedilmektedir. Bu isim Anadolu edvarlarında (örn. Kırşehir, Hızır b. Abdullah, Seydi'nin edvarları) sıkça görülen bir isimdir.

12-Anadolu edvarlarından bazılarında 48 terkipten bahsedilmesinin kaynağı, Cürcani'nin Şerhü'l-Muhtasar'ında 12 makam 6 avaze 48 şudud sınıflandırmasıdır.

13-Şerhü'l- Muhtasar'da bazı makam dizilerinin "garib" adlandırılması, Anadolu'da saz şairlerinin "garib" dizi anlamında "garib ayağı" terimini kullanmış olmalarının kaynağıdır.

14-Şerhü'l- Muhtasar'da verilen devir adlarının önemli bir kısmı, aynı isim ve dizilerle Orta Asya müzik teorisyenlerinden Mustevfi ve Alişah bin Hacıbüke'nin (ö.1510?) yazmış olduğu edvar eserlerinde de vardır. Hosseini'nin (2021) tespiti ile yeni bulunan bir edvar yazarı olan Fahreddin Müstevfi'nin 1421 tarihinde aynı ekolde bir edvar yazmış olduğu anlaşılmıştır. Bu durum Şerhü'l-Muhtasar'ın bir nüshasının Herat'ta kalmış olabileceğini ve müzik teorisyeni Müstevfi ve Alişah bin Hacı Büke'nin bu eserden yararlandığını göstermektedir. Aynı durumda, yazarının bir ara Herat'ta bulunduğu anlaşılan ve Meragi etkisi taşıyan 1500 yıllarında yazılmış Tavzihu'l-elhan adlı edvarda da hazan makamından bahsedilmesi, bilgi kaynağı olan eserin Orta Asya'da bulunduğunu göstermektedir. British nüshasının kopya edildiği yazmanın da Orta Asya'da bulunması, TSMK yazmasının Orta Asya'dan Anadoluya intikal ettiğini, Mısır'dan İstanbul'a intikal etmediğine delildir.

15-Arapça bir esere sonradan Farsça "Şerh-i Mevlâna Mübarekşah ber edvar" başlıkla ad verildiği anlaşılmaktadır. Mübarekşah'ın Arapça bir esere Farsça bir ad vereceği düşünülemez. Bu adlandırma Cürcani'nin ölümünden, hatta 1650 yılı sonrasında yapılmış bir adlandırmadır ve bu

adı Cürcani'nin vermediğini göstermektedir. Son olarak 1419 ve 1421 yılında hayatta olan Abdülkadir Meragi'nin bu eserlerden niçin bahsetmediğinin sebebi makalenin 16.maddesinde açıklanmıştır.

Her ne kadar bazı araştırmacılar tarafından sünni-hanefi bir âlimin müzik eseri yazmayacağı düşünülse de bu deliller ışığında eserin yazarının Seyyid Şerif Cürcani (ö. 816/1413) olduğu anlaşılmaktadır.