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KURSI, an Arabic word borrowed from Aramaic (Syriac form *kurseyā*), in Hebrew: *kissé*; see Th. Nöldeke, *Mandäische Grammatik*, 128; Fraenkel, *De vocabulis peregrinis*, 22; L. Koehler, W. Baumgarten, *Lexicon in Veteris Testamenti libros*, 446) which can signify seat, in a very general sense (chair, couch, throne, stool, even bench). In the daily life of mediaeval Muslims it refers more specifically to a stool (i.e. seat without back or arm-rests), and there are a number of other terms which are applied to a throne (*sarīr* and *takht*, for example).

Kursi is found on two occasions in the Qur'an (II, 256, XXXVIII, 33), and the commentators (al-Ṭabarī, *Djāmi' al-bayān*, Cairo 1323, iii, 7; al-Zamakhsharī, *al-Kashshāf*, Calcutta 1856, i, 170; Ibn al-Djawzi, *Zād*, Cairo 1964, i, 304; al-Bayḍawī, *Anwār*, Leipzig 1846, i, 139; Ibn Kathīr, *Tafsīr*, Cairo 1952, i, 309-310; al-Suyūṭī, *Tafsīr al-Djalālayn*, Beirut 1969, 56; al-Qāsimī, *Mahāsīn*, Cairo 1957, iii, 659-67) tend to accord it the sense of throne, since its function (in the first verse, the throne of God which encompasses both Heaven and Earth, in the second, the throne of King Solomon) is to bestow a particular majesty on the one who sits there. In opposition to an apparently anthropomorphic concept of God "sitting" on a seat, another explanation has been put forward according to which, of the seven heavens encircling the universe, the two furthest from the globe will be 'arsh (see below) and *kursi* (the commentators and the *Rasā'il Ikhwān al-ṣafā'*, Cairo 1929, ii, 22; Ibn Sīnā, *Risālat al-'Arsh*, Ms. Nuruosmaniye 4894, fol. 494 b-495 b). *Kursi* (in the Qur'an) need not therefore indicate a seat in the usual sense of the word. There are other interpretations of the term, some allegorical (*kursi* = the absolute knowledge of God, or his kingdom), some literal, for example: 'arsh (Qur'an, XVII, 44; XL, 15; XLIII, 82; LXXXI, 20) = throne of God, while *kursi* = footstool, a bench set before the throne. This throne of God has been an object of debate among theologians (A. J. Wensinck, *The Muslim creed*, 67, 90, 93, 115 and especially 148, concerning 'arsh and *kursi*). The rite of a certain Shī'ī sect, at an early period in Muslim history, attributed a particular sanctity to an empty *kursi* (al-Balādhuri, *Ansāb*, ed. S. D. Goitein, vi, 242; J. Wellhausen, *Die religiös-politischen Oppositionsparteien*, 85).

The distinction between throne ('arsh) and footstool (*kursi*) probably reflects the tendency of mediaeval Muslims to indicate by means of the term *kursi* all kinds of supports: the word *mirfa'*, which, among other usages (including that of footstool!) indicates an ink-stand and the base of the small oriental table, may be replaced, in certain texts, by *kursi* (J. Sadan, *Le mobilier au Proche-Orient médiéval*, Leiden 1976, 91-4). To this meaning of "support", that of "lectern"

should also be added. Many examples, designed to support copies of the Qur'an (with straight or crossed legs) adorn mosques and are to be found in various museums (*ibid.*, 124-5, n. 470; J. A. Jaussen, in *Mélanges Maspero*, iii, 19-23 and especially O. Kurz, in *Islamic art in the Metropolitan Museum*, ed. R. Ettinghausen, 299-314). The term tends thus to become loaded (especially in colloquial speech) with senses which, in richer and more exact terminology, are covered by distinct terms. Among the other objects designated by *kursi* the following are examples: a support (stool) on which the turban is deposited during the night (Dozy, *Suppl.* ii, 455-6); a chair of particular design used by women in childbirth (*ibid.*); a stool for daily ablutions (al-Tanūkhī, *al-Mustadī'ād*, 108); in mediaeval Egypt, a seat for flour sellers (Maimonides, *Teharōt*, ed. Derenbourg, i, 137); an astrolabe-stand (Dozy, *loc. cit.*); a slab into which a pointed instrument is implanted, through the base (*ibid.*); in Mecca, a kind of moving ladder (or staircase) near the Ka'ba (*ibid.*); among the Persians, a kind of stove (a low "table", under which a fire is lit; blankets are laid on this table and then wrapped round the knees to provide warmth, *ibid.*); the base of a column, pedestal (Beaussier, s.v.); a plate supporting the powder compartment and percussion mechanism of the flint-lock rifle (*ibid.*); in Spain, small pieces of silver or gold worn by women in their collars and known in Spanish as *corci* (Dozy-Engelmann, *Glossaire des mots espagnols*, 93); *kursi* is the seat of a bishop, his see, diocese etc. (Dozy, *Suppl.*, *loc. cit.*); in orthography, each of the characters (*alif*, *wāw*, *yā'*) on (or under) which the *hamza* is placed; in calligraphy, a kind of embellishment in square form (Huart, *Calligraphes*, 352).

In certain miniatures illustrating an Arabic astronomical work, which represent *dhāt al-kursi* (Cassiopeia) in the form of a woman seated on a chair with back and arm-rests, we find the shape of a genuinely "classical" chair (E. Wellesz, in *Ars Orientalis*, iii, 8-9 and figs. 6, 44, 47, 51), which, copied from one manuscript to another, tends to become modified to the point where it is adapted to the mediaeval Muslim concept (Sadan, *op. cit.*, 125-6). In general, the *kursi* is nothing more than a stool. But, surrounded by other lower seats (cushions for example), such a stool can draw attention to the person who is seated there (see the dimensions indicated by M. D. Lutfi in *Sumer*, xvi, 129-30, in the Arabic section, unless it is lecterns that are in question). These *kursi*-stools were of various heights. Some had straight legs, others crossed legs (they are illustrated by a rich iconography, as well as by texts: O. Kurz, *loc. cit.*; Sadan, *op. cit.*, 123-33). In the modern period, *kursi* is also applied to various chairs of "western-style" form.

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(CL. HUART - [J. SADAN])

KURṬUBA, Spanish CORDOBA, French CORDOUE, English, Italian and German CORDOVA (KORDOVA), Latin CORDUBA, a town of southern Spain situated at 370 feet above sea-level on the right (north) bank of the central course of the Guadalquivir (from the Arabic al-Wādī al-Kabīr "the great river"), the ancient Baetis, with 1,234,000 inhabitants, is at the present day the capital of the province of the same name which lies on both sides of the river in the heart of Andalusia.

The southern and smaller hal. of the province, practically the famous La Campiña [see KANBĀNIYA], rising in the south-east to a height of over 1,200 feet, is more level, hot and fertile, being especially devoted

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28 Aralık 2014

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ABDULLAH SAAT, *İstanbul Selâtin*
camilerindeki vaaz kürsüleri, Selçuk
Üniversitesi, Yüksek Lisans, 2008



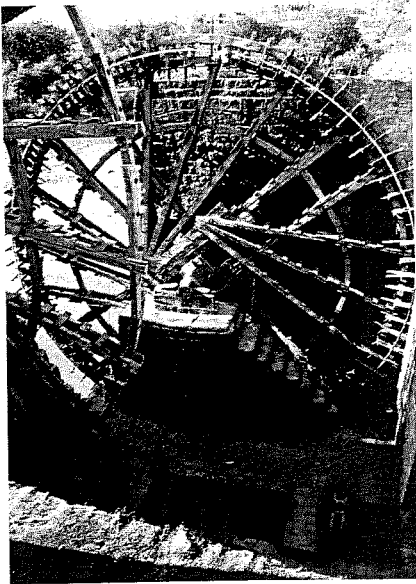
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26 Ağustos 2015

MADDE YAYIMLANDIKTAN
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Res.18- Hama'da bulunan Davaalik ve Hudura Nauraları ve değirmen binası. (Batıdan)



Res.19- İki nauranın bulunduğu platformda, Davaalik'in üçgen ayağı, çarkı ve kulesi; zeminde çark kanalları ve arka planda değirmen binasının kütlesi görülmektedir. (Güneyden)

OSMANLI DEVRİ EDİRNE CAMİLERİNDEN AHSAP VA'Z KÜRSÜSÜ ÖRNEKLERİ

Şenay ÖZGÜR YILDIZ*

Özet

Bu çalışmanın konusunu Osmanlı Devletinin başkenti ve aynı zamanda dönemin önemli siyaset, ilim, kültür ve sanat merkezlerinden biri olan Edirne'de inşa edilen Eski, Muradiye, Üçşerefeli ve Selimiye camilerinin ahşap va'z kürsüleri oluşturmaktadır. Söz konusu camiler bir çok araştırmanın konusu olmuş ve etraflıca incelenmiş olmasına rağmen, içlerinde bulunan va'z kürsüleri bu çalışmalarda, genellikle göz ardı edilmiş ya da sadece birkaç kelimeyle anlatılmıştır. Yazımızda, camilerin önemli litürjik elemanlarından biri olan va'z kürsüleri tanıtarak bu unsurların da en az içerisinde buldukları camiler kadar döneminin üslubunu ve sanat anlayışını yansıttıkları ortaya konmaya çalışılacaktır.

Anahtar Kelimeler: Va'z kürsüsü, Edirne Eski Camii, Edirne Muradiye Camii, Edirne Üçşerefeli Camii, Edirne Selimiye Camii

Abstract

Ottoman Era Wooden Kursî Samples From Edirne Mosques

The subject of this study is the wooden kursîs (va'z kürsüsü) of Old, Muradiye, Üç Şerefeli and Selimiye Mosques in Edirne, which was one of the important political, scholastic, cultural and art centers and capitals of Ottoman Empire. Despite the fact that the mosques mentioned above have been the subject of different researches and examined comprehensively, their kursîs have been ignored or described in a few words. In this article, the kursîs, which are one of the important liturgical elements in mosques, are introduced and it is aimed to be revealed that they reflect the style and the art understanding of the period not less than the mosques they are in.

Key Words: Kursî, Old Mosque, Muradiye Mosque, Üçşerefeli Mosque, Selimiye Mosque.

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BURSA'DAKİ OSMANLI DÖNEMİ CAMİLERİNDEN İKİ VA'Z KÜRSÜSÜ ÖRNEĞİ

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Özet

Bursa'nın Osmanlılar tarafından fethedilmesinden kısa bir süre sonra, şehirde bir külliye bütünlüğü içinde dini, eğitim, sosyal ve ticari yapıların da inşa edilmesi Bursa'ya bir başkent hüviyeti kazandırmıştır. Başta zaviyeler ve camiler olmak üzere XVI. yüzyıldan itibaren yoğunlu azalan, ancak kesintisiz olarak inşa edilen yapılar maruz kalmış oldukları istila, yangın ve deprem gibi felaketlere rağmen günümüze kadar ayakta kalmayı başarmışlardır. Makalemizin konusunu oluşturan Bursa Ulu Camii ve Abdâl Mehmed Camii va'z kürsüleri, içinde buldukları yapılar döneminin orijinal örnekleri olmasına rağmen XIX. ve XX.yy.'lara tarihlenen unsurlardır. Osmanlı Geç Dönem özellikleri taşıyan va'z kürsüleri arasında formları ve süsleme özellikleriyle dikkat çeken bu kürsüler tanıtılarak değerlendirilmeye çalışılacaktır.

Anahtar Kelimeler: Va'z kürsüsü, Bursa Ulu Cami, Bursa Abdâl Mehmed Camii, Barok üslubu, Mermer süsleme, Ahşap süsleme.

Abstract

Two Kursi Samples from Ottoman Era Mosques in Bursa

A short time after the conquest of Bursa by Ottomans, the construction of new complex buildings including religious, scholastic, social and commercial ones, gave the city a capital identity. Despite the disasters such as invasion, fire or earthquake, the buildings especially the zaviyahs and mosques, whose constructions gradually decreased in 16th century but uninterruptedly continued, have managed to exist till now. The kursis (va'z kürsüsü) of Bursa Great Mosque and Abdâl Musa Mosque, which are the subject of this article, date back to the 19th and 20th centuries, whereas the mosques themselves are original examples of their times. These kursis, which attract attention among the late Ottoman period examples with their forms and ornamentation features, are to be introduced and assessed.

Keywords: Kursi, Bursa Great Mosque, Bursa Abdâl Musa Mosque, Baroque style, Marble ornamentation, Wooden ornamentation.

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