



BRILL

Mugornas, vol. 33, 2016 Leiden, p. 1-16

Mahfil (130082)
Minber (131386)

HEBA MOSTAFA



D162

THE EARLY MOSQUE REVISITED:
INTRODUCTION OF THE *MINBAR* AND *MAQŞŪRA*

The earliest mosques gave expression to some of the most compelling facets of Islamic architecture. Decades of scholarship¹ have focused primarily on two seminal buildings, the Mosque of the Prophet (*al-Masjid al-Nabawī*, 622) in Medina, and the Great Mosque of Damascus (*Jāmi' Banī Umayya al-Kabīr*), which was constructed between 705 and 715, during the reign of the Umayyad caliph al-Walid b. 'Abd al-Malik b. Marwan (r. 705–15) (fig. 1). The mosques built during the intervening years at Kufa, Basra, and later Wasit (ca. 630–710),² are certainly defined by these seminal structures, but also overshadowed by their prominence.³ For this eighty-year period the scholarship has pointed to a relative stasis in formal and decorative development within the mosque. I, however, will argue that the mosque underwent significant changes in this period, largely in relation to its movable elements, such as the introduction of the *minbar* (pulpit from which the imam delivers sermons [fig. 2]) and the *maqşūra* (an enclosure screen in front of the qibla wall [fig. 3]). Although the physical remains of these movable elements did not survive within the archaeological record, it is in fact possible to unearth their history from primary source material.

I contend that in the period between circa 630 and 710 certain transformations in the area around the qibla and the *minbar*⁴ signaled a shift away from the simplicity of the Mosque of the Prophet, namely, the evolution of the *minbar* as a platform for the Friday sermon (*khuṭba*), the development of the enclosure screen (*maqşura*) in front of the qibla for the caliph, and the opening up of direct access to the palace via the qibla wall.⁵ These shifts represented a specific brand of Umayyad Arabo-Islamic authority, increasingly self-aware and evoking clear royal associations that served Islamic functions.⁶ The

austerity of the Mosque of the Prophet in Medina thus eventually gave way to a space charged with and representative of the nature of the emerging caliphate and the contested authority of Islam's early rulers. Challenges to this authority were expressed in terms of a ruler's position within the mosque or palace, emphasizing the perceived qualities of these elements as metonyms of authority. This is clear in the case of the Umayyad governor of Iraq, al-Hajjaj b. Yusuf al-Thaqafi (661–714), whose entitlement to an elevated position upon the "minbar and *sarīr* (a movable couch or throne used as a seat for the governor at both the mosque and palace)" was questioned by a rival during a conversation in which the authority of the governor was being challenged.⁷

THE EARLY MOSQUE AND THE PUBLIC AUDIENCE

It has been suggested that in the period following the death of the Prophet in 632, there was a deliberate attempt to maintain the simplicity of the mosque. According to this argument, the model of the Mosque of the Prophet was disseminated by the second caliph, 'Umar b. al-Khattab (r. 634–44), in a bid to thwart unwanted innovation in mosque design that could lead to a perversion of orthodox ritual prayer.⁸ Imprinting a coherent architectural image for the emerging Islamic empire has also been suggested as a motivation.⁹ Further to this, it has been argued that the nature of the qibla area shifted as it took on more of the qualities of an audience hall and became more closely connected with the palace (*Dār al-Imāra* [House of Government]).¹⁰

There is evidence that development of early mosques in the provinces was driven by not only practical and

12 Nisan 2017

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26 Wasit / 11/17

MOSTAFA, Heba. The early mosque revisited: introduction of the *minbar* and *maqṣūra*. *Muqarnas*, 33 (2016) pp. 1-16. The congregational mosques at Kufa, Basra, Damascus, Wasit, and Madina between 630 and 715.

Minbar
121386
Mahfil
130082

MADDE YAYIMLANDIKTAN
SONRA GELEN DOKÜMAN

. CAMİ

→ MÜNKAR

MAHİLİ

BATUR, Selçuk. On the problem of the late prayer hall and Sultan's lodge in nineteenth century imperial mosques. *Anadolu sanatı araştırmaları* 2(1970), pp. 105-112.

İP. arı - emperyal
camilerinde son duz
holi ve sultanin Locasi
problemi → Zeyne

7235 AGA-OGLU, M. Eine Holz-Maksura aus der Seldschukenzeit. *J. Strzygowski Festschrift*, 1932, pp. 7-9

Maksur

199 OCAK 1993

2781 YAVUZ, A.T. The presence of the Sultan's mahfil in pre-Ottoman Anatolian mosques. *Ars Turcica: Akten des VI. Internationalen Kongresses für Türkische Kunst, München ... 1979*. Ed. K. Kreiser [u.a.] Munich: Editio Maris, 1987, pp. 351-361

- MAHİLİ

03 MAYIS 1993

Maqsūrah

RONART, Stephan and Nandy, CEAC
S. 348 - 1959 (AMSTERDAM)

MAQSŪRAH, designation of the closed-in space or place or retirement and meditation set apart in many mosques, but not essential for the ritual requirements. The *maqsūrah*, originally reserved for the use of the caliph, is a later innovation variously ascribed to Caliph 'Umar* (634-644), Mu'āwiyah* (661-680) and Marwān I (683-685).

Ayşıl Tükel Yavuz

THE PRESENCE OF THE SULTAN'S MAHFİL IN PRE-OTTOMAN ANATOLIAN MOSQUES

Introduction

Mosques are perhaps the best known monuments of Seljuk Anatolia, both as a group as well as individual cases. They present very different characteristics concerning their plan type, construction and other features.¹ In spite of this variety, mosques possess certain features which are indispensable to their function, such as the *mihrab* and the *minbar*, and certain other features which became part of the repertoire later, such as the *minaret*, the *kürsü* (the desk for certain prayers), the *müezzin mahfili* (the platform for the *imam* and *müezzin*), and the *kadınlar kısmı* (the section devoted to women). In Ottoman mosques yet another feature becomes common, namely *hünkâr mahfili* (the Sultan's loggia) in the form of a gallery or platform. These *mahfil* are located at a higher level presiding over the *harem*, with a separate entrance of their own. They are among the most carefully executed and ornamented sections of the more important Ottoman mosques. However several pre-Ottoman Anatolian mosques do possess a *mahfil* with a special repertoire of its own. In this paper, the author will attempt to establish the general characteristics of these *mahfil*² and try to clarify the question of their function.

The period concerned is the period of Seljuk rule in Anatolia, roughly from the 9th century to the end of the 12th century. But because some of the 14th century mosques, which continue the Seljuk tradition, have also been included in this survey, the term "pre-Ottoman" is, preferably, used. Due to the limited number of pages and illustrations to be printed, the author prefers to discuss the various individual features of the *mahfil*, and the relations of these features to each other, rather than giving detailed information on each one of them.³ Instead, a chart⁴ is prepared to replace the description and facilitate comparison.⁵

16 EYLÜL 2008

MADE YAYIMLANDIRAN
SONRA GELEN DOKÜMAN

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MAHFİL

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- 1 UĞUR CAN ÇALIŞKAN, İstanbul camilerinde süslemeleriyle hünkâr mahfilleri (1808?1909), Gazi Üniversitesi, Yüksek Lisans, 2010



Mahfil 130082

Hünkâr Mahfillerinin Ortaya Çıkışı, Gelişimi ve Osmanlı Dönemi Örnekleri*

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

The Emergence, Development of Hünkâr Mahfils and its Samples in Ottoman Empire

D 2350

Mustafa ÇETİNASLAN**

25 Ocak 2014

ÖZET

Bu çalışmada sanat ve mimarlık tarihi terminolojisinde yaygın bir kullanıma sahip olan “maksure/hünkâr mahfil” terimi, hünkâr mahfillerinin ortaya çıkışı, ilk örnekleri ile hünkâr mahfillerinin Selçuklu ve Osmanlı mimarlığındaki gelişimi üzerinde durulacaktır.

“Toplanılacak yer, toplantı yeri” anlamına gelen mahfil terimi ile cami harimi içerisinde özel konuma sahip alanlar tanımlanmaktadır. Mahfil olarak adlandırılan mimari kuruluşlar, etrafı parmaklıklarla çevrili ya da yerden yüksek olarak yapılmışlardır. Genel olarak farklı işlevlere uygun olarak biçimlendirilmiş müezzin, bey-hünkâr ve kadınlar mahfili olmak üzere üç çeşit mahfilden söz etmek mümkün olmakla birlikte; bu çalışmada sadece hünkâr mahfilleri incelenecektir.

Hz. Muhammed döneminde yaptırılan Mescid-i Nebevi’de bulunmayan maksure/hünkâr mahfilleri, halifelere karşı gerçekleştirilen suikast girişimlerinin sonucunda bir zorunluluk olarak doğmuştur. Devlet başkanının hayatının korunmasına yönelik bir mecburiyetin sonucunda ortaya çıkan cami içerisindeki bu birimler, dinin siyasallaşması sürecinde özellikle 11. ve 12. yüzyıllarda yaygınlık kazanmışlardır.

Anadolu’da Selçuklu döneminde inşa edilen camilerde görülmeye başlanan hünkâr mahfilleri, Osmanlı döneminde Sultanlar tarafından yaptırılan camilerin tamamında yer bulan önemli mimari kuruluşlar halini almışlar ve asıl gelişimlerini de Osmanlı mimarlığında göstermişlerdir. Özellikle Osmanlı başkentlerindeki camilerde inşa edilen hünkâr mahfilleri, inşa edildikleri dönemin mimari ve tasarım anlayışını en iyi şekilde yansıtan birimler olmanın yanında; çeşitli sembolik öğelerle de donatılarak, siyasi otoritenin cami içerisindeki yansıması olmuşlardır.

Anahtar Kelimeler: Maksure, Mahfil, Hünkâr mahfili, Osmanlı camileri, Terminoloji

Çalışmanın Türü: Araştırma

ABSTRACT

This work handle the term of “hünkâr mahfil” which has a big part in art history’s terminology, and the construction that emerged under this term with its first samples and its development in Seljuk und Ottoman architecture.

The mahfil has the meaning ‘meeting place’ and defines the special parts in harim of mosque. These architectural constructions were built as being surrounded with banister or higher than other places in mosque. As muezzin, hünkâr und women, there are three kinds of mahfil which were constructed for different functions.

The places which are called as “Hünkâr-Sultan Mahfil” today, were named as “Maksura, beyt’ül Maksure” in Muslim- Arabic communities, where they came out for the first time. These had the names ‘Hünkâr Ma’bedhanesi, Hünkâr Mahfil, Mahfil-i Hazret-i Hüdavendigâr or Mahfil-i Hümayun in Ottoman Empire, but in the terminology of today’s art history there are named as Sultan or Hünkâr.

After Prophet Mohammed migrated to Medina, he was to have both his own home and a masjid built here which would named as “suffa” later. This masjid was formed by a kind of medresseh and worship place, whose walls made of adobe, and its roof was covered with date boughs. At first, a sign –a line or stone- was put here to show the direction of Mecca and a date log for pulpit orator. In place of these some new places were built in mosque functionally, but among these there wasn’t a mahfil. And it shows us that mahfil was not needed in the time of Prophet. According to many investigators the first maqsuras – Hünkâr mahfils were built essentiality to save the caliphs against the assassinations.

There are so many opinions about the building’s time of maksure-Hünkâr mahfil, but it must have been built at the beginnings of the times of Emevi (661-750). As İbni Haldun pointed out, this part of mosque must have had a big importance for ruler that it began to be built on every part of Islamic region.

The Hünkâr mahfils, which pervaded on the Islamic region in 11th and 12th centuries, were built in different forms in Anatolian before Ottomans. After the first sample in Divriği Kale Mosque (1180-81), so many Hünkâr mahfils were built in other constructions. The importance of the mahfil in these constructions can be comprehended by being built as an apart fiat, by the care to mahfil and pulpit orator and in some constructions by a special door just for it.

It possible to say that the custom began with Divriği Kale Mosque (1180-81) and continued with Konya Aleaddin Mosque (1220), Divriği Uiu Mosque (1228-29), Niğde Aleaddin Mosque (1223), Beyşehir Eşrefoğlu Mosque (1297-99), Niğde Sungur Bey

* Bu makale, Prof. Dr. Remzi Duran’ın danışmanlığında hazırlanan ve 2012 yılında S.Ü. Sosyal Bilimler Enstitüsüne sunulan “Osmanlı Camilerinde Hünkâr Mahfilleri” adlı doktora tezinden faydalanılarak hazırlanmıştır. Söz konusu çalışma, BAP Koordinatörlüğü tarafından doktora tez projesi olarak desteklenmiştir (07103004 nolu proje). Desteğinden dolayı, Selçuk Üniversitesi BAP Koordinatörlüğüne teşekkür ederim.

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Hünkâr mahfil

Ünvan / Kitap
Kütüphane Müdürlüğü

THE EVOLUTION OF THE SULTAN'S PAVILION IN OTTOMAN IMPERIAL MOSQUES

Aptullah Kuran

A significant development took place in Ottoman classical religious architecture during the 17th century. This was the introduction of the sultan's pavilion, the *hünkâr kasrı*, an elevated suite of rooms attached to the south-eastern corner of the imperial mosques. The sultan's pavilion was initially conceived as an annex. By the 19th century, however, it became an integral part of the building. Its function remained the same, but its place was shifted so that it now preceded the prayer hall.

Art historians have attributed the stylistic changes that took place in Ottoman architecture during the post-classical period to European influence. There is some justification for this contention. European taste and fashion had a certain influence on Ottoman culture in the 18th century. But the nature of this influence was primarily decorative.¹ It had hardly any effect on the substance of the building. More important in this respect, at least in terms of the imperial mosques, was the change that evolved from within the culture, and the principal result of this architectural transformation was the inclusion of the sultan's pavilion in the building program of the imperial mosques.

At the height of the classical period in the 16th century, Ottoman imperial mosques contained a private prayer area for the sultan which was often located to the left of the *mihrab*, as one faces the kibla wall.² As the prime example of this period, let us consider the Süleymaniye mosque in Istanbul (Figs. 1, A.1) built by Süleyman the Magnificent in 964/1557, at the pinnacle of Ottoman power. In addition to the main entrance leading from the arcaded courtyard, the Süleymaniye has four doors, two on each side of the prayer hall. Those on the north and the south (2,3) lead directly into the prayer hall. That on the east end of the south side (4), and opens into the library. The fourth (5, and Fig. 2), opposite, gives access to the sultan's private prayer platform (Fig. 3). An elevated platform on slender columns having no access from the prayer hall, the platform could only be reached by means of a narrow staircase set into the thickness of the exterior wall. No ostentatious portal marked the imperial entrance. Occasionally on Fridays, Süleyman arrived at this door, having entered the mosque precinct at the Coppersmiths' Arasta, climbed a ramp, and reached the mosque by way of the *darülhadis*. As described by Luigi da Bassano of Zara, a great amount of ceremony accompanied the sultan's visit to the mosque;³ but the pomp was not dependent upon special architectural features.

The modesty of the sultan's private entrance in a 16th-century imperial mosque gave way to a dramatic architectural feature introduced during the first quarter of the 17th century, when Mehmed Ağa attached to the outside of the Sultan Ahmed Mosque in Istanbul (1025/1616) a pavilion (Figs. 4A-B, A.2), raised to the level of the sultan's private prayer platform on the inside of the building. It created a strong focal point next to the mosque, emphasizing the prominence of the sultan. In place of the unpretentious entrance that had led to a dark, narrow staircase, there were now a big gateway, a wide ramp, and an elegant suite of rooms for the sultan to rest in, before and after his prayers (Fig. 5).

A similar, but much larger, sultan's pavilion is seen in the Yeni Valide Cami in Eminönü. Commissioned by Mehmed III's mother Safiye Sultan, the Yeni Cami was designed by chief court architect, Davud Ağa, in 1006/1598. Construction began in the following year; but it was discontinued when Mehmed III died in 1012/1603. At this time the walls had reached the top of the lower windows. In 1071/1661, Hadice Turhan Sultan, mother of Mehmed IV, took over the project and the mosque was finally completed in 1074/1663.⁴ The sultana's pavilion of the Yeni Cami (Fig. 6) perches on the sea

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Hrsg: Klaus Kreiser, Hans-Georg Majer, M. Restle, J. Zick-Nissen
Akten des VI. Internationalen Kongresses für Türkische Kunst
München vom 3. bis 7. September 1979 München - 1987, IRCICA:
Ayşıl Tükel Yavuz 24765

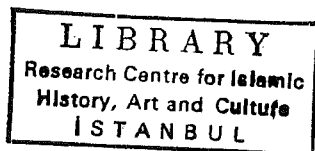
THE PRESENCE OF THE SULTAN'S MAHFİL IN PRE-OTTOMAN ANATOLIAN MOSQUES

Introduction

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duties rose in course of time from the tenth (*uṣṭr*) to the fifth (*khums*).

The Egyptian *maks* was levied on the frontier at al-ʿArīṣh and in the ports (*sawāhil*) ʿAydhāb, al-Kusayr, al-Tūr and al-Suways, but there was also an octroi to be paid in al-Fuṣṭāt, at a place called Maks. This name is said to have replaced an old Umm Dunayn and then became identified with the Maks = custom-house of Cairo. At Alexandria there was a *maks al-munākh* for caravans, and today Maks is the name of a quarter there, cf. Khalīl Muṭrān, *Wasf al-Maks* (Nakhla, *Mukhtārāt*, ii, 139-41). All grain had to pass through here before it could be sold, and two *dirhams* per *artaba* and a few minor charges had to be paid on it. Further details of the administration of the *maks* in the earliest period are not known; but there are references towards the end of the 1st century A.H. to a *ṣāhib maks Miṣr* in papyri and in literature also.

The conception of the *maks* was extended in the Fāṭimid period, when all kinds of small dues and taxes became known as *mukūs*, especially—emphasising the already mentioned unpleasant associations of the word—the unpopular ones which the people regarded as unjust. Such occasional taxes had been levied from time to time in the early centuries of Islam. The first to make them systematic was the dreaded financial secretary and noted opponent of Aḥmad b. Ṭūlūn, Aḥmad b. al-Mudabbir [see *IBN AL-MUDABBIR*]. The latter introduced not only an increase in the ground-tax and the three great monopolies of pasture fisheries and soda (in connection with which it is interesting to note a reversion was made to old Roman taxes), but also a large number of smaller taxes which were called *maʿūwīn* and *marāfiḥ* and included among the *hilālī*, the taxes to be paid according to lunar years. Such artifices (known as *mukūs* from the Fāṭimid period and later as *mazālim*, *himāyāt*, *rimāyāt* or *mustaḍjarāt*) were destined to develop in time into the main form of oppressing the people and to become one of the principal causes of the economic decline in Egypt, until under the Mamlūks a limit was reached where hardly anything was left untaxed and *mukūs* were even granted as fiefs and “misfortune became general” (*wa-ʿammāt al-baluā*). These small taxes, however, (but not the monopolies) were repeatedly abolished by reforming rulers, indeed *ibtāl al-mukūs* (other terms are *radd*, *musāmaḥat*, *iskāt*, *uwaḍʿ*, *rafʿ al-mukūs*) even formed part of the style and title of such rulers. Thus it is recorded of Aḥmad b. Ṭūlūn that he abolished some duties, and later of Ṣalāh al-Dīn, Baybars, Kalāwūn and his sons Khalīl and Nāṣir Muḥammad, of al-Ashraf Shaḥbān, Barkūk and Djaḳmaḳ. Al-Makrīzī gives a long list of *mukūs* abolished by Ṣalāh al-Dīn, and al-Kalkashandī gives copies of the texts of *musāmaḥāt*, which are decrees of the Mamlūk sultans abolishing taxes or granting exemption from dues which were sent to the governors and read from the *minbars* and sometimes contain very full details, while shorter decrees were probably carved on stone and are given among the fragments published by van Berchem. It would of course be wrong to deduce from such abolitions of taxes that the government was a particularly good one, while on the other hand, the continually-recurring extortion of the same taxes shows that the abuses had been restored in the interval. Al-Makrīzī, *Khitāt*, i, 111, concludes with the well-known jibe at the Copts: “even now there are *mukūs*, which are in the control of the vizier, but bring nothing to the state but only to the Copts, who do exactly as they like with them to their great advantage”. A group which particularly suffered from the *mukūs* were the pilgrims to Mecca from the Maghrib. The

Spanish traveller Ibn Djubayr [q.v.], who as a pilgrim passed by Egypt in 1183, saw at Alexandria, ʿAydhāb and Djudda many proofs of *mukūs* and *waḍʿiyyat mukūsiyya*. He wrote a poem about them and sent it to Ṣalāh al-Dīn, whom he admired. But he noted *tamkīs* and *ḍarība maksīyya* even in Syria and Sicily. About that time, al-Makḥzūmī wrote his *Minhādī*, with lists of *mukūs* and other duties (*khums*, *wāḍiḥ*, *kāf*, *matḍjar*).

Among the great variety of dues, which were of course not all levied at the same place and at the same time, were the following: *hilālī* taxes on houses, baths, ovens, mills and gardens; harbour dues in al-Djīza, in Cairo at “the corn-quay” (*ṣāhil al-ghalla*) and at the arsenal (*ṣināʿa*), also levied separately on each passenger; market-dues for goods and caravans (*badāʿi* wa-*ḥawāfiḥ*) especially for horses, camels, mules, cattle, sheep, poultry and slaves; meat, fish, salt, sugar, pepper, oil, vinegar, turnips, wool, silk, linen and cotton; wood, earthenware, coal, halfa grass, straw and henna; wine and oil-presses, tanned goods; brokerage (*samsara*) charges on the sale of sheep, dates and linen. There were taxes on markets, drinking-houses and brothels, which were euphemistically called *rusūm al-wilāya*. Warders deprive prisoners of everything they have; indeed, this right is sold to the highest bidder; officers consume the fiefs of their soldiers; peasants pay their lords forced labour and give them presents (*barātil*, *hadāyā*) and many officials (*shādd*, *muḥtasib*, *mubāshirūn* and *uulāt*) also accept them; when a campaign is begun, the merchants pay a special war-tax and a third of inheritances falls to the state; when news of victories is received and when the Nile rises, levies are made; the *dhimmīs*, in addition to paying the poll-tax, have to contribute to the maintenance of the army; pilgrims to the Holy Sepulchre pay a tax in Jerusalem; separate special taxes are levied to maintain the embankments, the Nilometer etc.

Outside of Egypt we occasionally hear of the *maks* as toll or market-due, e.g. in Djudda and in North Africa (cf. Dozy, *Suppl.*, ii, 606). Ibn al-Hādīdī, *Madkhal*, iii, 67, mentions a *musāmaḥat mazālim*, but does not use the word *mukūs* in this sense.

Bibliography: Ibn Mammātī, *Kawānīn al-dawāwīn*, 10-26; Makrīzī, *Khitāt*, i, 88 ff., 104-11; ii, 267; Kalkashandī, iii, 468 ff. (= Wüstenfeld, 169 ff.); xiii, 30 ff., 117; C. H. Becker, *Papyri Schott-Reinhardt*, 51 ff.; idem, *Beiträge zur Geschichte Ägyptens*, 140-8; idem, *EP*, ii, 15; idem, *Islamstudien*, i, 177, 267, 273 ff.; M. van Berchem, *Matériaux pour un Corpus Inscriptionum Arabicarum*, i, 59, 560; ii, 297, 332 ff., 374, 377, 384; A. Mez, *Renaissance*, 111 ff., 117; W. Heffening, *Fremdenrecht*, 53 ff.; H. Bowen, *The life and times of ʿAlī b. ʿĪsā, the “Good Vizier”*, Cambridge 1928, 124; Wensinck, *Handbook*, 228; Fagnan, *Additions*, 165; Yākūt, iv, 606, on *Maks*; Ibn Djubayr, *Travels*, ed. Wright², 14, 55, 62, 69, 77, 301, 331; Cl. Cahen, *Douanes et commerce dans les ports méditerranéens de l’Égypte médiévale d’après le Minhādī d’al-Makḥzoumi*, in *JESHO*, vii (1964), 217-314 (= *Makḥzūmiyyāt* [57]-[154]). (W. Björckman)

MAKŞŪRA (A.), a name given to a poem whose rhyme is constituted by an *alif makşūra* (س). According to al-Masʿūdī (*Murūdj*, viii, 307 = § 3462), the first author of a piece of this type was the Shīʿī Naṣr b. Nuṣayr al-Ḥulwānī [q.v.], who preceded the most famous versifier in this field, Ibn Durayd (died 321/933 [q.v.]). The author of the *Murūdj* also cites someone called Ibn Warḳāʿ (unidentified) who had composed a *makşūra* on that of Ibn Durayd, and declares that the latter had often been imitated

EDG

Maksura

14.43

DIAR
TAMM

محمد وليد داداه

تحميل أي تأريخ . فتساءلنا عن سبب هذا النقص : هل هو اهمال من طرف السكاكة ؟ أم هل عدم تأريخ النقود مقصود ؟ ومهما يكن من شيء ، فإن السبب في عدم تأريخ دنانير الموحدين لمسألة غريبة وغامضة .

أما كثرة الحمل ، فاننا نرى لها شرحين : أولهما ان النقش على المعدن ، كالنقش على الحجر والحدارن ، كان وما زال يشكل جزءاً هاماً من فن التجميل والتنميق عند المسلمين .

وكان للكتابة في هذا الفن دور مهم ، إذ إن الاحرف كانت تملأ فراغاً . ومن ناحية اخرى ، ربما كان السكاكة يحاولون ، بهذه الوسيلة ، اثبات شرعية ملك الخلفاء ، أبناء المهدي فكراً ، وأبناء عبد المؤمن نسباً .

Maksure

٣ - المقصورة :

أما المقصورة ، أو البيت المقصورة ، فكانت مخصصة للخليفة أو الملك وكانت تشكل مميزة من مميزات الملك . وكانت الغاية منها امكانية اشراك الملك في صلاة الجماعة مع تحقيق أمنه ضد محاولات الاغتيال المتوقعة . ويمكننا ان نقول ، بصفة اخرى ان بناء المقصورة كان يهدف الى غايتين : الاولى منها تخصيص محل معين في الجامع للخليفة لا يدخله غيره ، والثانية تحقيق أمنه خلال الصلاة .

أما المقصورة الاولى ، فبناها بنو أمية . ثم انتشر استعمالها بعد ذلك في جميع أنحاء العالم الاسلامي . وفيما يخص المغرب ، فإن بني الاغلب ، والفاطميين ، وبني زيري ، وبني حماد كانوا يستعملون المقصورة في جوامعهم . ويقول مؤلف « الحلل الموشية » المجهول الاسم ان عبد المؤمن ، لما دخل مراكش فاتحاً ، هدم الجامع الذي بناه بهاعلي بن يوسف بن تاشفين ،

مَقْصُورَةُ الْمَلِكِ فِي الْمَغْرِبِ

Maksure

من انصاف القرن الأول الى انصاف القرن السابع

دراسة في التاريخ السياسي



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دار الكتاب اللبناني - دار الكتاب المصري

بيروت - لبنان المتاهة ٤٢٥

ta mevlîhanelerindeki hünkâr kasırları selamlık kanadı ile kaynaştırılmış, Ertuğrul Tekkesi'nde(→) ise girişin yer aldığı güney kesiminin üst katına yerleştirilerek yapının bünyesi içine alınmıştır. Buna karşılık Yenikapı ve Bahariye mevlîhaneleri ile Selimiye, Şah Sultan ve Hâriszade tekkelerinde, hünkâr kasırlarının ahşap direkli veya konsollu çıkmalarla cephede belirtilmiş olduğu gözlenir. Bir istisna oluşturan Merkez Efendi Tekkesi'nde ise hünkâra tahsis edilen oda, tevhidhane binasından soyutlanmış, derviş hücreleri ve selamlık birimleri ile beraber türbenin doğusundaki şadırvan avlusunun çevresine yerleştirilmiştir.

Dini yapıların yanısıra, kışlalar ve askeri okullar başta olmak üzere, birtakım resmi yapılarda da karşılaşılan hünkâr kasırlarının genellikle giriş cephelerinden algılanabilen, bazen de doğrudan giriş üzerine yerleştirilen çıkmalar şeklinde tasarlandığı görülmektedir.

BİBL. Vakıflar Genel Müdürlüğü, *İstanbul Yeni Cami ve Hünkâr Kasrı*, Ankara, ty; A. Arel, *Onsekizinci Yüzyıl İstanbul Mimarisinde Batılılaşma Süreci*, İst., 1975; Sözen, *Mimar Sinan*; O. Aslanapa, *Osmanlı Devri Mimarisi*, İst., 1986; Eldem, *Türk Evi*, II, 212-230.

M. BAHA TANMAN

HÜNKÂR MAHFİLLERİ

Osmanlı mimarisi terminolojisinde "hünkâr mahfili" deyiimi, camilerde, hükümdarların, maiyetlerinde bulunanlarla birlikte namaz kılmalarına mahsus özel birimleri ifade etmektedir. Osmanlı padişahlarının cuma ve bayram namazlarını, ayrıca kandil ve kadir gecelerinde yatısı namazlarını, buldukları şehirde selatin camilerinden birinde eda etmeleri söz konusu olduğundan hünkâr mahfilleri daha ziyade Osmanlı başkentlerinin camilerinde karşımıza çıkmakta ve özellikle İstanbul'daki cami mimarisinin önemli bir parçasını oluşturmaktadır.

Aslında İslam dininin özüne ters düşen bu uygulamanın ikinci halife Hz Ömer ile dördüncü halife Hz Ali'nin camide şehit edilmeleri üzerine, "emirü'l-müminin" olan kişinin hayatını emniyete almak amacıyla başlatıldığı, ilk olarak üçüncü halife Hz Osman'ın Medine'deki Mescid-i Nebevî'de, "maksure" olarak adlandırılan, zemini yükseltilmiş bir mahalde namaz kılmayı âdet edindiği anlaşılmaktadır. Dört Halife döneminin sona ermesi ve Emevilerin saltanat kurumunu ihdas etmesi ile iyice güçlenen bu gelenek Emevilerden sonra İslam dünyasında egemenlik kuran diğer hanedanlarca da devam ettirilmiştir.

Anadolu Türk mimarisinde bu geleneğe bağlanan ve özgün biçimi ile günümüze gelebilmiş olan en eski örnekler Divriği'de Mengüçüklü Ahmed Şah'ın 626/1228-29'da inşa ettirdiği Ulu Cami ile 13. yy'ın sonlarına ait Beyşehir'deki Eşrefoğlu Camii'nde tespit edilebilmektedir. Her ikisi de fevkani ve ahşap olan bu mahfillerden Divriği Ulu Camii'ndeki bağımsız bir girişle donatılmış olup harimin güneydoğu köşesinde, Eşrefoğlu Camii'ndeki ise

güneybatı köşesinde yer alır. Söz konusu örnekler, cami içindeki konumları, tasarımları ve ahşap korkuluk ayrıntıları ile Osmanlı döneminin hünkâr mahfillerine öncülük etmişlerdir. 13. yy'ın sonlarına ait Beyşehir Eşrefoğlu Camii'ndeki emir/bey mahfilidir. Cami içindeki konumu, tasarımı ve ayrıntıları ile Edirne ve İstanbul'daki örneklerle öncülük etmiş olan söz konusu mahfil, harimin güneybatı köşesinde yer almaktadır. Henüz bağımsız bir girişe sahip olmayan bu mahfil fevkani olarak tasarlanmış, duvarlara ve çatıyı destekleyen ahşap sütunlara oturan döşemesi, caminin bezemesi ile uyum gösteren geometrik ahşap şebekelerle kuşatılmıştır.

Osmanlı döneminde tespit edilebilen en eski tarihli hünkâr mahfili ise Bursa'daki Yeşil Cami'de (1419) bulunmaktadır. Burada yoğun çini bezemesi ile dikkati çeken hünkâr mahfili yapının kuzeyinde, üst katın ekseninde yer almakta, zemin kattaki giriş bölümünün üstüne oturan ve loca görünümü arz eden bu mekân bir Bursa kemeri ile harime açılmaktadır. Hünkâr mahfilini arkanın ve yanlardan kuşatan, hükümdarın maiyeti ile harem halkına mahsus oldukları anlaşılan toplam 5 adet birim, kendi türünün ilk örneği olan bir hünkâr kasrı meydana getirir. Yeşil Cami'deki bu düzenlemeye, hünkâr kasırlarının giderek önem kazandığı ve büyüdü-

ğü 18. yy'ın ikinci yarısından itibaren İstanbul camilerinde tekrar dönülmüş olması dikkat çekicidir.

İstanbul'da II. Mehmed (Fatih) dönemine (1451-1481) ait hünkâr mahfilleri ortadan kalkmış olduğundan Osmanlı mimarisi tarihinde, Bursa'daki Yeşil Cami'dekinden sonra bilinen en eski hünkâr mahfili Edirne'deki Bayezid Camii'nde (1488) yer almaktadır. Daha sonra İstanbul camilerinde teşhis edilecek örneklerin prototipini oluşturan bu mahfil, harimin güneydoğu köşesinde bulunmakta ve sütunların taşıdığı sivri kemerlere oturmaktadır. Doğu cephesinde bağımsız bir girişi olan mahfil, minber korkuluklarının eşi olan, geometrik şebekeli mermer korkuluklarla donatılmıştır.

İstanbul'daki selatin camilerinde, özgün biçimiyle günümüze ulaşabilmiş ilk hünkâr mahfili, Bayezid Camii'nde (1505) karşımıza çıkar. 18. yy'ın ortalarına kadar inşa edilmiş olan selatin camilerinin tamamında, 18. yy'ın ikinci yarısına ait olanların ise çoğunda yer alan hünkâr mahfillerinin özellikleri şöyle özetlenebilir: İstisnasız hepsi fevkani konumda olan bu mahfiller harimin güneybatı veya güneydoğu köşesinde, başka bir deyimle mihrabın sağında veya solunda bulunmakta, lentolarla veya kemerlerle birbirine bağlanan sütunlar üzerine oturmakta ve kor-

Yeni Cami'nin hünkâr mahfilinden bir ayrıntı çizimi. Muzaffer Sudalı, *Hünkâr Mahfilleri*, İst., 1958

