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The Life Story of the Çemberlitaş Hamam:
From Bath to Tourist Attraction

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houses, hans, farms, bread ovens and so forth, were part of the revenue-generating components of the endowment. Yet, since Sinan was not involved in their construction, they will not be considered in the context of imperial establishments built to impress. The following sections will describe the mother, the father, the siblings and the extended family of the Çemberlitaş Hamam, and set the bathhouse in the symbolic and economic context of this family.

Nurbanu Sultan: The Mother

In 1537, the Turkish Admiral Hayreddin Barbaros raided the Greek islands and brought 2,000 captured slaves back to Istanbul. Nurbanu, then twelve years of age, was one of these slaves. While we know nothing with certainty about the early years of her life, historians presently have two theories about her origins. The first version, espoused by Skilliter and Peirce, suggests that Nurbanu came from the island of Paros, which was at that time was under the rule of the Republic of Venice. Nurbanu was the illegitimate daughter of the Venetian governor of Paros, Nicolo Venier, and the noble woman Violante Baffo. According to this version, her name was Cecilia Venier-Baffo.¹⁹⁷ In fact, Nurbanu herself claimed that she was a Venetian gentlewoman and that she remembered her family's a palace on the Grand Canal.¹⁹⁸ The Venetian Senate tried to establish Nurbanu's ancestry on one occasion, but could come to no conclusion.¹⁹⁹

¹⁹⁷ Susan Skilliter, "The Letters of the Venetian 'Sultana' Nur Banu and Her Kira to Venice," *Studia Turcologica Memoriae Alexii Bombaci Dicata*, ed. by A. Gallotta and U. Marazzi (Naples: Herder, 1982): 515; Leslie Peirce, *The Imperial Harem: Women and Sovereignty in the Ottoman Empire* (New York, Oxford: Oxford University, 1993), 92.

¹⁹⁸ Skilliter (1982), 515; Benjamin Arbel, "Nur Banu (c1530-1583): A Venetian Sultana?," *Turcica* 24 (1992): 255.

¹⁹⁹ Arbel (1992), 247.

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12081 DÜZBAKAR, Ömer. Charitable women and their pious foundations in the Ottoman Empire: the Hospital of the Senior Mother, *Nurbanu Valide Sultan*. *Journal of the International Society for the History of Islamic Medicine*, 5 / 10 (2006) pp.11-20. [Nur Banu, mother of Murad III (1574-1595).]

Nurbanu Sult.
140724
Murad III
132101

MADDE YAYIMLANDIKTAN
SONRA GELEN DOKÜMAN

theology, entitled *Tad̄rīd al-kalām*: see Loth, Ind. Off., no. 471, xv; 3. *Ihkāk al-hak̄k wa-izhāk al-bātil*, a polemical work against Sunnism written in reply to Faḍl b. Rūzbahān's work entitled *Ibtāl al-bātil*, a treatise in refutation of the *Kashf al-hak̄k wa-nahd̄j al-ṣid̄k* by Ḥasan b. Yūsuf b. 'Alī al-Ḥillī; see Bankipore Library, *Khudā Bakhsh* cat., xiv, 172; Farangī Maḥall Library, Lucknow, fol. 108; Rāmpūr Library, 281; Asiatic Society of Bengal (List of Arabic mss., 23); 4. *Maḍjālis al-mu'minīn*, biographies of famous Shī'īs from the beginning of Islām to the rise of the Ṣafawī dynasty in Persian: see Bankipore Library cat., 766; Asiatic Society of Bengal cat., 59; Ethé, Ind. Off., no. 704, and Rieu, *Cat. of Persian mss. in the Brit. Mus.*, 337a. Printed at Tehran 1268.

Bibliography: Muḥammad b. Ḥasan al-Ḥurr al-'Āmilī, *Amal al-āmil fi 'ulamā' Djabal 'Āmil*, ed. al-Sayyid Ahmad al-Husaynī, Baghdād 1385/1965-6, ii, 336-7 no. 1037; Muḥammad Bākīr b. Zayn al-'Abīdīn al-Mūsawī, *Rawḍāt al-djannāt fi aḥwāl al-'ulamā' wa 'l-sādāt*, iv, 220; 'Abd al-Kādir al-Badā'ūnī, *Muntakhab al-tawārīkh*, iii, 137 and Rieu, *Cat. of Persian mss. in the Brit. Mus.*, 337b.

(M. HIDAYET HOSAIN)

† NÜR BĀNŪ WĀLIDE SULTĀN (ca. 932-91/ca. 1525-83), KHAṢṢEKĪ (principal consort) of the Ottoman sultan Selīm II [q.v.] and mother of the sultan Murād III [q.v.]. She was born on Paros [see PARA] as Cecilia, illegitimate daughter of Nicolo Venier (d. 1520), the penultimate sovereign ruler of the island and of Violante Baffo. The identity of this "Venetian Sultana" is often confused with that of her successor, the *Wālide Sultān* Ṣāfiye [q.v.]. Some Turkish historians persist in ascribing a Jewish origin to her. At the time of the conquest of the island in 1537, she was selected for deportation to the harem of the Sultan's palace and presented to Prince Selīm (II). Henceforward she is known as Nūr Bānū. In 953/1546 she gave birth to her eldest son, Murād. While at Maghnisa [q.v.] her daughters Shāh Sultān (951-88/1544-80), Djewher-i Mülūk Khān (? 951-86/1544-78), Ismikhān (Esmākhān) Sultān (952-93/1545-85) and Fāṭima Sultān (d. 988/1580) were born. Whether she was the mother of Selīm II's other six sons is not evident.

At the death of Selīm II (28 Sha'bān 982/13 December 1574), it was she who ordered the corpse of the monarch to be put on ice to postpone burial till the time when her son arrived to succeed to the throne ten days later.

During the reign of Selīm II, her influence mainly affected official appointments by introducing the sale of offices. The imperial harem gradually extended its influence in this way to affairs outside the palace. During the reign of her son, Nūr Bānū was able to establish what is called the "Women's Sultanate" (*kadīnlar saltanatı*). Apart from her daughters, the leading members of her clique were the princess Mihr-i Māh (d. 985/1578 [q.v.]), the *kedbānū* ("Mistress of the Female Household") from 991 till 1003/1595, Djānsfedā *Khātūn* and Rādiye *Khātūn* (*Kalfa*) (d. 1005/26 June 1597), a lady companion since Maghnisa days. (cf. Selānikī, *Tārīkh*, ed. İpşirli, 695). The Jewish *Kira* Esther Handali (d. ca. 1590) also played a role in external contacts, e.g. with the financier Joseph Nasi, duke of Naxos (1514-69) [see NAKSHE]. The *bābüsse'adet aḥasī* Ghazanfer Agha (d. 1603) and the leading *müşāhib* Shemsī Ahmed Paṣha (d. 988/1580-1) belonged to Nūr Bānū's faction.

During her son's reign, one of her main preoccupations was the rivalry with Ṣāfiye, first *khāṣṣekī* of

Murād III whom Nūr Bānū was able to relegate to the Old Saray at the time of his accession.

In her day already, Nūr Bānū was compared to the queen (mother) of France, Catherine de Médicis (1519-89). The two exchanged letters in 1581 and 1582. The presents from the French "*Wālide Sultān*" to her Ottoman opposite number arrived too late in April 1584 and were redirected to Ṣāfiye Sultān by Esther *Kira* instead! Some letters of Nūr Bānū and her *Kira* to the Doge and Senate as well as to the *bailo*, Giovanni Correr (in Istanbul 1578-80), apart from the many presents and tokens of respect received, are evidence of the sultana's lasting favourable interest in the affairs of Venice.

Her regular income came from the so called *bashmaklık* ('slipper money') and *wakf* endowments [see WĀLIDE SULTĀN].

Nūr Bānū possessed her own palace near Edirne Kapı, where in 1580 her son retired during a serious attack of epilepsy (Charrière, iii, 922 and n. 1). The *'Atik Wālide* (*Eski Valide*) mosque complex at Üsküdar-Toptashı was built on her orders. Construction lasted from 978/1570 to 991/1583 (designed by Sinān [q.v.]). Two small mosques were built in her name elsewhere in Istanbul.

After an illness, she died in her garden palace near Edirne Kapı (according to Selānikī, *Tārīkh*, ed. İpşirli, 141; Yeñi Kapı) on Wednesday, 22 Dhu 'l-Ka'da 991/7 December 1583. Her son put on mourning dress (the first time ever reported of an Ottoman sultan on such an occasion). He carried her out of the palace gate and accompanied the coffin as far as the mosque of Fātiḥ, where the funeral *ṣalāt* was performed. Nūr Bānū is buried in the mausoleum of Selīm II at the Aya Sofya.

Bibliography: E. Rossi, *La Sultana Nūr Bānū* (*Cecilia Venier Baffo*)..., in *OM*, xxxiii (1953) 433-41; Selānikī, *Tārīkh*, ed. M. İpşirli in Latin script, *Tarih-i Selānikī*, 2 vols., Istanbul 1989, 98, 140 f., 155, 237, 502, 562, 587, 695; Muṣṭafā 'Alī, *Künh ul-akḥbār*, quoted in J. Schmidt, *Pure water for thirsty Muslims. A study of Muṣṭafā 'Alī of Gallipoli's Künh ul-Aḥbār*, Leiden 1992, 105, 157, 243, 269, 271, 331 f.; Ahmed Refik [Altunay] *Kadīnlar saltanatı*, 4 vols., Istanbul 1332/1914, i, 94-112; İA, art. *Selīm II* (Ş. Turan); İ.H. Uzunçarşılı, *Osmanlı devletinin saray teşkilâtı*, Ankara 1984², 154-71, 234; (M.)Ç. Uluçay, *Padīşahların kadınları ve kızları*, Ankara 1985², 38, 40 ff., 43-4; İ.H. Konyalı, *Üsküdar tarihi*, 2 vols., Istanbul 1976, i, 141-9; von Hammer, *HEO*, vii, 11, 17, 49, 124-31, 160, 164, 165, 191, 194; E. Charrière, *Négociations de la France dans le Levant*, 4 vols., iii, Paris 1853, 831, 840, 922, iv, 1860, 36, 58, 123, 186 f., 236-41, 250, 273; P. Grunbaum-Ballin, *Joseph Naci, duc de Naxos*, Paris-The Hague 1968, 72-3, 82; J.H. Mordtmann, *Die Jüdische Kira im Serai der Sultane*, in *MSOS*, xxxii/2 (1929), 1-38; S.A. Skilliter, *The letters of the Venetian "Sultana" Nur Banu and her Kira to Venice*, in *Studia ... Alessio Bombaci ...*, Naples 1982, 515-36; eadem, *The Sultan's messenger Gabriel Defrens ...*, in *WZKM*, lxxviii (1976), 47-59. (A.H. DE GROOT)

NÜR DJAHĀN, name given to Mihr al-Nisā², the famous queen of Djahāngīr, the Mughal Emperor. She was born at Kāndahār in 985/1577 when her father, Ghīyāth Beg, was migrating from Persia to Hindustān (*Ma'āthir al-umarā'*, i, 129). In the reign of Akbar she was married to 'Alī Kūli Beg, a Persian who had rendered distinguished military service to the Emperor and who, because of his bravery, was known as Shīr Afgan. The assassination of her first husband will always remain a matter of con-

120. [Copie] conforme à l'original suprême. Ceci a été écrit par celui qui éprouve le besoin de Dieu, le Très-Haut, gloire à Lui, el-hac Mustafa, vice-juge de la ville bien gardée d'Edirne, qu'il lui soit pardonné. (F. 79, u.a. 799)

121. Cette copie de l'original authentique a été faite sans interprétation ni changement. Ceci a été écrit par l'humble serviteur de Dieu, Mehmed, vice-juge de Seferihisar, qu'il lui soit pardonné. (OAK 204/9)

122. Cette copie du registre du *naip* est faite d'après l'original. Ceci a été écrit par celui qui éprouve le besoin de Dieu le Très-Haut, Ahmed, fils de Mehmed, vice-juge de la ville bien gardée de Mardin, qu'il leur soit pardonné à tous les deux. (D. 88, f. 202a)

123. Cette copie est faite à partir du nouveau registre impérial. Transmis par le pauvre Mehmed, fils de Kutbeddin, *kadi* du victorieux camp militaire du vilayet d'Anadolu. (F. 1, u.a. 24938)

RÉSUMÉ/ABSTRACT

Asparouh VELKOV, *Signatures-formules des agents judiciaires dans les documents ottomans de caractère financier et juridique.*

L'article traite la question des signes de légalisation dans certains documents au contenu financier et juridique. On a prêté une attention spéciale au déchiffrement et à la traduction des signatures-formules des fonctionnaires judiciaires, dont le déchiffrement est assez compliqué, qu'on a écrites dans la plupart des cas à la hâte, illisiblement et parfois sans signes diacritiques. On a choisi pour les représenter 123 signatures-formules, accompagnées des photos correspondantes. L'article a une valeur théorique ainsi que pratique pour ceux qui s'occupent des documents authentiques des archives ottomanes.

Asparouh VELKOV, *Sign-formulas commonly found on Turkish documents of financial and legal character.*

The article discusses the signs of legalization of some documents with financial and legal content. Special attention is drawn to the deciphering and translating of the hard to spell out signs-formulas that the executor has often written in a hasty, illegible hand, sometimes without using any diacritical signs. 123 signs-formulas were presented, accompanied by corresponding photographs. The article has theoretical as well as highly practical value. It aims at helping those who work with Ottoman Turkish archival materials that bear signs of authenticity.

Doğru / Kısap
Kütüphanede Mevcut

15 MAY 1993

Turcica, c. XXIV, 1992, s. 241-259.

Benjamin ARBEL

NÜR BĀNŪ (C. 1530-1583): A VENETIAN SULTANA?

A «Sultanate of Women» is a term often employed by historians to describe one of the symptoms of decline of the Ottoman empire between the late sixteenth and the late seventeenth century. The growing influence of the monarch's favourites, and particularly the rise to prominence of the *Wālide Sultān* and of the *Khaṣṣekī Sultāns* are generally believed to have impaired the Ottoman government system¹.

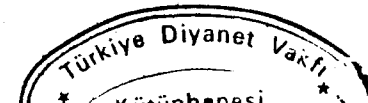
The reign of Murād III (1574-95) is regarded as the turning point in this direction. Nūr Bānū, the mother of this sultan, had already occupied a privileged position as Sultan Selīm II's favourite «wife». During the reign of Murād III, her power and influence, as *Wālide Sultān*, seem to have greatly increased. Western diplomats in the High Porte all agree as to her control of her son and her interference in matters of high policy. When she died in 1583, reports from Istanbul described the despair of Sultan Murād, who was suddenly left without her guidance².

There has been a good deal of confusion about the figure of Nūr Bānū. She has often been confused with Şafiyye, the Albanian favourite of her son Murād III. This error, repeated in the early nineteenth century by von Hammer, is still to be encountered in authoritative works, including the *Encyclopædia of Islam* and several Turkish publications. One historian even combined her alleged Venetian origin from the Baffo family, the figure of her son's consort and that of her Jewish favourite Esther Kira into a composite «Esther Baffo»³. The fact that

¹ H.A.R. Gibb and H. Bowen, *Islamic Society and the West. A Study of the Impact of Western Civilization on Moslem Culture in the Near East*, vol. 1/1, London, 1951, p. 75; H. Inalcık, *The Ottoman Empire: The Classical Age*, London, 1973, pp. 86-87; S. Shaw, *History of the Ottoman Empire and Modern Turkey. Vol. 1: Empire of the Gazis*, Cambridge, 1977, p. 98; M.A. Cook, ed. *A History of the Ottoman Empire*, Cambridge, 1980, p. 107. The term was coined by A. Refik in his *Kadınlar Saltanatı* (The Sultanate of the Women), 3 vols, Istanbul, 1923-4.

² E. Spagni, «Una sultana veneziana», *Nuovo Archivio Veneto*, 19 (1900), p. 333; S.A. Skilliter, «The Letters of the Venetian 'Sultana' Nūr Bānū and her Kira to Venice», in *Studia Turcologica Memoriae Alexii Bombaci Dicata*, Naples, 1982, p. 519; Shaw, p. 179.

³ For a summary of references to Nūr Bānū's figure, see E. Rossi, «La sultana Nūr Bānū (Cecilia Venier-Baffo) moglie di Selīm II (1566-1574) e madre di Murād III (1574-



The letters of the Venetian 'Sultana' Nūr Bānū and her Kira to Venice

Cecilia Venier-Baffo, later named Nūr Bānū, the favourite of the Ottoman Sultan Selim II and mother of his son Murād III, has been remembered by posterity in a way no lady could wish: time and again, in spite of the magisterial article by E. Spagni¹ and the reiteration and expansion of his findings by E. Rossi², her identity has been confused with that of her son's favourite, the Albanian Şafiyye³, and even of her own Jewish servant, Esther Kira. References to her letters in the Archivio di Stato, Venezia, sent me there on the track of more. I offer now the result of my researches, eight letters of Nūr Bānū and two of Esther Kira, in grateful memory of Alessio Bombaci, hoping that this small collection of her letters and some newly gleaned facts about her life may at last give substance to the shadowy Venetian Sultana and that the subject is such as to please and amuse him to whom it is dedicated.

About 1525 an illegitimate daughter, Cecilia, was born to Violante Baffo and Nicolò Venier del S. Marco, from 1520 until his death in 1530, Venetian Signore of the island of Paros in the Cyclades. The fact that his sister Cecilia, and not his daughter (his son Andrea had predeceased him), succeeded him as governor of Paros, gives credence to the theory of illegitimacy, as well as early records which speak of her as belonging to the 'casa Baffo', hence her name 'La Baffo' or 'La Sultana Baffo'⁴. The Bailo Paolo Contarini states in 1583 that she herself claimed to be a Venetian gentlewoman and remembered that her father had a house in that city on the Grand Canal⁵. Her

¹ *Una Sultana Veneziana*, in «Nuovo Archivio Veneto», XIX (1900), pp. 241-348.

² *La Sultana Nūr Bānū (Cecilia Venier-Baffo) moglie di Selim II (1566-1574) e madre di Murād III (1574-1595)*, in «Oriente Moderno», XXXIII/11 (1953), pp. 433-441.

³ On her see S. A. Skilliter, *Three letters from the Ottoman 'Sultana' Şāfiyye to Queen Elizabeth I*, in *Documents from Islamic Chanceries*, ed. S. M. Stern (Oxford 1965), pp. 119-157.

⁴ For details of Cecilia's parentage see Spagni, *Una Sultana*, pp. 275-82.

⁵ See Albèri, *Relazioni* III, 3 (Firenze 1855), p. 235; on the same page, note 1, Albèri's identification, the first, of Nūr Bānū.

STUDIA TURCOLOGICA MEMORIAE

ALEXII BOMBACI DICATA, Napoli-

1982, s. 515-536. IRCA: 21593

297.542/HUS-T

08 TEMMUZ 1994

I. NURBÂNÛ VÂLİDE SULTAN KÜLLİYESİ

Nurbânû Vâlide Sultan küçük yaşta saraya alınıp özel bir eğitim ve terbiyeden geçirilerek müslüman olmuş, sonraki yıllarda kendisine tahsis edilen haslar ve oğlu Murad'ın sağladığı imkânları kullanarak pek çok eser inşa ettirmiştir. Bu yapıların en önemlisi Üsküdar Toptaşı'nda, bugün kendi adını taşıyan mahallede yaptırmış olduğu Atik Vâlide Külliyesi'dir. Tasarımı Mimar Sinan'a ait olan bu külliye, Osmanlı cemiyetindeki kültürel varlıkların en ilgi çekici eserlerinden biridir. Nurbânû Vâlide, bu külliye'nin masraflarını karşılamak için, Üsküdar Çarşısı'ndaki "Büyük Hamam"ı (Yeşildirekli Hamam), Çemberlitaş'taki büyük "Çifte Hamam"ı, Haliç Yenikapı'daki "Havuzlu Hamam"ı ve Toptaş Vâlide Hamamı ile beraber, Üsküdar Tabaklar semtinde on iki kişilik debbağhâne'yi de külliye'nin emrine tahsis etmiştir. Külliye'nin yapımı, 1571'den 1583'e kadar on iki sene sürmüş, ancak kesin olarak hizmete açılması 1589'u bulmuştur.

Nurbânû Vâlide Sultan'ın Hayatı

Osmanlı Hükümdarı II. Selim'in başkadını olan Nurbânû Sultan'ın asıl adı Cecilia'dır (Sesilya). Rivayete göre 1525-1530 yılları civarında Para (Paros) adasında doğmuştur. Adanın Venedikli idarecisi Nicolo Venier'le Baffo ailesinden Violanta'nın kızıdır. Barbaros Hayreddin Paşa'nın Adalar seferi sırasında (1537) esir alınarak cârîye olarak saraya takdim edilmiştir.² On iki yaşındaki bu Venedikli kız, sarayda "yüce ve nurlu" anlamına gelen Nurbânû adını almış; görgülü ve bilgili bir Osmanlı kadını olarak yetişebilmesi için Harem'deki tecrübeli hocaların nezaretine verilmiştir.

30 Mayıs 1524 tarihinde Topkapı Sarayı'nda dünyaya gelen II. Selim, 1542 yılında sancak beyi unvanıyla Konya'ya gönderildiğinde, o sırada on yedisine giren Nurbânû da yakışıklı şehzadenin haremine dahil edilmişti. Genç Şehzade, bir yıl sonra Saruhan sancak beyi sıfatıyla Manisa'ya gönderilmiş, 1546 ortalarında Nurbânû'dan bir erkek evlâdı olmuştu. Bu talihi bebek, babasının ardından Osmanlı tahtına geçecek olan Murat'ı (III).

1562'de Kütahya'ya nakledilerek, bu küçük şehirde cülûsunu beklemeye başlayan Şehzade Selim'in babası Süleyman, 6 Eylül 1566 gecesi Sigetvar Kalesi önlerinde vefat edince, maiyetiyle birlikte İstanbul'a gelerek tahta çıktı. Osmanlı tahtını sekiz yıl idare eden II. Selim, 1574 yılı sonlarında âniden vefat edince, Şehzade Murad, 22 Aralık 1574'te Manisa'dan hareketle İstanbul'a geldi ve III. Murad unvanıyla Osmanlı tahtına çıktı. Aynı tarihte yaşı elliye yaklaşan Nurbânû Sultan "vâlide sultan" unvanını aldı.

Vâlide sultanlığının dokuzuncu yılında birden hastalanan vâlide sultan, 7 Aralık 1583'te elli sekiz yaşında iken vefat etti. Cenazesi ulemânın, şeyhlerin ve devlet erkânının katıldığı büyük bir merasimle kaldırıldı. Oğlu III. Murad annesinin tabutu arkasında ağlayarak yürüdü. Vâlide'nin naaşı, Fâtih Camii'nde kılınan namazın ardından Ayasofya'da zevcesi II. Selim'in türbesine defnedildi.³ Nurbânû Sultan, hiçbir zaman siyasete ve devlet işlerine karışmadı; kayınvâlidesi Hürrem Sultan'ın yolundan gitmedi. Harem-i Hümayun'u yönetti ve hayır işleriyle meşgul oldu.⁴

Eserleri

1. Atik Vâlide Camii

Hadîkatü'l-cevâmî' müellifi Hüseyin Ayyansarâyî, Boğaz'a hâkim bir tepede yer alan Atik Vâlide Camii'nin⁵ ilk önce Mimar Sinan tarafından tek kubbeli olarak inşa edildiğini, fakat bir müddet sonra Pîr Ali isimli bir idareci tarafından kubbenin iki tarafına ikişer kubbe ilâve edildiğini söyler. İnşaata tamamlanmasından sonra, cami alanının iki yanına ikişer kubbe eklenmesi, büyük kubbenin iki yana yaptığı basıncı azaltmak düşüncesinden kaynaklanmış olmalıdır. Bu sayede mâbet, dört taraftan takviye edilmiştir.⁶

Şadırvan avlusuna, üzerinde üç ahşap sütunun taşıdığı saçağı bulunan bir kapıdan girilir. Ortada mermer oyma şebekeli bir şadırvan göze çarpar. Caminin inşası sırasında dikildiği söylenen iki ulu çınar ağacı bu şadırvanın hemen yanı başındadır. Caminin, ikisi yanlarda, biri cep hede olmak üzere üç kapısı olup cep hede, beyaz mermerden yapılmış taçkapısı pek muhteşemdir. Kemerin üzerinde görünen ve vâlide sultanın adı ile 1583 yılını gösteren manzum kitâbe, ahşap bir levha üzerine talik hatla yazılıdır.⁷ Caminin son cemaat yerindeki pencere ve minare kapılarının üzerlerindeki çini panolarda, Hasan Üsküdarî'ye ait celi süslü hatlar mevcuttur.⁸

Atik Vâlide Camii'nin kesme taştan yapılmış iki uzun minaresi bulunmaktadır. Üsküdar'daki ilk mahya 1722 yılında bu minareler arasına kurulmuştur. 1766 yılındaki büyük depremde, doğudaki minare, kâidesine; batıdaki ise şerefesine kadar yıkılmış, sonraki tarihlerde barok üslûba uygun detaylarla yeniden inşa edilmiştir.

Mâbedin duvarlarını süsleyen nefis çini panolar, caminin inşa edildiği dönemde altın çağını yaşayan İznik çinçiliğinin gerek kalite ve teknik, gerekse renk ve kompozisyon bakımından en başarılı örnekleridir. Sır altı tekniğiyle imal edilmiş olan ve renkli kompozisyonlarında natüralist çiçek motifleri ağır basan bu çiniler, set halinde dışarıya taşırılan mihrap çıkıntısında yoğunlaşmıştır.⁹ II. Mahmud devrinde, caminin güneybatı köşesine, bağımsız girişi bulunan ahşap bir hünkâr dairesi

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