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Anadoluda Osmanlı ve Selçuklu zamanında inşâ edilmiş Sebil ve Şadîrvanlar sanat tarihi açısından incelenmiştir. Osmanlı ve Selçuklu uygulamaları ve farkları özellikleriyle belirtilip umumi mahiyette bir netice ile çalışma tamamlanmıştır.

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374. TABBAA, Yasser. The "salsabil" and the
SELSEBİL "shadrwan" in medieval Islamic courtyards.
ŞADIRVAN Environmental Design, 1986 i, pp.14-17

-shadirwan

Dermenghem, *Le culte des saints dans l'Islam maghrébin*, Paris 1954, repr. 1982. (P. LORY)

SHĀDIĀBĀD [see MĀNDŪ].

SHADIRWĀN, also *shadīrwān*, is an Arabised Persian word which originally meant a precious curtain or drapery suspended on tents of sovereigns and leaders and from balconies of palaces and mansions. But in mediaeval sources it often occurs as an architectural term designating either a wall fountain or its most important element—the inclined and carved marble slab upon which water flows—perhaps in reference to the fabric-like texture of water rippling down the oblique surface (Laila Ibrahim and M. M. Amin, *Architectural terms in Mamluk documents*, Cairo 1990, 66, 68-9; G. Marçais, *Salsabil et Shadirwān*, in *Études d'Orientalisme dédié à la mémoire de Lévi-Provençal*, Paris 1962, ii, 639-48). In this second sense, it usually alternates with *salsabil*, an Arabic word which appears in the *Qurʾān* (LXXVI, 18) as the name of a particular spring in heaven. In Muslim India, large water chutes, called *abshārs* and made of inclined and carved marble slabs similar to *shadirwāns* or *salsabils*, intercepted the flow of water in the long channels that run the entire length of gardens, especially in the Mughal gardens of Kashmīr, and provided the transition from one level to the next below [see on this MĀ². 12].

The origin and first appearance of *shadirwān* or *salsabil* in Islamic architecture are not known. Nor is its place of appearance, although there are some indications that it might have been Sāmarrāʾ [q. v.], the transient and opulent ʿAbbāsīd capital (221-79/836-92), where a large number of palaces with gardens, fountains, and pools were constructed. Modern excavations and contemporary panegyric poetry describing these palaces suggest that the monumental water works in Sāmarrāʾ anticipated the later and more intimate *shadirwān* systems (Yasser Tabbaa, *Towards an interpretation of the use of water in Islamic courtyards and courtyard gardens*, in *Journal of Garden History*, viii/2 [July 1987], 198-9). The earliest datable remains of a *shadirwān*, a marble slab (1.3 m by .37 m and .14 m thick), carved with a chevron pattern with three fish in low relief at one end, was discovered during the excavation of the Zīrid *Qalʿat Banī Hammād* in Algeria, built in the middle of the 5th/11th century (L. Golvin, *Recherches archéologiques à la Qalʿat des Banī Hammād*, Paris 1965, 122-7, and pls. 43-4). Several *shadirwāns* from the 6th/12th century, complete with scalloped or carved *salsabils*, small basins, and channels emptying in central pools exist in various regions, Palermo in Sicily, al-Fustāt in Egypt, and a number of sites in Syria and *Djazīra*, proving the diffusion of the type over the entire Islamic world. The earliest and best preserved among them is the *shadirwān* of the La Ziza (ʿAzīza) Palace at Palermo, built between 1165 and 1175 for William I and William II, Norman kings of Sicily, undoubtedly by Muslim craftsmen. Located in an alcove at the centre of the main hall under a *muqarnas* [q. v.] vault, it consists of a nozzle in a niche in the wall from which water gushes over a multi-coloured marble *salsabil* with a chevron deep carving to a channel cut in the paving which flows into two aligned shallow square pools before emptying in a large pool outside (G. Caronia, *La Zisa di Palermo: storia e restauro*, Rome 1982, 53-6, 64-7, figs. 71-3, 142-3, 164-5). A painting of a *shadirwān* with a lion head for a spout and a chevron-patterned *salsabil* emptying in a quadrilobed pool appears among other paintings into the ceiling of the Cappella Palatina in Palermo built by Roger II in the 1140s (R. Ettinghausen, *Arab painting*, Geneva

1962, 48). This representation and a number of references to the *shadirwān* in contemporary Sicilian Arabic eulogistic poetry, addressed both to Norman and Muslim Hammādid patrons, suggest that the type was widespread in palatial architecture all over the Maghrib (Tabbaa, 202).

This is further confirmed by the remains of large houses excavated in al-Fustāt. The plans of at least two of them (nos. iii and vi), dated to the Fāṭimid period (4th-5th/10th-11th centuries), exhibit arrangements similar to the Ziza *shadirwān*. They each have a big basin in the centre of the courtyard connected with a small basin in the middle of a side hall via a shallow channel. The small basin is set under a wall recess with a spout attached to pipes in the wall from which most probably water ran over a no-longer-extant *salsabil* (K. A. C. Creswell, *Muslim architecture of Egypt*, Oxford 1952, i, 124-6, figs. 58, 61). Whether the *salsabil* had any *muqarnas* hood above it is impossible to know.

The next example of *shadirwān* comes from Damascus. In the Madrasa al-Nuriyya (of Nūr al-Dīn, 567/1172), in the *iwān* [q. v.] facing the entrance and under a *muqarnas* hood, "water pours from a *shadirwān* into a pool, which opens into a long channel until it falls into a central pool in the courtyard" (Ibn *Djūbayr*, *Rihla*, Beirut 1964, 256). It was recently cut off and its channel paved over, but the 1920s plan made by Herzfeld shows a typical *shadirwān* system (Creswell, ii, 109-10, fig. 56). The appearance of this *shadirwān* can be considered a novelty, since this is the first time we encounter it outside the realm of residential or palatial architecture. A little later in date is a series of Ayyūbid and Artuqid palaces built in the citadels of Syria and *Djazīra* with elaborate water systems consisting of fountains, channels, and pools. At least three of them, the early 7th/13th-century Artuqid palace at Diyārbakir, the Ayyūbid palace in Aleppo (built between 617/1220 and 658/1260) and the Artuqid al-Firdaws palace in Mārdīn (636-58/1239-60), have *shadirwāns* occupying the centre of an *iwān*'s back wall and flowing via a narrow channel into a large pool in the courtyard (Tabbaa, 208-11, figs. 11-17).

In Ayyūbid and Mamlūk Cairo, *shadirwān* arrangements became a salient feature in reception halls, known as *kāʿas*. Several Cairene *shadirwān* slabs with various patterns engraved on their surfaces are on display at the Islamic Art Museum in Cairo and the Dār al-*Āthār* al-Islāmiyya in Kuwait, while few are still *in situ*. The most notable among them are the two *shadirwāns* in two opposite *iwāns* of the *bimāristān* of Sultan *Qalāwūn* (683/1284), which may have belonged to the four-*iwān* *kāʿa* of the Fāṭimid Western Palace, or its Ayyūbid replacement that was appropriated by *Qalāwūn* to build his complex (Creswell, ii, 208-10, pl. 63). *Wakf* [q. v.] documents furnish a number of descriptions of Mamlūk *shadirwāns* which provide information on their various uses, composition, and terminology (Mona Zakarya, *Deux palais du Caire médiéval, waqfs et architecture*, Marseilles 1983, 148). Thus, for example, we learn that the small receptacle in which water falls before flowing over the *shadirwān* had an onomatopoeic name, *karkal*; the channel was called *silsal* (Ibrahim and Amin, 66). The *bimāristān* of al-Muʿayyad *Shaykh* (821-3/1418-20) repeated the model of the *bimāristān* of *Qalāwūn* with two *shadirwāns* in two opposite *iwāns* (*wakf* of al-Muʿayyad *Shaykh*, Dār al-Wathāʾiq, no. 938 k, 7, l. 24-5). Cairene *sabils* [q. v.] too had *shadirwāns* from which water collected into small basins (*fasākī*, pl. of *fiskiyya*) (*wakf* of Amīr *Khāyir* Bek, Dār al-Wathāʾiq,

140720

İSTANBUL ŞADIRVANLARI

Asistan Y. Müh. - Mimar

ENVER TOKAY

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Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi	
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THE "SALSABIL" AND "SHADIRWAN" IN MEDIEVAL ISLAMIC COURTYARDS

- Sebil posebnde
- Sadirwan

18 EKİM 1993

The uncritical application of the concept of Paradise¹ to all Islamic gardens and courtyards has failed, among other things, to show how the various formal components of these gardens and courtyards contributed to the formation of a specifically Islamic garden iconography. The purpose of this paper is to investigate primarily one common medieval water device, namely the *salsabil*, with its *shadirwan* and courtyard fountain. Although only one study, by George Marçais², has been dedicated to the *salsabil*, I shall show that it was a central feature of numerous medieval Islamic palaces and pious institutions as well as a key to the general understanding of the use of water in Islamic courtyards.

A typical *salsabil* consist of a water spout in the back wall of an *iwan*; an inclined, carved marble slab called a *shadirwan* on which water flows; a long and thin channel running through the middle of the *iwan*; and a pool in the middle of the courtyard in which the *salsabil* water flows. Many *salsabil* also originate under a *muqarnas* vault, and many have a small intermediary pool a short distance away from the *shadirwan*.

The earliest existing examples of the *salsabil* come from such diverse places as Lashkari Bazaar in Afghanistan, Qal'at bani Hammad in Algeria, and Fustat in Egypt. In Lashkari Bazaar, generally dated to the 11th century, Schlumberger discovered a water system consisting of a long channel with an octagonal tank in its middle situated on the long axis of the courtyard. Water would have flowed from one end of the courtyard into the pool and then out the other canal³.

The excavations at Qal'at bani Hammad by Lucien Golvin exposed a slab of gray marble (1.30 m. long, 37 cm wide, and 14 cm thick), carved with a chevron design between two borders and contained an image of three fish in low relief at its beginning point⁴. Without any question it was a *shadirwan*, and, judging from the place of its discovery, it seems to have been located in a niche covered by a crude, but very early, *muqarnas* vault.

At least two of the excavated houses in Fustat (III and VII) had complete *salsabils* fed through underground channels which began at the well of the house⁵. Each contained the succession of spout, *shadirwan*, short canal, small pool, long canal, and central pool. Although no dating sequence has been established for these palatial residences, Creswell has pointed out a number of Iranian decorative features — most notably the

hazar-baf technique — which in Iran are dated no earlier than the late eleventh century⁶.

Despite the time and distance separating these waterworks from Baghdad and Samarra of the 9th and 10th centuries, there are good reasons to suggest that influences from the Abbasid capital were operative in each of the three cases. The Ghaznavids, enjoyed very close relations with the Abbasids caliph, whom they supported against the Buyids. Furthermore, it is known from the literary sources and the actual remains that the Ghaznavids attempted to model their palaces after the palaces of the Abbasids⁷. The patrons of Qal'at Bani Hammad also had their eyes turned eastward to Baghdad and Samarra, although their architecture also contains the added ingredients of Fatimid and local forms and motifs⁸. One may therefore postulate the transferral of the *salsabil* form directly from Baghdad or via Fatimid Cairo where we know it existed. It is generally accepted that the form of these Tulunid and Fatimid houses belongs to the Hiran house type which was brought to Egypt during the reign of Ahmad ibn Tulun⁹.

The 12th century presents us with a substantial number of *salsabil* and fountains from Sicily, Syria, and Anatolia. Perhaps the earliest perfectly preserved *salsabil* is that found in the Ziza (Arabic al-'Aziza = the dear one) Palace outside of Palermo, completed by the Norman King William II (1166-1185)¹⁰. This *salsabil* is essentially a better preserved and more refined version of the one at Qal'at Bani Hammad. Here also water flowed from a spout beneath a stone *muqarnas* vault, down a marble *shadirwan*, into a first collecting pool, and finally through a long, partly submerged channel which empties in a larger pool.

Although no medieval fountains have survived in Damascus, Ibn Jubair, the 12th-century Andalusian traveler described a *salsabil* in the funerary *madrasa* of Nur al-Din saying: "Water pours from a *shadirwan* into a pool, extends in long channel until it falls into a central pool"¹¹. This fountain existed, as one can tell from Herzfeld's plan, until recently when its water supply was cut off, its channel paved over, and the whole western *iwan* was divided into two floors, thereby hiding the *muqarnas* vault which covered the *shadirwan*. The lower courses of the *muqarnas* vault can still be seen.

A number of 13th century *salsabil* have been partially preserved in certain palaces in Diyar

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Fountain

Fountains in Islamic art and architecture exhibit considerable variation, both in terms of the etymologies of the various words for "fountain" and the physical forms, facts that may reflect the structure's multiple linguistic and architectural sources. Etymologically, some of the terms that have been used to refer to fountains—including *'ayn* (spring), *salsabīl* (sacred spring), and *ka's* (cup or basin)—are Qur'ānic; others—including *dūlāb* (rotating fountain), *ḡeshme* (water jet), and *shādirwān* or *chādar* (inclined plane fountain)—have a Persian etymology; and one later term, *fisqiyya* (small basin with fountain), seems to have a Latin root in *piscina*. But perhaps the most common terms for fountain—*nāfūra* and *fawwāra*, with both words referring to water jets—are derived from trilateral Arabic verbs (*n-f-r* and *f-w-r*), which, respectively, indicate gushing and bubbling. This considerable etymological and architectural variation is further complicated by tempo-

ral and geographical discrepancies in the use of these terms and an overall lack of consistent correspondence between word and object.

Despite their considerable variety, fountains in the Islamic world, with the possible exception of those of Mughal India, are characterised by several constants and commonalities. First, the general paucity of water in the Islamic world mandated limitations on the size of fountains, which tend to be fairly small. Second, although we tend to think of fountains as water jets in which water is forced upwards, most fountains in the Islamic world are of the descending type, where water flows down channels and inclined planes. Third, although fountains were sometimes displayed in open gardens, they are more commonly used in courtyard gardens, where they introduce a dynamic and three-dimensional element into the architecture. Fourth, in view of their modest size and the general absence of human sculpture in them, these fountains are more ornamental and contemplative than monumental and dramatic, a feeling reinforced by their evocation in Arabic and Persian poetry.

In view of these commonalities, fountains in the Islamic world may be examined according to type, which is largely determined by the action of water within the fountain, and by following temporally and geographically the development of each type. With the possible exception of one Umayyad monumental fountain—in the Khirbat al-Mafjar Palace, near Jericho—most fountain types in the Islamic world can be traced to the palaces of Sāmarrā', the third/ninth-century 'Abbāsīd capital. Of these, by far the most common and longest lasting is the channel fountain, in which water descends along a central channel that is often orthogonally bisected