

SINAN — ONARIM (?)

CAMI'İ ŞERİF (RUBAET-ÜS-SAHRA), KUDÜS

TM (1-23)

Karl Baedeker,
Palestine and Syria

(London, 1912)

CAMİİ ŞERİF , KUDÜS

TM "Camii şerif ve medrese ve imaret der
(21) Kudüsi şerif". Meriç, s. 25.

Ali Saim Ülgen = "Kudüs'te Harem-i Şerif Dahilindeki
Kubbetü's - Sahra (E's - Sahratü'l - Müşerrefe - Cami-i
Ömer)in XVI yüzyılda yapılmış olan Çinileri"
Türk Sanatı Araştırma ve İncelemeleri I. ss. 658-676.
Plan / kesit.

Tuhfet ül-Mi'marin'de kayıtlı olan Kudüs'teki cami-i şerif^{*4} da Sınan tarafından yapılan bir cami olup olduğuna kesinlikle söyleyemiyoruz. Her ne kadar Kanuni zamanında Kudüs'te yeni camiler yapıldığı biliniyorsa da burada sözü edilen için Kubbet üs-Sahra'nın onarımı olduğuna sanıyoruz. Kubbet üs-Sahra Kanuni Sultan Süleyman zamanında bastan başa onarılmış, çini levhalarla kaplanmış, çav-

*1. "Camii şerifi İmamı a'zam der Bağdad ve Tekye". Meriç, a.e., s. 24.

*2. "Le sultan visita le tombeau du grand imam Abou-Hanîfa; il ordonna.... de renouveler la construction du seuil autour duquel tournent les anges, c'est-à-dire d'Abou-Hanîfa, d'en inscrire les serviteurs et de multiplier les fondations pieuses". Clément Huart, Histoire de Bagdad, Paris, 1901, s. 39.

*3. a.e., s. XIV.

*4. "Camii şerif ve medrese ve imaret der Kudüsi şerif". Meriç, a.e., s. 25.

resi temizletiriler etrafında bulunan küçük yapılardan bazısı da onarılır
bazısı yeriden yaptırılmıştır. Bu önemli onarım ve yenileme işinin mimar başı
olarak Sinan tarafından İstanbul'dan Kudüs'e gönderilen bir mimarca
yürütülmesi olması mümkündür.

$$\begin{array}{r} 66.7 \\ 303 \\ \hline 2001 \\ 2001 \\ \hline 20.2101 \end{array}$$

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BEŞERİ BİLİMLER BÖLÜMÜ

Osmanlı Türkleri devrinde Kanunî Sultan Süley-
man'ın emriyle Kubbet-üs-Sahra'nın dışı ve içi
dahil umumî bir tamire tâbi tutulduğu, haşraf
olan dış mozaik dekor ve pencere yerine devri-
nin orijinal çinileriyle kaplandığı ve pencerelere
de çok güzel alce revzenler tabii olduğu anlaşılmak-
ta-
dır. Bu tamirlere ait kitabelerden kubbe
başnağın dahi (H. 952 M. 1545), şimal kapısı
üstündeki ise H. 959 M. 1551-2 tarihlerini
göstermektedir. III. Murad devrinde de kapıların
tamirine devam olunmuştur (M. 1575)

Ali Sa'im Ülgen "Kudüs'te Harem-i Şerif Dahilindeki
Kubbetü's-Sahra'nın XVI. yazıyla yapılmış olan
çinileri", Türk San'atı Tarihi Araştırma ve İncelemeleri
I (İstanbul, 1963) s. 659.

③ Sadece Kubbetü'l-mi'marın da hayati olan Kudüs'teki cami-i şerif'in Sinan tarafından yapılan yeni bir cami ol up olmadığına kesinlikle söylecek durumda değilssek de burada adı geçen eserini ^{bu} Kubbetü's-Sakhrâ olduğu ~~gözetimi~~ kanısındayız. Ömer cami'i de denilen Kubbetü's-Sakhrâ Keneni ^{Bedon duvarlarının alt bölümü ile} zamanında esaslı bir onarımdan geçirilmiştir. ~~Salâhaddin Eyyubi zamanında yaptır-~~ penciilerin mermer kaplaması onaltıncı yüzyılda yenilenmiş ve bu onarımı Sultan Süleyman'ın adını taşıyan 1528/9 (H. 935) tarihli bir kitabla belirtilmiştir. Duvarların çini kaplı üst bölümü ise 1561/2 (H. 969) yılında süslenmiştir. Evliya Çelebi, "Süleyman Han hâbdan bidâr olub gazâ mâlinden bin kise Mekke'ye ve bin kise Medine'ye ve bin kise bu Kudüs-ü Şerif'e sair mühimmat ile koca mi'marı (mimar Sinan'a) Kudüs'e gönderüb kâla Mustafa Paşa'ya Musur'dan ma'zûl idüb Kudüs-ü Şerif imâretine memur oldukda Eyâlet-i Musur'da ve Şam'da ve Haleb'de ne kadar üstâd mühendis ve mermerber nakkaş-ı mâni ve bihzâd var ise cem idüb Kudüs-ü Şerif ve Sakhrâ-i nazîfi öyle müzeyyen eylemişdir ki" diyor. Evliya Çelebi'nin sözlerini ihtiyatla karıştırmak gerekirse de Sinan'ın Kudüs'e giderek Kubbetü's-Sakhrâ'nın onarım işini yürüttüğünü ~~belirttiği~~ kabul etmemek için bir sebep yoktur.

candlestick. In the background of the 'holy place' a door led into the small and dark HOLY OF HOLIES, a cube of 20 ells. The Temple was built of magnificent materials, and many parts of it were lavishly decorated with plates of gold. On the N. side two passages led from the colonnades of the Temple to the castle by which the sacred edifice was protected. It was thence that Titus witnessed the burning of the beautiful building in the year A. D. 70.

The Haram is entered from the town by seven gates, *viz.* (beginning from the S.) the *Bâb el-Mughâribeh* (gate of the Moghrebins; p. 66), *Bâb es-Silseleh* (chain-gate; p. 65), *Bâb el-Mutawaddâ*, or *Matara* (gate of ablution), *Bâb el-Kaṭṭânîn* (Pl. G, 4, 5; gate of the cotton-merchants), *Bâb el-Ḥadîd* (iron gate), *Bâb en-Nâsir* (Pl. G, 4; custodian's gate), also called *Bâb el-Habs* (prison gate), and lastly, towards the N., *Bâb es-Serâi* (gate of the seraglio), also called the *Bâb el-Ghawânimeh* (named after the family of Beni Ghânim). — The W. side of the Haram is 536 yds., the E. 518 yds., the N. 351 yds., and the S. 309 yds. in length. The surface is not entirely level, the N.W. corner being about 10 ft. higher than the N.E. and the two S. corners. Scattered over the entire area are a number of *Mastabas* (raised places) with *Mîhrâbs* (prayer-recesses; p. lxxv), and there are also numerous *Sebils* (fountains) for the religious ablutions. It is planted with cypresses and other trees. — Visitors are usually conducted first through the *Bâb el-Kaṭṭânîn* (see above), and past the *Sebil Kâit Bey* (p. 58) to the *Meḥkemet Dâûd* (p. 57).

The **Dome of the Rock*, or *Kubbet es-Sakhra*, formerly erroneously called by the Franks the Mosque of 'Omar, is said by Arab historians to have been built by 'Abd el-Melik. A Cufic inscription in the interior of the building mentions the year 72 of the Hegira (691 A.D.) as the date of its erection, but names as its builder 'Abdallâh el-Imâm el-Mâmûn, who ruled 813-833 A.D. From this discrepancy, and from the different colour of this part of the inscription, we must assume that the name of el-Mâmûn was substituted at a later period for that of el-Melik. 'Abd el-Melik was moved by political considerations to erect a sanctuary on this spot, as admission to the Kaaba in Mecca was at that time refused to the Omayyades (p. lxxxii). Mâmûn probably restored the building, a supposition which receives confirmation from the inscription on the doors (p. 54). A second restoration took place in the year 301 of the Hegira (913 A.D.). The resemblance to Byzantine forms need not surprise us, as at that time the Arabs were practically dependent on Greek architects. — The Crusaders took the building for the oldest Temple of Solomon, and the Templars erected several churches in Europe on this model (at London, Laon, Metz, etc.). The polygonal outline of this shrine is even to be seen in the background of Raphael's celebrated 'Sposalizio' in the Brera at Milan.

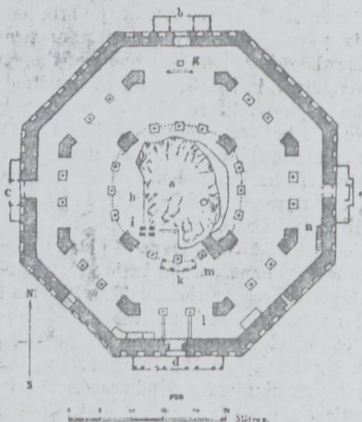
The Dome of the Rock stands on an irregular platform 10 ft. in height, approached by three flights of steps from the W., two from the S., one from the E., and two from the N. side. The steps

terminate in elegant arcades, called in Arabic *Mawâzin*, or scales, because the scales at the Day of Judgment are to be suspended here. These arcades afford a good view of the entire Haram. The building forms an octagon, each of the sides of which is 66 ft. 7 in. in length. The lower part of it is covered with marble slabs, while the part from the window-sills upward is covered with porcelain-tiles in the Persian style (*Kâshâni*). This porcelain incrustation, which was added by Solimân the Magnificent in 1561, is very effective, the subdued blue contrasting beautifully with the white, and with the green and white squares on the edges. Passages from the Koran, beautifully inscribed in interwoven characters, run round the building like a frieze. In each of those sides of the octagon which are without doors are seven, and on each of the other sides are six windows with low pointed arches, the pair of windows nearest the angle being walled up in each case. The present form of the windows is not older than the 16th century; formerly seven lofty round-arched windows with a sill and smaller round-arched openings were visible externally on each side. A porch is supposed to have existed here formerly. Mosaics have also been discovered between the arcades.

The GATES, which face the four cardinal points of the compass, are square in form, each being surmounted with a vaulted arch. In front of each entrance there was originally an open, vaulted porch, borne by four columns. Subsequently the spaces between the columns were built up. The S. Portal, however, forms an exception, as there is here an open porch with eight engaged columns. The W. entrance is a modern structure of the beginning of the 19th century. The N. Portal is called *Bâb el-Jenneh*, or gate of paradise; the W., *Bâb el-Gharb*, or W. gate; the S., *Bâb el-Kibleh*, or S. gate; and the E., *Bâb Dâûd* or *Bâb es-Silseleh*, gate of David, or chain gate. On the lintels of the doors are inscriptions of the reign of Mâmûn, dating from the year 831, or 216 of the Hegira. The twofold doors dating from the time of Solimân, are of wood, covered with plates of bronze attached by means of elegantly wrought nails, and have artistically executed locks.

The INTERIOR of the edifice is 58 yds. in diameter, and is divided into three concentric parts by two series of supports. The first series, by which the outer octagonal aisle is formed, consists of eight hexagonal piers and sixteen columns. The shafts of the columns are marble monoliths, and differ in form, height, and colour. They have all been taken from older edifices, probably from the temple of Jupiter mentioned at p. 52. The capitals are likewise of very various forms, dating either from the late-Romanesque or the early-Byzantine period, and one of them formerly bore a cross. To secure a uniform height of 20 ft., large Byzantine blocks which support small arches are placed above the capitals. These blocks or 'dosserets' are connected by so-called 'anchors', or broad beams consisting of iron bars with wooden beams beside and beneath them. These are covered beneath

with copper-plates in repoussé. On the beams lie marble slabs, which project like a cornice on the side next the external wall, but are concealed by carving on that next the rotunda. Under the ends of the beams are placed foliated enrichments in bronze. While the pilasters are covered with slabs of marble, dating from the period of Solimán, the upper part of the wall is intersected by arches and adorned with mosaics. The rich and variegated designs of these mosaics consist of fantastic lines intertwined with striking boldness, and frequently of garlands of flowers, and are all beautifully and



- a. *Es-Sakhra* (the Sacred Rock).
 b. *Báb el-Jenneh* (Gate of Paradise).
 c. *Báb el-Gharb* (W. Gate).



- d. *Báb el-Kibleh*
 (S. Gate).

- e. *Báb es-Silsseh* (David's, or Chain Gate).
 f. *Mehkemet Dáúd* or *Kubbet es-Silsseh* (David's place of judgment, or Chain Dome).

elaborately executed. Above them is a broad blue band, bearing very ancient Cufic inscriptions in gold letters. These are verses of the Koran bearing reference to Christ: —

Sûreh xvii. 111: Say—Praise be to God who has had no son or companion in his government, and who requires no helper to save him from dishonour; praise him. Sûreh lvii. 2: He governs heaven and earth, he makes alive and causes to die, for he is almighty. Sûreh iv. 169: O ye who have received written revelations, do not be puffed up with your religion, but speak the truth only of God. The Messiah Jesus is only the son of Mary, the ambassador of God, and his Word which he deposited in Mary. Believe then in God and his ambassador, and do not maintain there are three. If you refrain from this it will be better for you. God is One, and far be it from him that he should have had a son. To him belongs all that is in heaven and earth, and he is all-sufficient within himself. Sûreh xix. 34 et seq.: Jesus says — 'Blessings be on me on the day of my birth and of my death, and of my resurrection to life.' He is Jesus, the son of Mary, the word of truth, concerning whom some are in doubt. God is not so constituted that he could have a son; be that far from him. When he has resolved upon anything he says 'Let it be', and it is. God is my Lord and your Lord; pray then to him; that is the right way.

Here, too, is an inscription of great historical importance, which we have already mentioned at p. 53.

A second aisle is formed by a second series of supports arranged in a circle, on which also rests the dome. These supports consist of four massive piers and twelve monolithic columns. These columns also are antique; their bases were covered with marble in the 16th century. The arches above them rest immediately on the capitals. — The drum under the dome is richly adorned with mosaics on a gold ground, and its upper part contains 16 windows. The mosaics are by Byzantine artists of the 10-11th centuries. The flower-vases with grapes and ears of corn recall Christian representations in which these devices are used as emblems of the Last Supper.

The Dome erected by Hâkim in 1022, on the site of the original dome which had fallen in six years previously, consists of two wooden vaults placed one inside the other. The innermost of these, 37½ ft. high and 66 ft. in diameter, is in the form of a stilted hemisphere, while the outer hemisphere, 98 ft. high, is somewhat flattened. A flight of steps ascends between the two vaults, and at the top is a trap-door giving access to the crescent, which is 16 ft. higher. The stucco incrustation of the inner dome, with its rich painting upon a blue ground, was restored by Saladin in 1189, and its colouring was revived in 1318 and 1830.

The window-openings are closed with thick slabs of plaster perforated with holes and slits of various shapes, wider inside than outside. These perforations have been glazed on the outside with small coloured glass plates, forming a variety of designs. When the doors are closed, the effect of the colours is one of marvellous richness, but the windows shed a dim light only on the interior, and the darkness is increased, firstly by regular glass windows framed in cement, secondly by a wire lattice, and lastly by a porcelain grating placed over them outside to protect them from rain. The lower windows bear the name of Solimân and the date 935 (i.e. 1528). Saladin caused the walls to be covered with marble, and they were restored by Solimân. — The pavement consists of marble mosaic and marble flagging.

The wrought-iron screen connecting the columns of the inner row is a French work of the end of the 12th cent., when the Crusaders converted the mosque into a 'Templum Domini' and fitted it up for the Christian form of worship. The *Holy Rock* (Pl. a) is surrounded by a coloured wooden screen. The best view of it is obtained from the high bench by the N.W. gate of the screen. The Rock is 58 ft. long and 44 ft. wide, and rises about 4-6½ ft. above the surrounding pavement. It may have been the site of the great altar of burnt-offering (p. 51), and traces of a channel for carrying off the blood have been discovered in the rock. The Ark of the Covenant cannot have stood here, as the 'holy of holies' was altogether too small to contain a rock of this size. There is a hollow under the rock (Pl. m) to which 11 steps descend on the S. side, and no doubt excavations, if permitted, would show that this was

a cistern. The round slab of stone in the middle rings hollow. The Crusaders erected an altar on the rock and made it accessible by steps of which traces are still visible. A fragment is also visible of the two walls with which they enclosed the choir.

According to the Talmud, the Holy Rock covers the mouth of an abyss in which the waters of the Flood are heard roaring. Abraham and Melchizedek sacrificed here, Abraham was on the point of slaying Isaac here, and the rock is said to have been anointed by Jacob. It was regarded as the centre of the world, and as the 'stone of foundation' (*eben shatyá*), that is, the spot upon which the Ark of the Covenant stood. On the destruction of Jerusalem, Jeremiah is said to have concealed the Ark beneath the rock (but according to 2 Macc. ii. 5 in a cave in Mount Nebo), and, according to Jewish tradition, it still lies buried there. Jesus is said to have discovered the great and unspeakable name of God (*shem*) written upon the rock, and was enabled to work his miracles by reading it. The Moslems carried these traditions further. According to them the stone hovers over the abyss without support. In the hollow below it small benches are shown as the places where David, Solomon, Abraham (left), and Elijah were in the habit of praying. The Moslems maintain that beneath this rock is the *Bir el-Arwâh*, or well of souls, where the souls of the deceased assemble to pray twice weekly. Some say that the rock rests upon a palm watered by a river of paradise; others assert that it is the gate of hell. Mohammed declared that one prayer here was better than a thousand elsewhere. He himself prayed here, to the right of the holy rock, and from hence he was translated to heaven on the back of El-Burâk, his miraculous steed. In the ceiling is shown an impression of his head; and on the W. side is shown the mark of the hand of the angel (Pl. h) who restrained the rock in its attempt to follow the prophet to heaven. The rock is said to have spoken on this occasion, as it did afterwards when it greeted 'Omar, and it therefore has a 'tongue', over the entrance to the cavern. At the last day the Kaaba of Mecca will come to the Şakhra, for here will resound the blast of the trumpet which will announce the judgment. God's throne will then be planted upon the rock.

A number of other marvels are shown in the Dome of the Rock. In front of the N. entrance there is let into the ground a slab of jasper (*Baldât el-Jenneh*, Pl. g), said to have been the cover of Solomon's tomb, into which Mohammed drove nineteen golden nails; a nail falls out at the end of every epoch, and when all are gone the end of the world will arrive. One day the devil succeeded in destroying all but three and a half, but was fortunately detected and stopped by the angel Gabriel. — In the S.W. corner (Pl. i), under a small gilded tower, is shown the footprint of the prophet, which in the middle ages was said to be that of Christ. Hairs from Mohammed's beard are also preserved here, and on the S. side are shown the banners of Mohammed and 'Omar. — By the prayer-niche (Pl. l) adjoining the S. door are placed several Korans of great age, but the custodian is much displeased if they are touched by visitors.

Outside the E. door of the mosque, the *Bâb es-Silselah*, or *Door of the Chain* (which must not be confounded with the entrance-gate of the same name, p. 53), rises the elegant little *Kubbet es-Silselah*, or 'dome of the chain', also called *Mehkemet Dâûd* (Pl. f), David's place of judgment. The creation and decoration of this building seem to belong to the same period as those of the Dome of the Rock. According to Moslem tradition, a chain was once stretched across this entrance by Solomon, or by God himself. A truthful witness could grasp it without producing any effect, whereas a link fell off if a perjurer attempted to do so. This structure consists of two con-

centric rows of columns, the outer forming a hexagon, the inner an endecagon. This remarkable construction enables all the pillars to be seen at one time. These columns also have been taken from older buildings and are chiefly in the Byzantine style. The pavement is covered with beautiful mosaic, and on the S. side (facing Mecca) there is a large recess for prayer. Above the slightly sloping flat roof rises a hexagonal drum surmounted by the dome, which is slightly curved outwards. The top is adorned with a crescent.

About 20 yds. to the N.W. of the Şakhra rises the *Kubbet el-Mirâj*, or Dome of the Ascension, erected to commemorate Mohammed's miraculous nocturnal journey from Mecca to Jerusalem (p. 59). According to the inscription, the structure was rebuilt in the year 597 of the Hegira (*i.e.* 1200). It is interesting to observe the marked Gothic character of the windows, with their recessed and pointed arches borne by columns. Close by is an ancient font, now used as a water-trough. Farther towards the N.W. is the *Kubbet en-Nebi* (dome of the prophet), a modern-looking building over a subterranean mosque built in the rock. This mosque is not shown to visitors. There is also a very small building called the *Kubbet el-Arwâh* (dome of the spirits), which is interesting from the fact that the bare rock is visible below it. Beside the flight of steps on the N.W., leading down from the terrace, is the *Kubbet el-Khidr* (St. George's Dome). Here Solomon is said to have tormented the demons.

More to the S. we observe below, between us and the houses encircling the Haram, an elegant fountain-structure, called the *Sabil Kâit Bey*, which was erected by the Mameluke sultan Melik el-Ashraf Abu'n-Naşer Kâit-Bey (1468-96). Above a small cube, the corners of which are adorned with pillars, rises a cornice and above this an octagonal drum with sixteen facets; over this again a dome of stone, the outside of which is entirely covered with arabesques in relief.

At the S.E. angle of the terrace is a pulpit in marble, called the 'summer pulpit' or *Pulpit of Kâdi Burhân ed-Dîn* from its builder (d. 1456). A sermon is preached here every Friday during the fast of the month Ramadân (p. lxxi). The horseshoe arches supporting the pulpit, and the slender columns, above which rise arches of trefoil form, present a good example of Arabian art.

The other buildings on the terrace are unimportant, consisting of Koran schools and dwellings. Objects of greater interest are the cisterns with which the rock is deeply honeycombed, especially to the S.W. of the Dome of the Rock. Numerous holes through which the water was drawn are visible on the surface.

Passing the pulpit, and descending a flight of twenty-one steps towards the S., we soon reach a large round basin (*El-Kâs*), probably once fed by a conduit from the pools of Solomon (p. 108). To the E. of this, in front of the Akşâ, there is a cistern hewn in the rocks known as the *Sea*, or the *King's Cistern*, which was also supplied

from Solomon's pools. This reservoir is mentioned by Tacitus. It was probably constructed before Herod's time. It is upwards of 40 ft. in depth, and 246 yds. in circumference. A staircase hewn in the rock descends to these remarkably spacious vaults, which are supported by pillars of rock. Below the N.E. corner of the Aḳṣâ mosque is another large cistern called the *Bir el-Waraqâ*, or leaf fountain. A companion of 'Omar, having once let his pitcher fall into this cistern, descended to recover it, and discovered a gate which led into an orchard. He there plucked a leaf, placed it behind his ear, and showed it to his friends after he had quitted the cistern. The leaf came from paradise and never faded. The orifice of the cistern is in the Aḳṣâ Mosque, to the left of the entrance (Pl. 8, p. 60).

The *Aḳṣâ Mosque (Mesjid el-Aḳṣâ)*, the 'most distant' shrine (i.e. from Mecca), to which God brought the prophet Moḥammed from Mecca in one night (*Sûreh xvii. 1*), is said to be an ancient holy place of Proto-Islam, and to have been founded only forty years after the foundation of the Kaaba by Abraham. The probability, however, is that it was originally a basilica erected by the Emperor Justinian in honour of the Virgin Mary. Procopius, who has described the buildings of Justinian, states that artificial substructions were necessary in this case. The nave, in particular, rests on subterranean vaults. The building was of so great width that it was difficult to find beams long enough for the roof. The ceiling was borne by two rows of columns, one above the other. 'Omar converted the church into a mosque. 'Abd el-Melik (p. 53) caused the doors of the Aḳṣâ to be overlaid with gold and silver plates. During the caliphate of Abu Ja'far el-Manṣûr (758-775) the E. and W. sides were damaged by an earthquake, and in order to obtain money to repair the mosque the precious metals with which it was adorned were converted into coin. El-Mahdi (775-785), finding the mosque again in ruins in consequence of another earthquake, caused it to be rebuilt in an altered form, its length being now reduced, but its width increased. In 1060 the roof fell in, but was speedily repaired. With the exception of a few capitals and columns, there is little left of Justinian's building, but the ground-plan of the basilica has been maintained. The mosque is 88 yds. long and 60 yds. wide, not reckoning the annexes. Its principal axis rests perpendicularly on the S. enclosing wall of the Haram.

The *PORCH* (Pl. 1, p. 60), consisting of seven arcades, was erected by Melik el-Mu'azzam 'Isâ (d. 1227), and was restored at a later period; the roof is not older than the 15th century. The central arcades show an attempt to imitate the Gothic style of the Franks, but the columns, capitals, and bases do not harmonize, as they are taken from ancient buildings of different styles.

The *INTERIOR*, with its nave and triple aisles, presents a striking appearance. The original plan has single aisles only, the E. aisle, as in the case of the mosque of the Omayyades at Damascus (p. 316),

yeçhi arzda misli yokdur Ve bu haremi azîmin ortasında vaki olmuş ibretnüma bir sun'u Huda havzu ra'nadır Anı ubur idüb yine şimale on iki adım gidüb Sahrai Şerifin haremi nerdübana kadem kadem sahibi ikdam olup basılır yirmi iki ayak beyaz mermer nerdübandır Ve yirmi arşın vasîdir Bir yerden bin âdem çıksa iz(di)ham olmaz Anı çıkub Sahrai Şerif nümayan olub bir beyaz mücellâ mermer döğeli haremi azîmin ta vasatında bir kasrı gördükde bu duayı tilâvet iderler (Dua) اللهم اجعل في قلبي نوراً وفي بصري وفي سمعي نوراً وفي بصري نوراً واجعل في نوراً برحمتك يا ارحم الراحمين deyüb Camii Aksa tarafından geldükde bu harem kapısı dibinde bir küçük minber vardır Olmahalde züvvar olan kimesine paypuşların eline alub yalın ayak bu beyaz mermer döğeli harem üze kâmil yüz adım gidüb

Mescidi Sahratullah

Babı şerifine vardıkda nalının bevvablara verüb ziyarete şuru ide Eyvelâ bu Sahrai Şerifi sene 85 tarihinde Abdümelik bin Mervan bina etdi Bادهu nice Selâtin mülûklar dahi kiblei kadim olmagile nice âsârı acibeler zamime iderek nur olmuşken sene tarihinde Sultan Süleyman ibtida(i) cülûsunda kal'ai Belgradı bادهu Cezirei Rodosu Malta elinden feth idüb mali karuna malik olub müstakil padişah oldukda bir leyli mübarekde menamında Hazreti Resaletpenahı görüb Ya Süleyman kırk sekiz sene muammer olursun Ve çok gaza idersin İnkirazüdevran zürriyyetin munkati olmaz Ve sana şefaetim erzanîdir Lâkin şu gaza malinden Mekkeye ve Medineye bezl idüb Kudüsü Şerife bir kal'a inşa etkim evlâdların asrında küffar istilâ etmiye Ve haremine bir havuz ve Sahratullahı tezyin eyliyüb fukarayı Kudüse surre ve atıyyeler ihsan idüb Kudüsü Şerifi mamur eyle deyu emri Resulullah olub derhal Süleyman Han habdan bidar olub gaza malinden bin kise Mekkiye ve bin kise Mediniye ve bin kise bu Kudüsü Şerife sair mühimmat ile Koca Mimarı [1] Kudüse gönderüb Lala Mustafa paşayı Mısırdan mazul idüb Kudüsü Şerif imaretine memur oldukda eyaleti Mısırdan ve Şamda ve Halebde ne kadar üstad mühendis ve mermerber nakkaşı Mani ve Behzad üstadân var ise cem idüb Kudüsü Şerif ve Sahrai nazifi öyle müzeyyen eylemişdir kim Sahrai Şerifin cennet kapısı üze (Âyet Surei)

(هذا جنات عدن فادخلوها خالدين)

Âyeti tahrir olunmuşdur Hakka ki cennet misal bir kasrı illiyyindir

[1] Mimar Sinan

Mükerremei muhafaza iderlerdi Kal'a misal bir Haremi Şerifdir Gúya gehri Mekkenin ta ortasında bir kal'ai azîmdir Eđer topları olsa tamam bir metîn kal'ai müstahkemdir Matekaddem Haremi Şerif gayet küçücük imiş Selef padişahları birer âsârı hayra (t) ile Haremi Şerifi tevsî iderek haylı vasî olmuş Amma sene 959 tarihinde Sultan Süleyman عليه الرحمة والفران bir gice rüyasında Hazreti Resaletpenahı görüp Ya Süleyman Belgradı ve Rodosu ve bin yedi yüz kırk pare sagir ve kebir kal'aları feth idüp Âli Osman devletin tasih idüb gaza malî(i) Kudüsü Şerife bir kal'ai metîn ve benim Medine (i) Münevvereme bir ribatı hasîn ve Kâ'be (i) Beytülharamın canibi erbaasında bir hisarı üstüvar inşa idüp metanet üzre tevsî eyle diyu Süleyman Hana talim buyururlar Derhal Süleyman Han habdan bidar olup ol kal'aların fethine mübaşeret idüp biemrillah cümle kal'alar âsân vechile feth olup gaza malile Kudüs ve Medineye birer kal'a bina idüp badehu bu Mekkei Mükerremiye on Mısır hazinesi mal sarf edüp etrafı haremi kal'a misal bina etdğünün cemii tarihleri alâkadadarül imkân beyan olup

Evsafı eşkâl ve ihramı Haremi Şerif Beytullahülharam

İhvanı zevilukule şöyle malûmu saadet ola kim bu Mekkei Mükerreme ve Beytullahülharem Bekke (ك) nam bir tenk ve dar bir dere içine vaki olup daima yedi dereden cereyan iden bârân seylâbı gark harem idermis Selef mülükleri buna ilac bulamıyor Niçe kerre Haremi Şerif matarı rahmet ile derya misal olup huccacı müslimîn bârânı rahmet içinde sinaverlik iderek tavaf idüp edayi far(z)etmek vaki olmuşdur Zira ins ve cinnin tavafından hali olmadığından maada Kâ'be üzre gerrubiyânlar dahi tavaf etmeden hali değillerdir Ol ec(il)den Süleyman Han Kâ'bei Şerifi seylâbagark olmadan halâs için Mimar Sinanı Mahmud paşayı mutemed nasb idüb yedi senede Haremi Şerifi müceddeden tevsî idüp ve canibi erbaasında olan otuz dokuz aded babı kebirlerin atebe (i) tahtanîlerin âli idüp beşer altışar kademe taş nerdüban ile uruc olunup onar on ikişer kademe taş nerdüban ile nüzul olunur babı âlilerdir Hamdi Huda ol asırdan beru seylâb çirkâb har haşaki napak Haremi Şerif pür olmadan halâs oldu Amma Babı Selâmın iç kat kapuları nerdübanıdır Amma tağra katında olan Babı Selâm altı kademe taş nerdüban ile âlidir Ve dayiren madar cümle kapuları böyle nerdübanlıdır Beyti Şerif bir çukur sahra içre vaki olup canibi erbaası kal'a misal bir haremi bîmisal kal'adır Hattâ Hazreti Resaletpenah asrında bazı müneccimînler Ya

Muhammed üçünü günde bir seyli azîm olup Beyti Şerifi seyl gark ider didiklerinde العلم عند الله buyururlar Hikmeti Huda müneccimînin didikleri vakit saat gelince bir azîm matarı rahmet nüzül idüp Beyti Şerifi gark idüb hattâ dahili Beyti Mükerrerme seyl ile leb berleb olup bizzat Hazreti Resul etek dermeyan idüp desti şerifleri ile seylâbı kas'alar ile taşra hareme döküp كل منجم كذاب buyururlar Ve yine suyu cümle sahâbei kiram ile dökerlerdi Bâdehu Hazeti Zübeyir ibni Avam hilâfetinde seylâb derdinden Beyti Şerifin atebelerin bir âdemi tavil kaddi âli inşa etdiler Yine birkaç kerre böyle iken seylâb duhul etmişdir Ta ki merhum Koca Süleyman Han bu tahrir olunacak üzre bina etmeyince Haremi Şerif seylâbdan halâs olmadı رحمة الله عليه Bu Haremi Şerife nekadâr padişahlar hayrat hasenat etdiler ise inşaallah mahallerinde tahrir olunur Evvelâ Babı Selâm oldur kim cemii hüccac ibtida Haremi Şerife bu kapudan girmek şartdır Alettertib şarka mekşuf yan yana üç kat babı âlidir Ve' atebe (i) âliyeleri üzre bu tarih Karhisarî Ahmed Çelebi hattı ile beyaz mer m(er) üzre müzehheb hattı muarreb tarihidir

(امر بتعمير مولانا السلطان ابن السلطان سليمان خان ابن سلطان سليم خان ايد ظله)
(سنه ٩٥٩)

tahrir olunmuşdur Bu dahi ol binayi ulyaya tarihidir

(عمر الله قبلتنا سنه ٩٥٩)

Evsafı ebvabı Haremi Şerif

Elsinei nasda her bab bir ism ile müsemmadır Amma bu kal'a misal Haremi Şerifin canibi erbaasında cümle otuz dokuz yerde babı kebirlerdir Amma bazı babların üçü birer yerde ve bazısı ikisi ve beşi bir yerde kapulardır Cümlesi ne mikdar kapu olduğu isim resmile beyan olunur Evvelâ bu harem çarkûşe vaki olmuşdur Canibi şarkisinde dört yerde kapulardan Evvelki Babı Selâm (باب سلام) dır Yan yana sıra ile üç kapudur Ve kanatları piring kaplı musanna kapulardır Ve ikinci Babı Beni Şeybe (باب بنى شيبه) kapusudur kim hâlâ miftahi Beyti Şerif anların ırkı tahiri yedindedir Bu dahi üç kapu yan yanadır Ve yine bu canibi şarkda iki kapu dahi vardır Biri Babün Nebi (باب النبي) Hazreti Resaletpenahın Beyti Şerifi idi Haremi Şerif tevsî olundukda ol Beyti Şerifi harem dahiline alub yerine bu bab(1) bina etdiler Anıncün Babı Nebi derler Ve yine buna karib Babül Cenayiz (باب الجنائز) derler iki kapu yan yanadır Ve gayet musanna kemerleri vardır Üçüncü kapuya Babül Abbas (باب العباس) derler Hazereti