

HÜSREV PAŞA CAMİ'İ , HALEP

CM 34

TB (1-56)

TE (1-58)

TM (1-89)

Kilâbesinin fotoğrafı yok,
metni yok.

AKF-SC-H-1



HÜSREV PAŞA CAMİ'İ , HALEP

TB

TE (58) " Halep de merhum Hüsrev Paşa Camii". Meriç, s. 81.

TM (85) " Camii Hüsrev Paşa der Halep, Medrese 1 - Türbesi
İstanbulda". Meriç, s. 28.

BOĞAZICI ÜNİVERSİTESİ

REKTÖRLÜK

HUSREVİYE CÂMI - Halep şehrinde, kalenin eteğinde, Osmanlı devri Türk idaresi sırasında bir câmîin etrafında çeşitli ek binalar (hamam, medrese, imaret vb.) den meydana gelmiş bir manzume (külliye) dir. Vezir Husrev Paşa, H. 952 (1544-5) kaplarında "İdrîğün", Sinan ise 1539'da Hassa mimar başlığı unvanını aldığına göre, ilk eserlerin dendir. 1. Önce caminin sonra da medresenin inşasına başlandı, söylenir. Kapı kitabesi 952 tarihli idi. Cami ile bu binalar tamamen simetrik bir düzene göre ayarlanmıştır. Caminin tam karşısında medrese revakları avluya çıkarlar. Cami, önünde bes kubbeli bir son cemaat yeri olan kare bir mekândan ibarettir. Üstünü pandantifli tek büyük kubbe örter. Bu esas mekânın iki yanında kubbeli kare birer tabhâne odası vardır. Böylece tabhâneli camiler grubunun, Türk savaşı itibarıyla şuandaki halde bilinen son örneğini teşkil etmektedir. Semavi Ejice.

Türk Analojisi, c. 19., s. 398

BOĞAZIÇI ÜNİVERSİTESİ

REKTÖRLÜK

Halep'de 1545 tarihli Hüsnürevîye
Camisi

Metin Sözen, Diyarbakır'da Türk
Mimarisi (İstanbul, 1971), s. 259.

Planı - J. Warren .

Eyice - Sincanlı'da Sınan
Pasa İmareti

Vakıflar Dergisi X .

Fotoğraf - Meydan İmarı

C. XI , s. 624

Sunış Meclisi

Tympanum / lunette ?

Muslim Architecture in
Syria. / Ministry of Culture.

Levue Institute de Damas.

Bulleten. Rihawi 1978

The Hüsrev Pasha Cami is square and spacious but the dome is relatively low. Its present decor is plain and inoffensive. The workaday minber has a low and inelegant cap and the mihrab has patterns of fussy marble inlay in the local tradition. Although both were designed for the mosque, they are unrelated to each other. Each of the lower casements on both east and west has a rectangular window above it which is flanked by two round lights, a form popular in Syria. They are set out of alignment. The windows of the façade are also clumsily spaced and so awry that those each side of the central entry collide with the springing of the pendentives of the cupolas. Even the two external mihrabs are not centralized. This is because Sinan did not, or could not, resolve the problems created by his portico being wider than the main building.³⁴

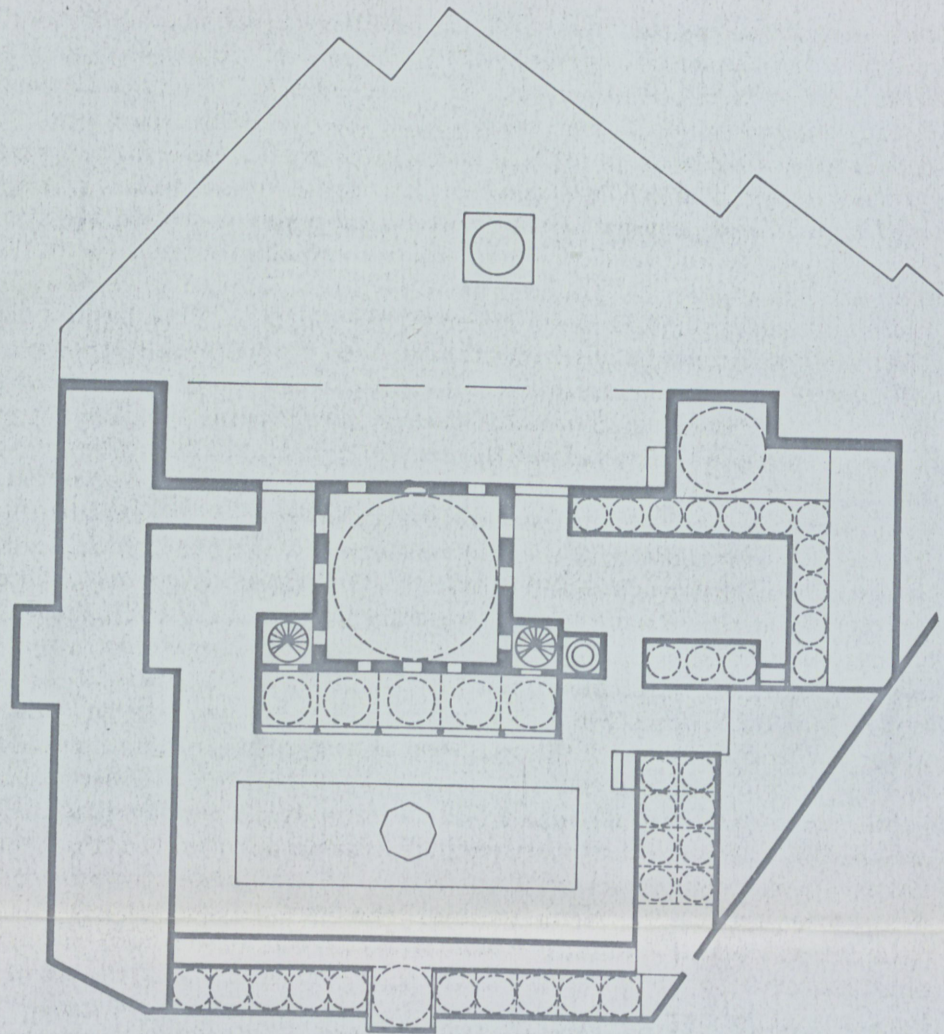
The portico has five domes, the centre arch and cupola being slightly higher than those on either side. The mosque dome has sixteen windows and, therefore, sixteen buttresses to form a drum, together with four pairs of flying buttresses at the corners. With his first mosque, Sinan had to cope with the extension east and west of his portico beyond the breadth of the mosque itself, else it would have appeared too narrow for its height. He masked the extremities of the portico with the addition of a vestigial tabhane room³⁵ each side of the mosque façade, and he was to continue to use this solution throughout his career at such mosques as Mihrimah at the Edirne gate, or with Sokollu Mehmet at Kadirga. The sofa at Hüsrev Pasha is very high indeed, even higher than that of Fatih in Istanbul, approaching a metre on average.³⁶ The polygonal minaret is thick and clumsy but reasonably lofty and it still has the stumpy sixteenth-century cap which in so many mosques was replaced by a tapering one in the eighteenth century. The gallery is supported on stiffly cut corbels which have a band of Damascus tiles beneath and lack the hanging finials which would make them into stalactites. The decoration at the base is crude and the base itself is high, so that the shaft begins at the level of the roof of the prayer hall. At the foot of the shaft is a crested black stone band which is due to Syrian influence; such bands will recur in Sinan's work in various forms, especially in the provinces.³⁷

The broad, rectangular avlu with its relatively small Ottoman şadırvan and garden of fine trees is a delight, although its revaks and cells were savagely mauled when the present school was constructed in 1319/1901.³⁸ Indeed, this large medrese may not be the work of Sinan at all, or not any more, so greatly altered and mutilated has it been. The long north revak has shallow domes, except for the eyvan which now contains a staircase. It is groin-vaulted and so is mediaeval in feeling. The exigencies of the site enforced a distorted but practical juncture with the west wall. Indeed, the north revak overlaps so far that it was possible to cut a window facing south. This haphazard approach to problems arising from a not completely rectangular site was to occur again at Mihrimah and Zal Mahmut Pasha mosques. Through a gate on the south-west is a second small court and medrese, with a traditional dershane with six, large, vaulted cells onto an L-shaped portico. Beside the entry and directly opposite the dershane is a three-domed bay which could have served for summer duties. On the south-east side of the complex is a corresponding large dershane with a similar three-domed extension which served the principal, much larger college. The columns and capitals of the lesser medrese's portico are coarse and ugly. They are of interest, just as are the eyvans in the centres of the revaks of the main court, precisely because they are of such poor workmanship. The complex is roofed with a miscellaneous collection of vaults and domes made to fit awkward corners, the tabhane rooms being remarkable for their hexagonal and segmented form. The right-angle corners of buildings are cut away in order to relax the severity of the geometry. It is bold and tough and, in its Syrian setting, very Ottoman. Hüsrev Pasha succeeds in confronting the formidable citadel on the hill above it. With its pleasantly green principal avlu it is a forerunner of Mihrimah; none the less, any who looked on this and managed to see in it the spring and fountain of Sinan's genius would indeed have been gifted judges of their fellowmen.

*Goodwin, A History
of Ottoman Architecture*



192 Haseki Hürrem Complex, Istanbul. The well-head.



191 *Hüseyin Pasha Camii, Aleppo. Sketch plan.*

the individual before God. The Ottomans were still freer than other Islamic states, where the names of any artists are hard to find, but they were not concerned with individual rights however much some personalities contrived to emerge and radiate. It is, therefore, by means of the buildings themselves that the evolution of Sinan's genius must be traced. Even if he did assist in the building of Selim I Camii at Istanbul or the Gebze complex of Çoban Mustafa Pasha, there is no proof that he was entrusted with their design and every likelihood that he was not. The churches of the Balkans and the bridges repaired and built on several campaigns are unrecorded. It is therefore to Hüseyin Pasha's mosque that one must go to inspect the first attempt by Sinan to achieve an important monument. It was important because it was among the first Ottoman mosques to be built in Aleppo, and his patron was not only governor and commander-in-chief but of royal blood and great pride. When he fell from favour and was deprived of high office and the trappings and dignities which went with it, he turned his face to the wall and died. Sinan built a sumptuous türbe for him in Istanbul, which would seem to express his gratitude to a great patron. The mosque and its double medrese were built in the winter of 1536-37 between two campaigns and its coarsenesses were partly due to the haste with which the complex was constructed. The only inscription is dated 953/1545, but this is likely to be the date of the completion of the külliye, for Sinan could not have been in Aleppo after 1538. It was important to build an orthodox medrese in a city full of heterodox Moslems if only to assist in the support of stable government in a wealthy province.

p 184
p 189
191

HALEP

بدولت ظل الله عصره
 نسل بنی عثمان فی المسجد والبناء
 من مراد سلاطین الوجود من غدا
 مقام هاه (۱) لعبة الوجود ماء سنا
 فطوبی له فیما بناه مؤرخا
 بنی المسجد المشهور محمود سنا
 سنه ۱۳۲۰ (۲)

Bu tarihten aşağı

(هذا بنای صدراعظم خسرو پاشا یسرالله مایشاه)

tahrir olunmuşdur Ve Saraçhane ardında Eski Husrev paşa Camii gayet musanna ve müzeyyen camii lâtifdir Ve bir kubbei âlisi eflâke serçekmiş kubbei nilgûndur Ve mihrab minberinde olan nakşi manîî gûnagûndur Ve haremi serapa beyaz mermeri ham ile döşenmişdir ki gûya yekpare bir mücellâ sabradır Vasatında bir abdest havuzu var Gûya havzu şafiîd(ir) Her tarafda fevwareleri pertab idüb ehli salât ayınlarından tecdidi vuzu idüb Cenabı Bariye tekarrüb iderler Ve bu haremin canibi erbaasında yan sofalarında olan regârenk mermer ve somaki mevzun amudu mümtehalar üzre kubbelerdir Ve bu âsârların cümlesi kurşun örtülüdür Ve Rum tarzı bir minareî mevzununu seramedî var kim gûya arunsu Halebdır Ve bu camiin kible kapısı üzre bu âyeti şerif ve bu tarih tahrirdir [3]

(وان المساجد لله فلا تدعوا مع الله احد عمر دولتي السلطان الاعظم سليمان عز نصره و انشاء الوزير خسرو پاشا)

Ve bunun zeylinde bir kitabe içinde

(حرم التقوى الذى فهو مرده فى قد حرما معبد حلب وهذا مسجد مشرق
 قد استأ)

[1] Bağdad Köşkü nüshası (جمه)

[2] Bağdad Köşkü nüshası (1302) Doğrusu (1032) dir.

[3] Bağdad Köşkü nüshası (tahrir olunmuşdur)

Mimar Sinan binasıdır Ve bu camiden sonra cemati kesireye malik binayı ve kârı kadim Darı Emanıyye Camii Behramıyye Bu dahi ibretnüma bir camii dilküşadır Bu dahi Husreviyye akranı bir camii ferahfezadır Cümle âsârı kurşum örtülü azîm kubbei âlilerdir Amma bunun minaresinin naziri Haleb şehrinde yoktur Üstad mühendis ilmi mimarîde gûnagûn tahayyülât ile inşa etmiştir İm'anı nazar ile temaşa olundukda âdem hayretde kalur Ve bundan sonra Babı Menkusa Camii ve Tarakcılar Camii ve Tuz Camii ve Karlık Camiinin kapusu üzre tarih

(سته خمسه)

dir Ve Camii Adliyye dahi ruşen ve müzeyyen ve metin binadır Ve kubbei âlisi ve cümle âsârı binası kurşumludur Ve Babı Antakyenin iç yüzünde Şeyh Alii Rumî Camii ve Hacı Bayr(a)m tekyesi önündeki mezaristan içinde Buhtî Camii tarzı kadim kirec örtülüdür Ve Demirci Bayram Camii dahi kirec örtülüdür Ve Kamasa Camii ve İbşir paşa Camii ve Kastel Şeref Camii ve Kastel Harami Camii ve Kastel Kurad Camii ve Baba Bayram Camii Kastel Sultan Murad kurbindedir Ve bu mezkûr sekiz cami Hacı Bayram yolu üzre vakidir Cümlesi tarzı kadim kirec örtülüdür Ve Antakye kapusundan taşra cisir başında Haddadın Camii Halebin içinde cereyan iden nehrin kenarında vaki olmağile mecmaülirfan ve mesiregâh ve ârâmgâh ibadetgâh bir camii nazargâhdır Ve Babı Niran dibind(e) Camii Tövbe لوصولاً توبوا الى الله توباً صريحاً yazılmışdır İbadetgâhı kadimdir Ve dua müstecab olacak makamı meşhurdur Kırk sabah ibadet eden elbette mağfurdur Ve Şam kapusundan taşra cami ve nice cevamiler vardır Amma görüb dahil olub ibadet etdiğimiz bu şöhrei şehir olmuş camilerdir Bunlar (dan) maada mesacidlerdir/Ve cümle altmış bir medresdir Ve bâlâda mastur olan cevamii kebirlerin elbette birer medresesi mukarrerdir Tafsile hacet yoktur Ve on yedi darülhadis vardır Ve iki yüz on yedi nazargâhı uşşakan mektebi sıbyanı ebcedhan ve mahbub tıflan var Ve yedi darıkura vardır Herbirinde nice yüz haneli kur'a vardır Şeb ruz kiraati Hafas ve ibni Kesir ve Seb'a ve Aşere Takrib kiraatleri tilâvet olunur Ve Vücutat okuyanlar [1]vecihleri nuru mübîn olmuşdur Ve altı imaret vardır kim şeb ruz âyende ve revendeye اكرموا الضيفه minvali üzre sofrai bîmtinanı mebzuldür kim و ما من دابة في الارض الا على الله رزقها dir Ve iki dariüşşifası va(r)dir Amma [2] Lâkin selef mülûkları

[1] Bağdad Köşkü nüshası (okuyanların)

[2] Bağdad Köşkü nüshası (âbi havasının letafetinden muristana ihtiyac yoktur)