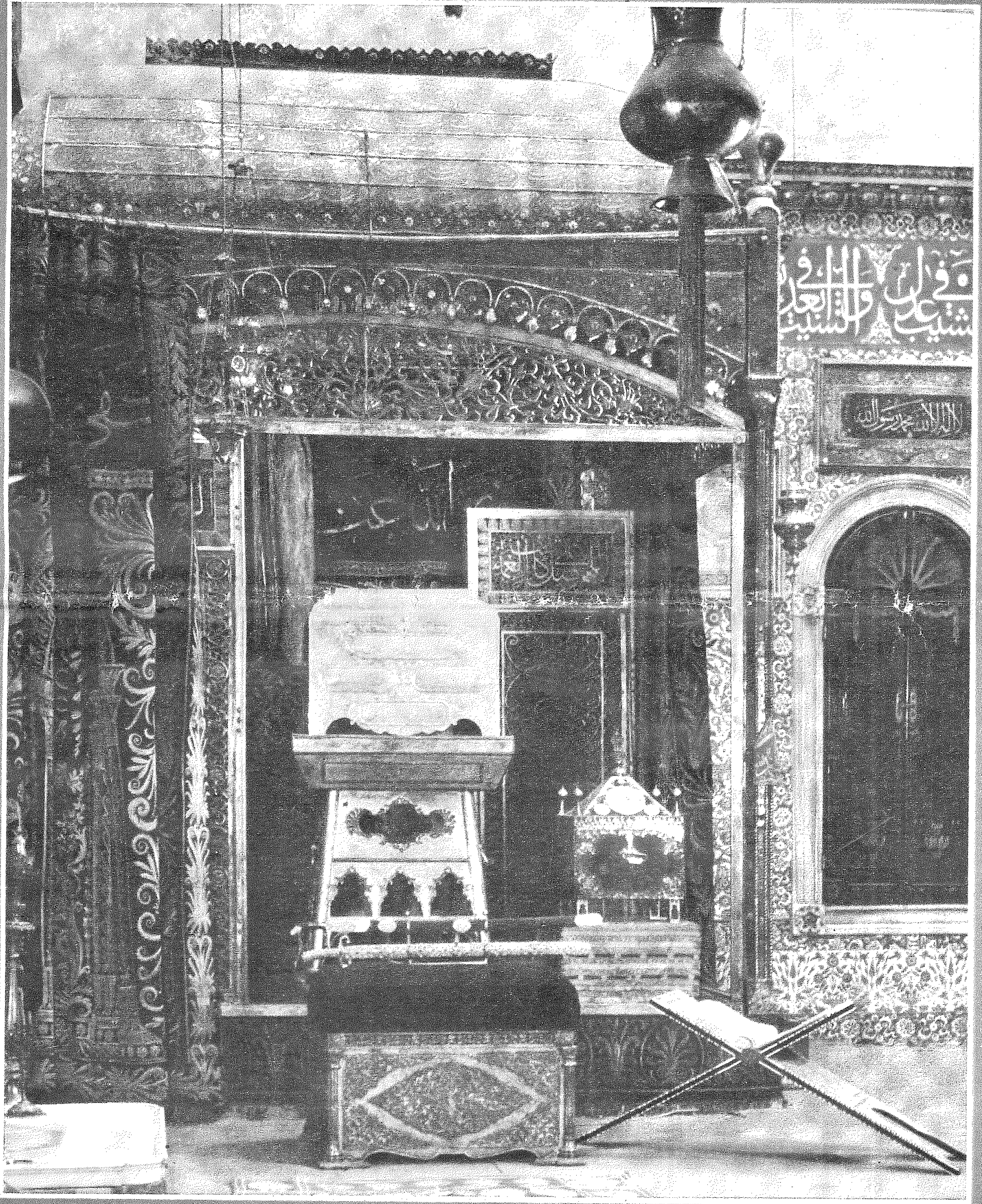


# Hırka-i Saadet ve Kutsal Emanetler



Son zamanlarda Türkiye'nin taraf olduğu petrol pazarlıkları sırasında, Suudi Arabistan'a verilmesi şartıyla Türkiye'nin ucuz petrol alabileceği iddialarına konu olan Hırka-i Saadet, Abdülaziz tarafından yaptırılmış son derece değerli bir altın mahfaza içinde, Topkapı Sarayı Müzesi'nde saklanmaktadır. **Hayat** bu hafta, Yavuz Sultan Selim'in Mısır seferinden İstanbul'a getirilen ve Peygamber Efendimizle daha eski peygamberlere ait Kutsal Emanetler ve Hırka-i Saadet'in yer aldığı paha biçilmez hazinenin fotoğraflarını okuyucularına sunuyor.

قال: بُرْدَةٌ. والبُرْدُ يأتي مفرداً وجمعه أبراد وبُرْدٌ، وهو الشملة المخططة. قال الليث: البُرْدُ (بصيغة المفرد) معروف من بُرود العصب والوشي. وأما البُرْدَةُ فكساء مربع أسود فيه صغر تلبسه الأعراب.

أهمية البُرْدَةِ (مؤنث)، أو البُرْدُ (مذكر)، كما كانت تُسمى أيضاً، للعرب، جعلت عامر بن أحيمر بن بهدلة بن عوف يُلقب (ذو البُرْدِين). فقد ذكر الزبيدي<sup>(٢)</sup>، أنه لُقِبَ بذلك لأن وفود العرب اجتمعت عند عمرو بن ماء السماء، فأخرج بُرْدِين وقال: ليقم أعز العرب فليلبسها؛ فقام عامر، فقال له: أنت أعز العرب؟ قال: نعم؛ لأن العز كله في معد، ثم تزار، ثم مضر، ثم تميم، ثم سعد، ثم كعب؛ فمن أنكر ذلك فليناظر. فسكتوا، فقال: هذه قبيلتك، فكيف أنت في نفسك وأهل بيتك؟ فقال: أنا أبو عشرة، وأخو عشرة، وعم عشرة. ثم وضع قدمه على الأرض، وقال: من أزالها من مكانها، فله مائة من الإبل. فلم يبق إليه أحد؛ فأخذ البُرْدِين، وانصرف.

في دراسته عن (الملايس في معجم لسان العرب)، ذكر القيسي<sup>(٣)</sup> أن بلاد اليمن كانت من أوائل الأماكن التي عُرفت بصناعة البرود. وكانت البُرْدَةُ كثيراً ما تُنسب إلى البلدة التي صُنعت فيها، مثل السَّحُولِيَّة، نسبة إلى قرية سحول باليمن؛ والمعافري<sup>(٤)</sup>، وهو منسوب إلى بلدة معافر باليمن. كما أن للبُرْدَةِ أسماء عديدة. من ذلك، مثلاً، أنها تُسمى المراجل، وهي ضرب من برود اليمن<sup>(٥)</sup>؛ والسعيدية، وهي أيضاً من برود اليمن. وعُرفت الحلل بأنها من برود اليمن، ولا تُسمى حلة حتى تكون ثوبين<sup>(٦)</sup>. وكانت اليُمْنَةُ ضرباً من برود اليمن<sup>(٧)</sup>.

البُرْدَةُ كانت من الألبسة التي كثيراً ما كان يستخدمها الرسول ﷺ. وقد اكتسبت بردتان من التي كانت لرسول الله ﷺ شهرة كبيرة، هما البُرْدَةُ التي أهداها النبي ﷺ للشاعر كعب بن زهير، والبُرْدَةُ التي أهداها ملك مدينة أيلة للنبي ﷺ. فهاتان أصبحت لهما شهرة كبيرة عند خلفاء وحكام الدول الإسلامية حتى العهد العثماني<sup>(٨)</sup>.

إلى جانب البُرْدَتَيْنِ السابقتين، ذُكرت لرسول الله ﷺ عدة بُرود من أنواع وألوان مختلفة. فقد ذُكر<sup>(٩)</sup> أنه كان له ﷺ بُرْدٌ أحمر، وأنه كان يلبسه في العيدين والجمعة. وذُكر<sup>(١٠)</sup> أنه كان له ﷺ بُرْدَانٌ أخضران؛ وأنه ﷺ رثي يطوف بالبيت مضطجعا ببرد أخضر. وذُكر<sup>(١١)</sup> أنه جعل للنبي ﷺ بُرْدَةً سوداء من صوف، فلبسها.

أورد ابن سعد<sup>(١٢)</sup> رواية عن سهل بن سعد، جاء فيها: إن امرأة جاءت إلى رسول الله ﷺ ببُرْدَةٍ منسوجة فيها حاشيتها،

أم القرى، تحقيق: أحمد ضياء العقاوي (بيروت: مؤسسة الريان للطباعة والنشر والتوزيع، ١٤٢٦هـ/٢٠٠٥م)، ٢١٠.

عباس طاشكندی

## بُرْدِيكَ التَّاجِي، أعمال

ولِّي في أيام الظاهر جقمق نظارة الحرم الشريف، وشاد العمائر في مكة المكرمة خلفاً لبريم خجا بن قشتدي<sup>(١)</sup>.

كان معروفاً باسم برديك التاجي الأشرفي برسيبي الأبرص (ت ١٤٨٠/١٨٨٥م). تولى، بجانب نظارة الحرم، وظيفة باش الأتراك المقيمين بمكة. ترجم له النجم بن فهد في (الدر الكمين)، وقال: «أُرْسِلَ للمدينة الشريفة معماراً في سنة ثلاث وخمسين (وثمانمائة) وعَمَّرَ بعض سقف الروضة وغيرها في أيام الظاهر جقمق، وجاء منها لمكة في شعبان سنة ثلاث وخمسين [وثمانمائة] وعاد لبلاده، ثم وصل لمكة في شعبان سنة أربع وخمسين وهو ناظر ومحتسب وشاد العمائر شيخنا عن بريم خجا، وناظر الربط والأوقاف والصدقات والمياضي الثلاثة [الثلاث]: الأشرفية، والناصرية، وبركة<sup>(٢)</sup>. وفي أيامه عمَّرَ قبة الوحي، ومدرسة ناظر الخواص ورباطه، والمدرسة الشاطبية، ونظف العتبة، وأحدث التهليل عقب الصلوات الخمس<sup>(٣)</sup>.

ويشير النجم بن فهد في (إتحاف الوري) إلى نص مرسوم التكليف لبردك لنظارة الحرم، بأن يكون ناظراً على المطاهر بمكة المشرفة، وأن يعمر فيها الخراب، وأن يكتب رخامة بإبطل مكس بجيلة، وتلصق بباب المعلاة مؤرخ بثامن عشري المحرم، ويعمر قبة الوحي، وأن يكتب فيه رخامة<sup>(٤)</sup>.

## الهوامش:

- ١ السخاوي، محمد بن عبد الرحمن، الضوء اللامع لأهل القرن التاسع، ج ٣ (القاهرة: دار الكتاب الإسلامي، د.ت)، ٦.
- ٢ ميسأة بركة، نسبة إلى أمير زين الدين بركة العثماني.
- ٣ النجم بن فهد، عمر بن محمد، الدر الكمين بذييل العقد الثمين في تاريخ البلد الأمين، تحقيق: عبد الملك بن دهيش، ج ١ (بيروت: عبد الملك بن دهيش، ١٤٢١هـ/٢٠٠٠م)، ٦٤٣-٦٤٤.
- ٤ النجم بن فهد، عمر بن محمد، إتحاف الوري بأخبار أم القرى، تحقيق: فهد محمد شلتوت، ج ٤ (مكة المكرمة: مركز إحياء التراث بجامعة أم القرى، ١٤٠٨هـ/١٩٨٨م)، ٣٠٤.

عباس طاشكندی

## البُرْدَةُ

البُرْدَةُ من ملابس الرجال. عرفها ابن منظور<sup>(١)</sup> على النحو التالي: البُرْدَةُ كساء يُلتحف به؛ وقيل: إذا جعل الصوف شقة وله هذب، فهي بُرْدَةٌ. وروى عن شمر، أنه رأى أعرابياً بخزيمية وعليه شبه منديل من صوف قد اتزر به، فقال له: ما تسميه؟

Umayyad and Abbasid caliphs, it was bound to surface as a symbol of power very naturally. It was probably with the Abbasids, however, that the term *qaḍīb* emerged to refer to the staff, instead of the term *ʿaṣā*, under the refining influence of Perso-Arab Baghdad. We may find a remnant of this gradual change in terminology in a story about the caliph al-Mahdī where he recounts a dream he had in which he learned of the longevity of the reign of his son and second successor, Hārūn al-Rashīd, compared with that of his other son and first successor, al-Hādī. "I saw myself in a dream," al-Mahdī said, "giving a rod (*qaḍīb*) each to Mūsā (al-Hādī) and Hārūn (al-Rashīd), and Mūsā's rod put forth leaves for a little way at the top only, whereas Hārūn's sprouted leaves from one end to the other."<sup>23</sup> The usage of the term *qaḍīb* instead of *ʿaṣā* in this anecdote almost certainly refers to the *qaḍīb* of caliphal insignia, but with the naturalistic image used of leaves sprouting from it, one also reads evocations of ancient Greco-Roman laurel leaves and the role of wreaths in the mythology of power.<sup>24</sup>

### The Mantle of the Prophet

Horka-i Saadet

081146

The object that receives more emphasis than the staff in the sources, however, and becomes more evocative of radiating blessing is the mantle (*burda*) of the Prophet. The sources consistently mention it as a signifier of the legitimate rule for its wearer. A famous story describing the first caliphal acquisition of the *burda* states that the founder of the Umayyad dynasty, Mu'āwīya, bought it from the poet Ka'b b. Zuhayr who had received it as reward for a panegyric poem that he delivered in the presence of the Prophet.<sup>25</sup> This story has tended to be accepted without questioning by historians as the entry point for the *burda* into the Islamic insignia of power. And yet in spite of this story, the Umayyad caliphs are not reported to have worn the *burda* in public, and court poets, such as Jarīr and al-Farazdaq, never mention it in their panegyrics for the caliphs.<sup>26</sup> This scarcity of Umayyad interest in using the *burda* either casts

23 Ṭabarī, *Tārīkh*, I, 577; trans. Bosworth, *The Abbasid Caliphate*, 54-55.

24 Fears, *Princeps a Dīs Electus*, 57, 212, 222.

25 Ibn Sa'd, *Ṭabaqāt*, III, 262.

26 Al-Farazdaq's poetry generally preserves little mention of the relics of the Prophet. In a poem praising Yazīd b. 'Abd al-Malik, he provides the only clear mention of the staff of the Prophet (*ʿaṣā*, not *qaḍīb*), and of a ring (*khātām*), not so much associated with the Prophet as with kingship and the inheritance of 'Uthman to whom he refers a lot (*Dīwān*, II, 124). In a poem praising Hishām b. 'Abd al-Malik, al-Farazdaq speaks of "the one who holds power and has inherited the two wooden objects" (*Dīwān*, v, 59: *wa-man waritha l-ʿudayn wa-l-khātām alladhī lahu l-mulk*; and *Dīwān*, II, 302: *ʿaṣā al-dīn wa-l-ʿudayn wa-l-khātām*

doubt on the existence of the *burda* in Umayyad times or may reflect the dynasty's reluctance to honor a relic that belonged to the Prophetic family with whom they were fighting.

Mu'āwīya's interest in acquiring the *burda* appears therefore as an exception to later Umayyad behavior, and may need to be understood in the light of source-critical problems. Although a political figure and founder of the Umayyad dynasty, Mu'āwīya was also a Companion of the Prophet, which made his image susceptible to embellishment. The tendency for such embellishment increased under the Abbasids, especially after the famous *Mihna* or inquisition begun by al-Ma'mūn in 217/832 had been lifted during al-Mutawakkil's reign (232-247/847-861). In an effort to strengthen the place of *ḥadīth* science and orthodox doctrine, the *ulamā'* emphasized the probity and excellence of Muḥammad's entire circle of Companions. Mu'āwīya's association with the second caliph, 'Umar, to whom he served as governor in Syria, added luster to his legitimacy and pious image, culminating in his expressions of purported regret at the end of his reign over having attained caliphal power.<sup>27</sup>

After Mu'āwīya there is a lengthy hiatus of references to the *burda* until the end of the Umayyad period when a new leaf of political pretension turns with the transition to the Abbasids.<sup>28</sup> With their pretensions to being imams and

*alladhī yu'fī bihi Allāhu mulkahu kulla qā'imī*). The editor of the poem comments that *al-ʿudayn* ("two wooden objects") refers to the staff and the pulpit of the Prophet in Medina. References to the sword of the Prophet are also questionable. Al-Farazdaq repeats the line about "the caliph striking with a sword used by Muḥammad at Badr against the infidel" in poems praising Yazīd b. 'Abd al-Malik (*Dīwān*, II, 353), Hishām b. 'Abd al-Malik (*Dīwān*, II, 189) and al-Walīd b. Yazīd (*Dīwān*, II, 92), and often speaks of the caliph or commander using the sword figuratively (when he speaks of *sayf jamā'a* [*Dīwān*, I, 12] or of *sayf Allāh* [*Dīwān*, I, 71, 231; II, 42]). In most of his poetry, al-Farazdaq dwells more on terminology of kingship than caliphate.

27 A famous story describes how Mu'āwīya asked on his death bed to be shrouded with a shirt that the Prophet had once clothed him with and to be buried with nail clippings of the Prophet, hoping that this would help him receive divine forgiveness (Ṭabarī, *Tārīkh*, II, 200-202; Dhahabī, *Sīyar*, III, 158-59). Without the relic reference, the story of Mu'āwīya's final regrets greatly resembles that in the biography of 'Amr b. al-ʿĀṣ (Ibn Sa'd, *Ṭabaqāt*, IV, 259-260; VII, 494). Al-Dhahabī's version, going back to a tradition based on the authority of Ibn 'Abbās, states that Mu'āwīya had preserved hairs of the Prophet, rather than nail clippings, and that he asked for these relics to be included in his burial. A similar pious representation is attributed to the Umayyad caliph 'Umar b. 'Abd al-'Azīz (Ibn Sa'd, *Ṭabaqāt*, v, 406).

28 If Mu'āwīya's claim to have acquired the *burda* from Ka'b is true, then it is possible that the *burda* was buried with Mu'āwīya (Qaramānī, *Akhbār*, I, 251, II, 10). However, the credibility of such a story is dubious in the light of a pious gloss on it in *ḥadīth* literature. In a



03 Ağustos 2017

2431 NICHOLSON, R. A. A note on the  
Nasabu'l-Khirqa. JRAS, 1907, pp. 166-  
168

- Hırka-i Şerif

Ahmet Turan Arslan

- Hırka-i Şerif'i Ziyaret,  
(Muhammed Salih el-Kazzaz'dan terceme edilen  
şiir) İslami Edebiyat, sayı 13, Eylül 1991.

21 NISAN 1993

Hırka-i Şerif ?

29 EYLÜL 1996

Hırka-i Şerif

Mottahede, Roy. The mantle of the Prophet (1985)  
Abstr. ir. 9 (1986), 254-255. A. Karimi-Hakkak  
BSOAS 51 (1988), 348-350. A. K. S. Lambton  
Choice 23 (January 1986), 787. L. W. Adamec (E\*)  
Isl. quart. 29 (1985), 186-190. S. V. R. Nasr  
LJ 110 (August 1985), 109. D. P. Snider (E\*)  
ME 138 (April 1986), 64-66. C. Kutschera  
ME focus 10 i (Fall/Winter 1987/88), 21-22 & 27. M. Mottale  
MEI 273 (18 April 1986), 19. G. Spedding  
ME insight 4 iii (1985), 38. S. T. Hunter  
MEJ 40 (1986), 534-535. S. Akhavi  
MERIP 143 (November/December 1986), 39-41. F. Halliday  
Tawhid 4 ii (1986/87), 173. A. Hussain  
TWQ 10 (1988), 1077-1078. H. Afshar

14 SUBAT 1995

708.9561

YÜ.T Yücel, Erdem

Topkapı Sarayı Müzesinde hırka-i saadet ve  
mukaddes emanetler= Da'ira al-burda al-mubaraka  
wa al-'amanat al-muqaddasa fi Muthaf Topkapı  
Sarayı / by Erdem Yücel.; translated by Mine  
Özpay and Ahmet Anlatan; photographs by Sami  
Güner.- İstanbul: Yapı ve Kredi Bankası, 1982  
24, 16 p.: ill. (all col.); 23 cm.- (Topkapı  
Sarayı Müzesi; no. 7)

Cover title:

متحف طوبقانی سراي

Text in Turkish, Arabic and English

1. Art Museums, Collections-Turkey I. Özpay,  
Mine (tr.) II. Anlatan, Ahmet (tr.) III. Güner,  
Sami (photo.) IV. Title V. Title: Da'ira al-burda  
al-mubaraka wa al-'amanat al-muqaddama... VI.  
Title (Arabic) VII. (Series)

6996

457

Hırka-i Şerif

29 EYLÜL 1992

(Hz. Peygamber'in pagramlarda yazması)

Pan'ihul-Medinetil-Milnevvere, 142.

D.B. 3977-1

## NOMS DES VÊTEMENTS

CHEZ LES

## A R A B E S

OUVRAGE COURONNÉ ET PUBLIÉ PAR LA TROISIÈME CLASSE  
DE L'INSTITUT ROYAL DES PAYS-BAS

PAR

R. P. A. DOZY.

«Où puiser sur le costume de tant de contrées  
étrangères des renseignements précis et exacts? —  
Dans les manuscrits de nos bibliothèques si peu  
consultés, dans les voyages anciens et méconnus.»

M. FERDINAND DENIS.

(Journal asiatique, tom. XI, pag. 320).

21 MART 1994

DN:4751

LIBRAIRIE DU LIBAN

Riad Solh Square  
BEIRUT

Imprimé au Liban

152

حيك

»une petite chaîne. La plupart des femmes portent ce *haik* sur le  
»corps nu. — Les ouvertures sont aux côtés, et quand une mère  
»veut allaiter son enfant, elle fait sortir la mamelle par cette  
»ouverture, ce qui est aussi le plus commode pour l'enfant  
»que la mère porte ordinairement sur le dos; d'ailleurs elles  
»ont les mamelles très-grandes, tant qu'elles sont jeunes." Au  
rapport du même voyageur quelques femmes portent 1°. la che-  
mise, 2°. le *kaftan*, 3°. la *منسرية*, 4°. le *haik* avec le *ha-*  
*zem* حزام.

Le *حيك* ou *حائك* est mentionné également par Lempriere  
(*Tour to Marocco*, pag. 39, 293, 295, 386) qui écrit *haick*,  
et par Ali Bey (*Travels*, tom. I, pag. 16, 29, 73, 80) qui écrit  
*Hhaik*. Enfin plusieurs voyageurs qui, de nos jours, ont visité  
le Magreb, tels que Riley (*Loss of the American brig Commerce*,  
pag. 407, 492), M. Jackson (*Account of Marocco*, pag. 138),  
M. Gräberg di Hemsö (*Specchio geografico e statistico dell'*  
*Impero di Marocco*, pag. 81), le colonel Scott (*Journal of a*

Je veux parler du terme *مخطف*. Selon Pedro de Alcalá (*Vocabulario Español*  
*Arabigo*, aux mots *anzuelo* (*garavato*), *garavato*) on applique le nom de *مخطف*  
à un morceau de fer recourbé, à un petit crochet, à un hameçon. En effet Ibn-  
Batoutah (*Voyages*, man. de M. de Gayangos, fol. 234 v°) rapporte que les esclaves  
des négociants de l'Inde portent *عود غليظ له زج حديد وفي اعلاه*  
*مخطف حديد فاذا اعبا ولم يجد دكانة يستريح عليها ركز*  
*عوده بالارض وعلق حبله منه* «un gros bâton, garni d'une pointe de fer,  
et en haut d'un crochet du même métal. Ainsi, quand le porteur est fatigué et qu'il  
ne trouve point de banc pour s'y reposer, il fiche son bâton en terre, et pend son  
»sardeau au crochet." Le mot *مخطف* désigne encore un bâton armé à l'une de  
ses extrémités d'un morceau de fer pointu et recourbé (Alcalá au mot *cayado*  
*de pastor*), et aussi une ancre (Alcalá aux mots *ancora*, *cloque* (*garfo de nave*),  
*garfo*; Dombay, *Gramm. ling. Mauro-Arab.* pag. 101).

خرقة — حيك

s.153 — 155

*residence in the Esmaila of Abd-el-Kader*, pag. 5) et Lady  
Grosvenor (*Narrative of a Yacht Voyage in the Mediterranean*,  
*during the years 1840—1841*), ont parlé de ce vêtement, en  
écrivant *haick*, *hayk*, *hhaik* ou *haik*.

خرقة<sup>s</sup> (1)

Ce mot désigne l'habit, ou le manteau grossier, que les  
*fakirs* et surtout les *Sofis* portent en Orient. Al-Makkari (*His-*  
*toire d'Espagne*, man. de Gotha, fol. 201 r°) dit d'un des *Sofis*  
qu'il était: *بركة لابسى الخرقه*. Dans un manuscrit que possède  
la Bibliothèque de Leyde, et qui renferme plusieurs opuscules,  
relatifs aux *Sofis*, (man. persan 1038, fol. 22 v°) on trouve:  
*در گریبان خرقه نوشته بود یا عزیز یا ستار یا لطیف یا حلیم*

(1) Le mot *خرقة*, avec le pluriel *خرق*, signifie encore: une pièce d'étoffe.  
Je lis dans Nowairi (*Histoire d'Egypte* man. 2 m, fol. 204 r°): *اعطاء — خرق*  
*كتان فرنجي مائتي ذراع* «Il lui donna deux cents aunes de pièces d'étoffe  
»de lin d'Europe." Dans les *Mille et une Nuits* (éd. Macnaghten, tom. I, pag. 209):  
*عمد الى الخرقه وعمل منها كيسا* «Il prit la pièce d'étoffe et en fit une  
»bourse." Dans le *Dictionnaire Biographique* d'Ibn-al-Khatib (man. de M. de Gayan-  
gos, fol. 51 v°): *يقال انه لم يجتمع عند احد من نظرائه ما اجتمع*  
*عنده من عين وورق ودفاتر وخرق وانبة ومتاع واثات*  
*وكراع* (lis. واثات). On dit qu'aucun de ses égaux n'avait rassemblé une si grande  
»quantité d'argent monnayé et non monnayé, de livres de mise et de recette, de pièces  
»d'étoffes, de vases, de meubles, d'ustensiles et de chevaux." A Malte le mot *خرقة*  
a le même sens et il y désigne en outre un maillot d'enfant. Voyez Vassalli, *Lexicon*  
*Melitense*, col. 270.

Celui qui vend les *خرق* est nommé *خروقي*. Voyez Makrizi (*Description de*  
*l'Egypte*, tom. II, man. 372, pag. 354, 357).

İSTANBUL ÜNİVERSİTESİ EDEBİYAT FAKÜLTESİ

# TARİH ENSTİTÜSÜ DERGİSİ

İSTANBUL 1998

## OSMANLI DEVLET TEŞRİFÂTINDA HIRKA-İ ŞERİF ZİYARETİ

Zeynep Tarım Ertuğ\*

*Hırka-i Şerif*, Hz. Muhammed'in çeşitli vesilelerle meşhur Arap şairi Kaab ibn-i Züheyr'e, Veysel Karanî'ye ve Eyle şehri halkına hediye ettiği hırkaları için kullanılan bir tabirdir. Kaab'a verilene "Şâmî", Veysel Karanî'ye verilene "Yemani" adı verilmiştir. Eyle şehrine hediye edilen hırka ise Abbasi halifelerinin eline geçmişse de Moğol istilâsı esnasında imha edilmiştir. Mevcut iki hırkayı birbirinden ayırd etmek için "Şâmî" olana *Hırka-i saâdet*, "Yemani" olana da *Hırka-i şerife* denilmiştir<sup>1</sup>. Topkapı Sarayında bulunan hırkanın İbn Züheyr'e hediye edilen hırka olduğu düşünüldüğünden *Hırka-i saâdet* adı verilmektedir<sup>2</sup>. Bilinen diğer hırka ise 1027 tarihinde İstanbul'a Şükrullah Efendi tarafından getirilmiş olup, kendisinden sonra çocuklarına intikal etmiştir. Uzun süre kendilerine "hırka-i şerif şeyhleri" adı verilen bu âilenin elinde muhafaza edilmiştir<sup>3</sup>. Söz konusu olan *Hırka-i şerif* bugün Fatih'de aynı isimli semtde Sultan Abdülmecid tarafından yaptırılan Hırkaşerif Camiinde muhafaza edilmektedir.

Bugün Topkapı Sarayında bulunan hırka üzerinde ilk incelemeyi yapan ve kumaşlar üzerinde kıymetli çalışmaları ile tanınan Tahsin Öz, *Hırka-i saâdetin* 124 cm boyunda geniş kollu olup, siyah yünlü kumaşdan yapıldığını, içinin krem renkli yünlü kumaşla kaplı olduğunu söyledikten sonra hırkanın,

\* Dr., İ. Ü. Edebiyat Fakültesi, Tarih Bölümü.

<sup>1</sup> Hz. Peygamber, Kaab ibn Züheyr tarafından kendisine takdim edilen Kaside-i Banet'den çok memnun kalarak hırkasını şaire hediye etmiştir. Hırka, şairin ölümünden sonra Muaviye tarafından varislerinden satın alınmıştır. Kaab ibn Züheyr'in adı Zübeyr olarak da kaydedilmiştir. İsmail H. Baykal, *Enderun Mektebi Tarihi*, İstanbul 1953, s. 118, 119 ; René Basset, "Bürde", *İA*, II, (1986), 837, 838; Kasım Kufralı, "Hırka-i Şerif", *İA*, V/1, (1986), 450- 452.

<sup>2</sup> Topkapı Sarayında bulunan hırkadan ve ziyaretten bahseden birçok arşiv vesikası ve teşrifat defteri "hırka-i şerif" tabirini kullanmışlardır. Diğer hırkadan da aynı şekilde bahsedilmesi bu ayrıntının fazla göz önüne alınmadığını gösteriyor.

<sup>3</sup> Kasım Kufralı, a. g. m, s. 451.

MADDE TAYINLANDIKTAN  
SONRA GELEN DOKÜMAN

0 0 0000 0000

N. B. Singh

THE JOURNAL OF THE ROYAL ASIATIC SOCIETY

OF GREAT BRITAIN AND IRELAND

FOR 1907



A.D. MDCCCXXIII. INST.

SCHMIDT PERIODICALS GMBH D-8201 Bad Feilnbach 2 W. Germany

MDCCCXVII.

like kṛtrā. It is an oblique case of a verbal noun, and the word implies no voice. But the history of the use renders it certain that the real rendering as felt by the users is either 'the people having been removed' or 'room having been made,' taking the word as an impersonal passive, the passive sense being in either case retained, just as I hold that the active sense of the Sanskrit gerund is never lost.

A. BERRIEDALE KEITH.

In this Journal, 1906. 900, note 1, Dr. Fleet has mentioned as highly probable, with the reservation "if the true spelling of the modern name is such as to justify the connexion," a suggestion by Dr. Hoey that Vēṭhadīpa might be recognized in the Bettiah, Bettia, or Bettū of the present day, in the Champāran district.

But Betiyā (बेतिया or बतिया) can hardly be Vēṭhadīpa (वेठदीप), for the त in बेतिया is dental. The name of the town often occurs in literature, as it was the birthplace of Vallabhāchārya. Thus, from Harischandra's Vallabhāchārya-jīvana-charitra, p. 31:— लक्ष्मण भट्ट (Vallabha's father) started from Ayōdhyā for Kāśī, and मार्ग में बतिया के इलाके में . . . . . चम्पारण्य (i.e., चम्पारण्य) में Vallabha was born.

G. A. GRIERSON.

A NOTE ON THE Nasabu'l-Khirqa.

I wish to take the earliest opportunity of correcting an error, which Professor Margoliouth has kindly pointed out to me, in my rendering of the words قال الشعراوى فى كتابه فى نسب الخرقه (p. 806 supra, line 3 from foot). The نسب الخرقه is not, as I supposed (p. 799, l. 1), a work of Sha'ráwī or Sha'rání, but refers to the document showing the descent of Ibnu'l-'Arabí's khirqa (religious habit) from the Prophet

al-Khidr through certain intermediaries (whose names Professor Margoliouth informs me, are mentioned in the Futūhāt al-Makkiyya, i, 242) down to himself. Professor Margoliouth adds that the passage to which these words refer is to be found in Sha'rání's Lawāiqihū'l-'Awwal (Cairo, 1291 A.H.), i, 251, and runs as follows: العربى العرفى كما رأيت بخطه فى نسب الخرقه, "al-'Arabí, with the definite article, as I have seen it in his own handwriting in the pedigree of his khirqa." Such pedigrees frequently occur in Šúfí biographies; cf., for example, the nasab of Abú Sa'íd b. Abi'l-Khayr (Asarū'l-Tawhíd, ed. by Zhukovski, p. 35, l. 18 sqq.) and of Abu'l-'Abbás Qassáb (ibid., p. 59, l. 5 sqq.). The same work supplies some interesting details concerning the significance of this investiture (p. 55, l. 4 sqq.): "The Pír, by laying his hand on the disciple's head and clothing him in the khirqa, indicates to all and sundry that he knows and has verified the fitness of that person for companionship with the Šúfis; and if the Pír is famous and enjoys credit among them, they all put confidence in his act of investiture no less than in the testimony of an approved witness or in the decision of a judge who is qualified to decide points of law. It is for this reason that the Šúfis, when a dervish whom they do not know comes into the convent or desires to associate with a party of dervishes, enquire of him: 'Who was thy "Pír of companionship"?' (Pír-i suhbat), and 'From whose hand didst thou receive the khirqa?' The Šúfis hold these two nasabs in very high regard: indeed, there is no nasab in the Path (Ṭarīqat) except these two. If anyone should fail to establish these two relationships to a Pír who is exemplary (muqtadā), they drive him forth and will not admit him to their society."

Reverting to the lives of Ibnu'l-Fárid and Ibnu'l-'Arabí, I may perhaps be allowed to mention that Professor B. Moriz has compared the doubtful readings in my MS. with the copy in the Khedivial Library—"a quite modern one, transcribed in 1889 from a copy belonging to the library of

خرقه در انداختن - خرماء هندی

خرّقه در انداختن:

آن است که صوفی در وجد و سماع خرقه برکشد و به سوی مطرب اندازد و یا به حکم جمع باز هلد. مجازاً تن به مرگ سپردن و مردن. نظیر خرقه تهی کردن.

در آنا خرقه قالب در اندازم همین ساعت در آنا خانه هستی بپردازم همین ساعت ج ۱، ص ۳۵۲ «دیوان، ج ۷، ص ۲۷۰»

خرّقه سوختن:

به کنایت، تباہ کردن و نابود ساختن چیزی.

من صد هزار خرقه زسودا بدو ختم کان جمله را بسوخت به یکبار شرم تو ج ۵، ص ۲۳۷۲۷ «دیوان، ج ۷، ص ۲۷۰»

سند خرقه:

عموم صوفیان (به استثنای نقشبندیّه که به ابوبکر نیز خود را پیوسته می شمارند) سند خرقه خود را به نقطه دایره ولایت محمّدیّه متصل می سازند. و در عقد بیعت ولّیه یداً بید علی را دستگیر خود می دانند و ساغر محبت و عشق به طاق ابروی مردانه وی

می کشند، (علیه الصلوة وعلیه السلام). [مجد الدّین بغدادی گوید: «فان انتساب جميع المحققين والمكاشفين من الاولياء والاصفياء الى علي رضي الله عنه بالصحة والخرقة» تحفة البرره، نسخه کتابخانه مجلس شورای ملی (شماره ۵۹۸) (پانویس)]

«تقد، ص ۵۸»

خرمء هندی:

تمر هندی است و آن تمر درختی است که در هند می روید در غلافی مانند باقلا، ولی از آن پهن تر و پوست آن پس از رسیدن صلب و صدفی می شود به خلاف باقلا، و مغز آن پوست دیگر جز آن ندارد. طول آن به قدر یک شتر، و دو نوع است یکی سرخ تیره اندک چاشنی دار که وقت خامی نیز سرخ رنگ است و در گجرات و نواحی آن خوب می شود (تمر گجرات در مصطلحات امروزی) و دوم سرخ کم رنگ مائل به تیرگی که در خامی سفید است (تمر هندی در محاورات کنونی) و گفته مصتّف [بهاء ولد] در خوردن خرمای هندی با سکنجبین، موافق است با سخن اطبا که سکنجبین را مصلح تمر هندی دانسته اند.

خرمنگاه شش گوشه - خضر

سید اسماعیل جرجانی در ذخیره خوارزمشاهی آن را به نام: «خرمای هندو» یاد کرده و به زبان عربی آن را حَمْر (به ضمّ اَوّل وفتح دوم) و حَمْر (به ضمّ اَوّل ومیم مشدّد مفتوح) و حومر گویند.

رجوع کنید به: قانون، طبع ایران، ص ۲۳۷، تذکره داوود انطاکی، ج ۱، ص ۱۳۶، ۱۸۷ و تحفه حکیم مؤمن در ذیل: تمر هندی و حمر، مخزن الادویه در ذیل تمر هندی، برهان قاطع، آنندراج در ذیل حمر.

«بهاء، ج ۲، ص ۲۳۹»

خرمنگاه شش گوشه:

خرمنگاه شش گوشه - خانقاه شش دری.

خشکی:

در تعبیرات مولانا معاملات و سلوک ظاهری است.

«شرح، ج ۱، ص ۲۴۴»

خشین پوش:

صفت ترکیبی است و کسی را گویند که جامه درشت و زبر، در محاورات کنونی و چغفر (در محاوره بعضی از نواحی خراسان) پوشد، چون صوفیه مقید

بوده اند به پوشیدن جامه های پشمین و موین.

«مصنبا، ص ۹۰»

خشیّت:

ترسی که باعث بر اداء حقوق شرع گردد.

«رناله، ص ۷۷۷»

خضر:

به فتح اَوّل و کسر دوم نام یکی از پیغمبران است که به موجب روایات مذهبی زندگی جاوید نصیب یافته و داستان او با موسی در سوره کهف ذکر شده و صوفیان قصه های بسیار بدو نسبت می دهند و خضر به کسر اَوّل و سکون دوم هم خوانده می شود.

«خلاصه، ص ۸۵»

به کسر اَوّل و سکون دوم و به فتح اَوّل و کسر دوم، نام یکی از پیغمبران یا اولیایانست که موسی با وی ملاقات نمود و این در قرآن کریم نیامده است و تنها چیزی که هست وصف او به عبودیت و حصول علم لدنی است (الکھف، آیه ۶۵).

مطابق اکثر روایات اسلامی نام او

20 EKIM 1998

BURDE bk. - سنة النبي ص  
HIRKA-i FERIF - بك ٧٧ ب ١٨  
عد - ج ١ ق ٢ ص ١٤٨

WENSINCK AREN JEAN, MIFTAHU KUNUZÜ's-SÜNNE.

Trc: ABDÜLBAKİ MUHAMMED FUAD, BEYRUT 1983. ss . 427 DIA DM NO: 04160.

KISALTMALAR:

بخ = صحيح البخاري، مس = صحيح مسلم، بد = سنن أبي داود، تر = سنن الترمذي، نس = سنن النسائي، مج = سنن ابن ماجه، مي = سنن  
الدارمي، ما = موطأ مالك، ز = مسند زيد بن علي، عد = طبقات ابن سعد، حم = مسند احمد بن حنبل، ط = مسند الطيالسي، هش = سيرة ابن  
هشام، قد = مغازي الواقدي



Has Oda'nın görünümü.  
1517 yılından beri içerisinde  
21 saat Kuran'ı Kerim okunan  
Has Oda'da, günümüzde de 9:30 - 16:30  
arası sürekli Kuran'ı Kerim tilavet edilmektedir.

Dünyanın en bahtiyâr ve müstesna emanethanesi:

# Hırka-i Saâdet Dairesi

Mukaddes emanetlerin en değerlisi Hırka-i Saâdet'in de bulunduğu daire, Yavuz Sultan Selim'den sonra 400 yıl belirli günlerde büyük bir hürmetle ziyaret edilmiştir. İşte bir Ramazan ziyareti...

Hilmi Aydın

**B**üyük Türk cihangiri Yavuz Sultan Selim'le birlikte Topkapı Sarayı yeni ve güzel bir geleceğe daha şahit olmaya başladı. 1517 yılı ve onu takip eden senelerde her Ramazan, 15. gün yaklaşırken bütün saray erkânında bir telâş, bir koşuşturma, bir harekettir gözlenirdi. O gün herkes için coşkuyla beklenen büyük bir gündü. Paşalar, Vezirler, Şeyhülis-

Has Oda'nın muhteşem güzellikteki çinilerinden bir örnek.

lam, Vezir-i a'zam gibi devlet ileri gelenlerinin mekanlarında bir hareketlilik olurdu. Hırka-i Saâdet dairesindeki telaş, heyecan ve koşuşturma ise başka bir âlemdi. Uzun ve geniş kollu hırka'nın içerisinde yer aldığı sanduka **Revan odası**'na nakledilerek, dairenin her tarafı süpürülür, silinir, duvarlar gülsuyu ile yıkanır, misk ile kokulanırdı. Dairenin sütunları cilalanıp, öd ağacı ve buhurlar yakıldıktan sonra içinde mukaddes emaneti taşıyan sanduka 15 kadar hane-i hassa ağasının refakatinde dualar ve Salavât-ı Şerîfeler ile tekrar esas yerine konulurdu. Ni-



163838

﴿وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ﴾

الشَّحْ أَلْفَرِيدُ فِي

بُرْدَةِ النَّبِيِّ الْحَبِيبِ

تَأَلِيفُ

الشيخ العلامة العارف بالله تعالى

محمد عبد الله يعقوب الحسيني

عَلَى بُرْدَةِ

الإمام شرف الدين أبي عبد الله محمد البوصيري

قدس الله سره

Dinash 1426/2004

دار الفارابي

للعارفين

Hinke-i Saadet

08 AGU 2007

MADDA...  
SONBA...

- Hirkca-i Sharif

12C104

- B örde

Manuscripta Orientalia, vol: 8 / no: 2 (2002) St. Petersburg.

s. 5-9

**TEXTS AND MANUSCRIPTS:  
DESCRIPTION AND RESEARCH**

S. E. Grigoryev

**AFGHAN HISTORICAL SOURCES ON THE *KHIRQA*  
OF THE PROPHET MUHAMMAD**

The halting, gradual spread of Islam in Afghanistan, spaced over nearly a thousand years, led to an abundance of popular Islamic forms of worship there. Because of Afghanistan's distance from the Islamic centres of Arabia, Syria, Iraq and other regions of the Near East, it was not visited by any of the four so-called Rightly-guided caliphs or other great saints of Islam. Yet the country is bursting with graves, *mazārs*, the *ziyārats* of caliphs and Muslim saints who, however, never saw those places, local saints, *shahīds*, *hadrats*, *mūllās*, *hājjs*, etc. The population venerates various passes, mountain summits, valleys, rivers, cliffs and rocks, groups of trees and simply spots on the map. Today they are linked with the activities of local or pan-Islamic saints; in fact, they are usually throwbacks to past beliefs held by the inhabitants of this poly-confessional and poly-ethnic country.

Afghanistan contains an enormous number of sacred objects linked by the local population with one of the four Rightly-guided caliphs — ‘Alī b. Abī Ṭālib, traditionally called there Shāh-i mardān (Lord of Mankind). Among the holy places considered by the Afghan population to have a sacred tie with the Prophet Muḥammad, two stand out. These are the Friday mosque in the southern Afghan city of Jalalabad, with its hair from the beard of Muḥammad, and the *mazār* of *khirqa-yi sharif* in the city of Qandahar (see fig. 1), which holds one of the greatest holy relics in Islam, the *khirqa* (cloak, hair-shirt) of the Prophet (see fig. 2). Aḥmad-shāh Durrānī — founder of the Durrānī empire and one of Afghanistan's most brilliant rulers — was buried in the *mazār* in 1773.

Here is how the well-known Afghan historian ‘Azīz al-Dīn Wakīl Pupālzayī describes the *khirqa* of the Prophet: “The *khirqa* is of thick wool, with two short sleeves that are shorter than the flaps. It is made of fine, shining bluish camel's wool. It fits a short man. It has no lining. The two front panels are moth-eaten and hemmed” [1]. According to Afghan legend, the *khirqa* was made by the Prophet himself with the help of his family. The Prophet wore the *khirqa* during his fatal illness. Before his death Muḥammad bequeathed it to ‘Umar b. al-Khaṭṭab al-Farūq, the future sec-

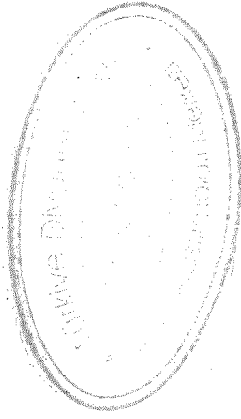
ond caliph, as well as to his father-in-law, the future fourth caliph, ‘Alī b. ‘Abī Ṭālib. After the latter's death in 661, the *khirqa* was given to *sayyid* ‘Umar b. al-‘Amr al-Qurānī. The *khirqa* was later taken to Yemen, then to Baghdad, and then to Central Asia. Wherever it was taken, the *khirqa* was usually kept in a specially constructed house that almost immediately became a place of worship.

A number of motifs connected with the appearance of the *khirqa* of the Prophet Muḥammad in Afghanistan are, in my view, of special interest. Local Afghan historical sources contains a wealth of information about the complex fate of this relic, which the Afghans so revere. The most important among them is considered the *Sirāj al-Tawārikh* (“Lantern of History”), which contains the main explanations for the appearance of the *khirqa* of the Prophet in Afghanistan. It is the official historical chronicle of Afghanistan, written by Fayḍ Muḥammad-Khān Kātib, court historiographer to the *amīr* Khabīballāh-khān, who reigned in the early twentieth century. This three-volume work describes the history of Afghanistan from 1747 to 1896; it was published in Kabul in 1913—1915. The second — most significant and valuable materials on the odyssey of the *khirqa* in Afghanistan — are found in the historical manuscript *Tārikh-i Badakhshān* (“History of Badakhshān”), written by the Badakhshān authors Sang Muḥammad Badakhshī and Mīrzā Faḍl ‘Alī-Bek Surkhafsar at the turn of the nineteenth — twentieth century. It is held at the St. Petersburg Branch of the Institute of Oriental Studies (call number B 2311). A facsimile edition of the manuscript text, a work of regional Afghan history that narrates the history of Badakhshan, an inaccessible mountainous region in north-eastern Afghanistan, was published in 1959 by Professor A. N. Boldyrev (Leningrad State University). In 1997, a facsimile of this manuscript with a translation from the Persian, introduction, notes and appendices was published by Professor Boldyrev and by the author of the present article.

We read the following about the appearance of the *khirqa* in Afghanistan in the first volume of *Sirāj al-tawārikh*:

“In 1172 (1758) Aḥmad-shāh sent the *wazīr* Shāh Walī-khān with a force of six thousand to Balkh and Badakhshan, where the local populace had revolted. Murād-Bek, the ruler of Bukhara, went to help the inhabitants of Balkh and Badakhshan. The Afghan forces moved from Herat to Bukhara through Meyman, Balkh, Andkhai and Shiberghan (cities in northern Afghanistan — S. G.).

MADE WITH THE ORIGINAL  
SOMVA KALEP BAKHMAN 20 OCTOBER 2003



## OSMANLI DEVLET TEŞRİFÂTINDA HIRKA-İ ŞERİF ZİYARETİ

Zeynep Tarım Ertuğ\*

*Hırka-i Şerif*, Hz. Muhammed'in çeşitli vesilelerle meşhur Arap şairi Kaab ibn-i Züheyr'e, Veysel Karanî'ye ve Eyle şehri halkına hediye ettiği hırkaları için kullanılan bir tabirdir. Kaab'a verilene "Şâmî", Veysel Karanî'ye verilene "Yemanî" adı verilmiştir. Eyle şehrine hediye edilen hırka ise Abbasi halifelerinin eline geçmişse de Moğol istilâsı esnasında imha edilmiştir. Mevcut iki hırkayı birbirinden ayırd etmek için "Şâmî" olana *Hırka-i saâdet*, "Yemanî" olana da *Hırka-i şerîfe* denilmiştir<sup>1</sup>. Topkapı Sarayında bulunan hırkanın İbn Züheyr'e hediye edilen hırka olduğu düşünüldüğünden *Hırka-i saâdet* adı verilmektedir<sup>2</sup>. Bilinen diğer hırka ise 1027 tarihinde İstanbul'a Şükrullah Efendi tarafından getirilmiş olup, kendisinden sonra çocuklarına intikal etmiştir. Uzun süre kendilerine "hırka-i şerif şeyhleri" adı verilen bu âilenin elinde muhafaza edilmiştir<sup>3</sup>. Söz konusu olan *Hırka-i şerif* bugün Fatih'de aynı isimli semtde Sultan Abdülmecid tarafından yaptırılan Hırkaşerif Camiinde muhafaza edilmektedir.

Bugün Topkapı Sarayında bulunan hırka üzerinde ilk incelemeyi yapan ve kumaşlar üzerinde kıymetli çalışmaları ile tanınan Tahsin Öz, *Hırka-i saâdetin* 124 cm boyunda geniş kollu olup, siyah yünlü kumaşdan yapıldığını, içinin krem renkli yünlü kumaşla kaplı olduğunu söyledikten sonra hırkanın,

\* Dr., İ. Ü. Edebiyat Fakültesi, Tarih Bölümü.

<sup>1</sup> Hz. Peygamber, Kaab ibn Züheyr tarafından kendisine takdim edilen Kaside-i Banet'den çok memnun kalarak hırkasını şaire hediye etmiştir. Hırka, şairin ölümünden sonra Muaviye tarafından varislerinden satın alınmıştır. Kaab ibn Züheyr'in adı Zübeyr olarak da kaydedilmiştir. İsmail H. Baykal, *Enderun Mektebi Tarihi*, İstanbul 1953, s. 118, 119; René Basset, "Bürde", *İA*, II, (1986), 837, 838; Kasım Kufralı, "Hırka-i Şerif", *İA*, V/1, (1986), 450-452.

<sup>2</sup> Topkapı Sarayında bulunan hırkadan ve ziyaretten bahseden birçok arşiv vesikası ve teşrifat defteri "hırka-i şerif" tabirini kullanmışlardır. Diğer hırkadan da aynı şekilde bahsedilmesi bu ayrıntının fazla göz önüne alınmadığını gösteriyor.

<sup>3</sup> Kasım Kufralı, a. g. m, s. 451.

Istanbul Üniversitesi Edebiyat Fakültesi  
TARİH ENSTİTÜSÜ DERGİSİ, sayı: 16

Istanbul, 1998, s. 37-45. p. 120

MADDE İZMİR/AYRINTI 2003  
SONRA İZMİR/AYRINTI

Herhan: Tarif

الذي بقي لنا عن بردة الخلفاء (الحلل الموشية، ص 27).

وابن خلدون الذي عاش مدة في المغرب وعاصر بني مرين في أوج عزهم ذكر في المقدمة إتقان المغاربة لصناعة الجلد والنسيج، وخاصة نسيج الصوف. ونجد في الهدية التي وجهها السلطان أبو الحسن المريني ذكراً لبعض الأنسجة التي تذكر بالبردة إذ فيها "من نسج الصوف المحكم ثياباً وأكسية وبرانس وعمائم وأزرا معلمة وغير معلمة ومن نسيج الحرير الفائق المعلم بالذهب ملوناً وغير ملون" (الاستقصا، 3: 128).

وفي عهد السعديين، نجد شهادة مارمول الذي يصف لباس أهل مراكش فيذكر أنهم كانوا يلبسون جبات من الجوخ الملون وسترات قمرزية أو من الحرير الملون. وفي حديثه عن الفاسيين يذكر أنهم يرتدون ملابس مختلفة الألوان من الصوف تصل إلى نصف ساقهم، وفيها أكام نصفية ضيقة جداً. كما يلبسون "أردية (سلاهم) من صوف أو من حرير وصوف ممتزجين معا" (175/2) كما قد يتزين النبلاء منهم بسترات من صوف وأردية قصيرة من صوف ولئن كان مارمول لم يستعمل الألفاظ المغربية الخاصة بالألبسة، فنحن نفهم من وصفه أنه يعني تارة البردة وطوراً البرنس.

ونظراً لاختلاف مناطق المغرب من حيث الطقس، فإن هاته الألبسة تختلف شكلاً ونسيجاً تبعاً لذلك. ولكن، في كبريات الحواضر والمدن المخزنية، على الخصوص ساد لدى الطبقات العليا في المجتمع نموذج للباس المحترم في الحفلات الرسمية والاستقبالات الملكية، أعنى الجلالية والسلهام الأبيضين، ويمكن للفقهاء أن يضيفوا إليهما تلك الشملة الكبيرة المعروفة باسم الكساء التي تكون من نسيج صوفي خفيف.

وهكذا تكون البردة العربية تطورت عند وصولها إلى بلاد الغرب الإسلامي، وأخذت أشكالاً محلية خاصة بالمغرب.

أ. القرشي، جمهرة أشعار العرب، القاهرة د. ت. 1936؛ ابن هشام، السيرة؛ ابن منظور، لسان العرب؛ الفيروزآبادي، القاموس المحيط؛ مجهول، الحلل الموشية؛ ع. ابن خلدون، المقدمة، بيروت 1968؛ ك. مارمول، أفريقيا، الرباط 1988؛ أ. الناصري، الاستقصا؛ م. ج. مورينو، الفن الإسلامي في إسبانيا، القاهرة 1968.

محمد زنيبر

البردعي، أسرة فيلالية الأصل من مدينة سجلماسة. انتقل بعض أفرادها إلى فاس وشفشاون وتطوان وسلا والصويرة في تواريخ غير محددة، غير أن آل البردعي التطوانيين كانت لهم سنة 1257 / 1841 دار بحومة الترنكات. م. داود، تاريخ تطوان، 8: 355؛ م. ابن عزوز حكيم، عائلات تطوان.

م. البوصيري، ديوان شعر، ت. م. سيد كيلاني؛ ح. خليفة، كشف الظنون؛ ع. بتعيد الله، الموسوعة المغربية، ج 4.

E.J. 2, 1975 ; R. Basset, Introduction à la traduction de la Bārda, 1894.

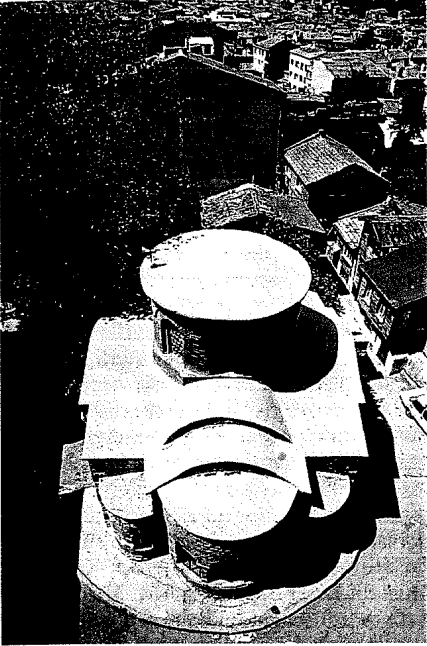
محمد أدويان

بردة، لباس عربي نال شهرة كبيرة يوم أن جاء كعب بن زهير، الشاعر المخضرم إلى النبي صلى الله عليه وسلم نادماً وتائباً، فأنشده قصيدته المشهورة بانت سعاد، فلما قال فيها:

إن الرسول لسيف يستضاء به مهتد من سيوف الله مسلول  
خلع عليه النبي صلى الله عليه وسلم بردته بعد أن أمنه، ثم اشتراها معاوية من ورثته، وظلت عند الأمويين إلى أن أخذها منهم العباسيون فصارت متوارثة عندهم، وأصبحت أهم جزء من لباسهم الرسمي، إذ كانوا يطرّفونها على أكتافهم جلوساً وركوباً، وكان الخليفة يضعها على كتفه في اليوم الأول من أيام عيد الفطر. وإلى ذلك أشار الشاعر البحترى في مدح المتوكل عند خروجه لصلاة عيد الفطر:

ووقفت في بُرد النبي مذكراً بالله تنذر تارة وتبشر  
وفي لسان العرب وصف للبردة، فهي "كساء يلتحف به. وقيل إذا جعل الصوف شقة وله هذب، فهي بردة" ويذكر القاموس المحيط أنه ثوب مخطط يلتحف به. وكان شائعاً عند عرب الجزيرة قبيل الإسلام وينسج في اليمن، وبياع في كل الجهات من الجزيرة. وقد اشتهرت برود اليمن بوجودها. وإذا علمنا أن عدداً كثيراً من اليمنيين جاءوا مع جيوش الفتوح بالمغرب والأندلس، أدركنا أنه من المحتمل جداً أن يكونوا نقلوا معهم صناعتهم وطوروها نظراً لتوفر مادة النسيج من صوف وقطن وكتان وحرير بهاته البلاد. ويؤكد "مورينو" التأثير المشرقي على صناعة النسيج الأندلسي في كتابه الفن الإسلامي بإسبانيا جاعلاً منها المعبر الأساسي للأسلوب المشرقي نحو أوربا (ص 411) ولحسن الحظ ما زالت بقايا من تلك الأقمشة القديمة تساعد على معرفة نوع الملابس وأنسجتها. فما زالت هنالك مطرقات وأقمشة مخططة في بعض الأديرة تحمل اسم الخليفة الأموي هشام المؤيد. وقد أتى عبد الرحمن الداخل من المشرق بمؤسسة دور الطراز وهي مناسج تعمل تحت إشراف الدولة لصنع ما يحتاج إليه السلطان وحاشيته من أقمشة.

ونظراً لتأثير الأندلس على المغرب في الفنون الصناعية النفيسة، فقد بقيت لنا في بعض المصادر إشارات إلى بعض الملابس المستعملة في المغرب ومنها ما يذكر بالبردة. فنجد، مثلاً، في إحصاء هدية يوسف بن تاشفين إلى أبي بكر بن عمر اللمتوني ذكر ملبوسات من هذا النوع. منها "سبعمئة كساء بيض ومصبوغة" والكساء هو هذا النوع من اللباس الذي كان يلتحف به الفقهاء والوجهاء في الأعياد والمناسبات ومنها "مائتان من البرانس" والبرنس أو السلهام أقصر من الكساء، ويلتحف به أيضاً وهو قريب من الوصف



Hiramî Ahmed Paşa Mescidi'nin yukarıdan görünümü.  
Aras Neftçi

beri yerleşmiş bir görüş vardır. İstanbul'un fethinden sonra, Patrikhane 1455'te Pammakaristos Manastırı'na (Fethiye Camii) taşındığında, kilise o vakte kadar burada barmın rahibelere tahsis edilerek bir manastır kilisesi olmuştur. Buraya "kubbe" anlamına gelen Trullos adının verilmesi bazı yanlış görüşlerin doğmasına yol açmıştır. "Quini sexte" denilen büyük dini toplantının 691'de Trullos adı verilen yerde yapıldığı düşünülerek, bu olay Ahmed Paşa Mescidi olan küçük kiliseye yakıştırılmak istenmiştir. Halbuki mevcut bina o kadar eski olmadığı gibi, içinde yüzlerce metropolitin toplanması mümkün olmayacak derecede küçüktür. Ayrıca Trullos denilen yerin, Büyük Saray'ın(→) kubbeli salonlarından biri olduğu bilinir. Mimarisi bakımından bu küçük kilisenin 12. yy'da inşa edilmiş olabileceği tahmin edilir. Ayios İoannes en to Trullo adı da 1456'dan sonra ortaya çıkmıştır.

Ayios İoannes Prodromos Manastırı ve Kilisesi uzun süre Rumların elinde kaldıktan sonra, komşusu Pammakaristos Manastırı'nın 1586'da patrikhaneliğine son verilip, kilisesi Fethiye Camii yapıldığında, Ayios İoannes Prodromos Kilisesi de Hiramî Ahmed Paşa tarafından mescide çevrilmiştir. Ahmed Paşa 1598'de ölecek, Edirne Kapısı dışındaki Savaklar karşısında vakfettiği ikinci mescidinin haziresine gömülmüştür.

Mescidin üzerinde İstanbul'un geçirdiği deprem ve yangın afetleri fazla bir iz bırakmamıştır. Ancak 1930'larda kadro dışı bırakıldığı için hızla harap olmaya başlamıştı. 1946'da, ön holü (narteks) kısmen yıkılmış durumda bulunuyordu. 1966-1968 arasında Vakıflar İdaresi tarafından tamir edilerek tekrar ibadete açılmıştır.

Diştan, narteks ve apsis çıkıntısı dahil boyu 15 m'yi geçmeyen Hiramî Ahmed

Paşa Mescidi olan kilise, Bizans mimarisinde "kapalı haç planlı" olan yapılar tipindedir. Evvelce tonozlu olan narteks bölümünü takip eden esas mekânda aslında, haçın kollarını örten dört beşik tonoz dört sütun tarafından taşınıyordu. Mescide dönüştürüldüğünde, bu sütunlar kaldırılarak, binanın örtü sistemi, uçları yan duvarlara saplanan kalın ağaç kirişlere oturtulmuştu. Son onarımda yeniden dört mermer sütun ve Korint üslubunda başlıklar ile birlikte yerleştirilmiş, böylece binanın mekânının orijinal görünümünü alması sağlanmıştır. Ortadaki pencereyi yüksek kasnaklı kubbe, Bizans mimarisinin başlıca özelliklerini korumuştur. Binanın doğu tarafında çıkıntı halinde dışa taşan yarım yuvarlak, ortada bir büyük iki de küçük yan apsis vardır. Son onarımda, evvelce örülmüş pencereler açılmış ve orijinal mimari belirtilmeye çalışılmıştır. Ancak dış duvarların örgüleri ve malzemeleri aslına uygunluk göstermemektedir.

Ahmed Paşa Mescidi, 16. yy'ın sonlarında İslam ibadetine uygun şekilde sokulurken, kâgir bir minare yapılmamıştır. 20. yy'ın başlarında narteksin güneybatı köşesinde ezanın dört küçük pencereden okunduğu ahşap bir minaresi vardı. Sonra bu da ortadan kalkmıştır. Türk sanatı bakımından dikkate değer bir özellik, kubbenin iç yüzeyini dilimlenmiş halinde süsleyen renkli "malakârî" nakışlardır. Pek az örneği kalabilmiş olan bu süslemeye, bu derecede iddiasız bir mescitte rastlanması şaşırtıcıdır.

**Bibl.** Ayvansaraylı, *Hadîka*, I, 58; S. Eyice, "Ahmed Paşa Mescidi", *İSTA*, I, 437-440; Patrik Konstantios, *Constantiniade*, 108; Paspatis, *Byzantinai Meletai*, I, 1877, s. 303-304; Gurlitt, *Konstantinopels*, 40; J. Ebersolt, "Rapport sommaire sur une mission à Constantinople", *Nouvelles Archives des Missions Scientifiques*, Paris, 1911, s. 14; Millingen, *Byzantine Churches*, 201-206; Schneider, *Byzanz*, 60; R. Janin, "Les églises byzantines du précurseur à Constantinople", *Echos d'Orient*, XXXVII (1938), s. 340-341; Eyice, *Istanbul*, 63-64; S. Eyice, "Les églises byzantines d'Istanbul", *Corsi di Studi Bizantini et Ravennati*, XII (1963), s. 295-296; ay, "İstanbul Minareleri", *Türk Sanat Tarihi Araştırma ve İncelemeleri*, I (1963), s. 163; Janin, *Eglises et Monastères*, 441-442; Müller-Wiener, *Bildlexikon*, 144-146; T. Mathews, *The Byzantine Churches of Istanbul, A Photographic Survey*, Pennsylvania, 1976, s. 437-440.

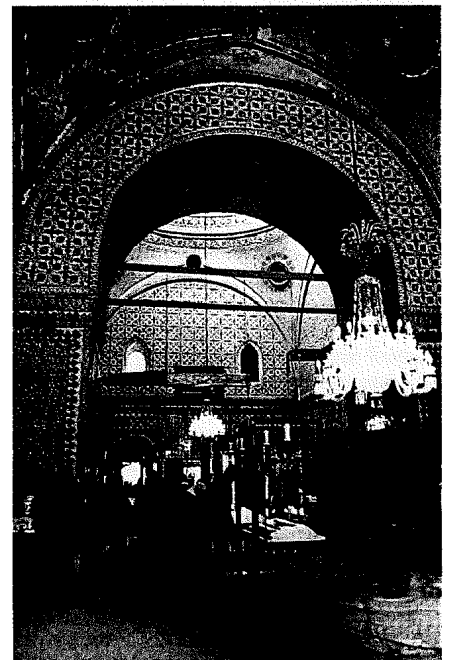
SEMAVİ EYİCE

### HIRAMÎ AHMED PAŞA MESCİDİ bak. CEMAL EDDİN UŞSAKİ TEKKESİ

### HIRKA-İ SAADET ZİYARETİ

Osmanlı döneminde, ramazanın 15. günü Topkapı Sarayı'nda ve Fatih'teki Hırka-i Şerif Camii'nde yapılan iki ayrı dini tören. "Hırka-i şerife ziyareti" de denmiştir. İkinci padişah, ikincisini valide sultan başlattı. Günümüzde ise Hırka-i Şerif Camii'nde ramazanın 15-27. günleri arasında ziyaret geleneği sürdürülmektedir. I. Selim'in (Yavuz) (hd 1512-1520) Suriye-Mısır seferinde (1516-1517) ele geçirip İstanbul'a getirdiği kutsal emanetler denen eşya, bir süre harem dairesinde saklandıktan son-

ra hasodaya kondu. Bunlar arasında bulunan ve Hz Muhammed'in Ka'b bin Zühre'ye hediye ettiği sanılan "bürde" (hırka) bir anlamda "peygamberin halifesi olanın simgesi" kabul edilerek özel bir çekmece içinde korumaya alındı. Ayrıca saraya özgü bir iç törenle de her yıl ziyaret edilmeye başlandı. Bu amaçla, ramazan ayının 12. günü hasodalılar, tekbir ve selat ü selam getiren hırka-i saadet ve öteki kutsal emanetleri bir başka daireye (17. yy'ın ortalarından itibaren Revan Köşkü'ne) götürürler; iki gün boyunca hasodayı gülsuyu ile silip yıkarlar; buhurlar yakarlar; ramazanın 14. günü kutsal emanetleri tekrar buraya getirirlerdi. 15. gün ise padişah sabah namazını burada kılar. Önceden yapılan çağrı uyarınca protokole dahil tüm yöneticiler, din bilginleri ve ocak ağaları, saray meydanında toplanırlardı. Öğle namazını Ayasofya'da kılan sadrazam ve şeyhülislam da katılımı ile "hırka-i saadet alayı" denen kortej, düzenli bir yürüyüşle saraya girerdi. Alay, hasodada arzhaneye alınır, bu sırada padişah da hasoda ağalarına gümüş sandukayı, yedi kat bohçaya sarılı küçük altın çekmeceyi açtırır, bunun içindeki "bürde-i saadet" çıkarılırdı. İlk, padişah tarafından sembolik bir biçimde hırkanın bir yeni veya yaka düğmesi altın tas içinde zemzeme yıkanır, amberli ateşdanla kurutulur, bundan sonra sırma işlemeli bir yastık üzerine konur ve protokoldekiler içeriye alınarak hırkaya yüz sürerlerdi. Tören boyunca hasodalılar, hünkâr imamı ve müezzini, Şadırvanlı Sofa'da Kuran okurlardı. 1825'ten sonra hırkanın bir bölümünün ıslatılması ve hırkaya yüz sürülmesi âdetleri bırakılarak üzerine *Hırka-i Hazret-i fabr-i Resûle / Atlas-ı çerb ola-*



Bugün Topkapı Sarayı Müzesi'nde kutsal emanetlerin sergilendiği Hırka-i Saadet adı verilen hasodadan bir görünüm.

Nazım Timuroğlu, 1991

may serve to define various categories or degrees of initiation to the mystical path. Thus *khirkat al-irāda* "the robe of free-will" means, according to al-Suhrawardī, "he whom one asks personally, of his own free-will, from the *shaykh*, having full knowledge . . . of counting on passive obedience to whatever thing he will be condemned to by accepting", whilst the *khirkat al-tabarruk* "cloak of blessing", is that which is "given officially by the *shaykh* to those whom it seems to him useful to introduce to or guide along the mystical path, without their giving an exact accounting of the significance of the act of investiture" ('*Awārif*', quoted by E. Blochet, in *L'Esotérisme musulman*, Louvain 1910, 153). Other authors speak, in more general terms, of the "cloak of Sūfism", *khirkat al-tasawwuf*, always insisting on the close connection created by this act of investiture between the disciple and his spiritual master, who penetrates the most intimate thoughts and needs of the initiate and becomes "his real father" (Aḥmad Diyā' al-Dīn al-Naḫshabandī al-Muḥjaddidī al-Khālīdī, *Mutimmāt Djami' al-uṣūl wa-karamāt al-awliyā'*, Cairo 1328, 100). Finally, the act of investiture with the "cloak of nobility", *khirkat al-futuwwa*, originally conferred by the 'Abbāsīd caliphs and then later by the Ay-yūbid sultans of Syria and Egypt, was one of the features marking out the chivalric orders of the Islamic world before they spread into Christendom.

*Bibliography*: In addition to references given in the article, see the definition of *khirkat* given by 'Abd al-Razzāq Kāshānī, *Iṣṭilāḥāt*, No. 492, and G. Salmon, *La Kherqa des Derqaoua et la Kherqa Soufya*, in *Archives Marocaines*, xxi (1905), 127-43. (J.-L. MICHON)

**X KHIRKA-YI SHERIF**, one of the mantles attributed to the Prophet Muḥammad, called *KHIRKA-YI SHERIF* or *KHIRKA-YI SA'ĀDET* was preserved at the Topkapı Palace in Istanbul. It was brought to Istanbul by Muḥammad Abū Numayy, son of the *Sherif* of Mecca, together with the key of Mecca and other Islamic relics, after the conquest of Egypt in 923/1517 by the Ottoman ruler Selīm I.

This black mantle, 1.24 cm. long with wide sleeves and a cream-coloured woolen lining, was kept in a throne made for Murād IV by the father of Ewliyā Celebī, Derwīsh Zillī Mehmed, the head jeweller of the palace. The throne, which resembled a canopied tent, lost its function in Maḥmūd II's time when lattice work doors were made. Today the *Khirkat-yi Sherif* is protected by being wrapped in seven silk velvet cloths, embroidered with gold thread; these in turn are protected by a gold box with a double lid, which is given further protection by being placed in a gold casket that was made in the era of 'Abd al-'Aziz. This is then placed on a silver table in the silver throne.

The *Khirkat-yi Sherif* had a special function in Ottoman customs and ceremonies. In one of the late Ottoman chronicles ('*Āṭā'*, *Ta'riḫ*, i, 93 cf. *Ḥirka-i Sherif*, in *IA*, by K. Kufralı) the author refers to the *Khirkat-yi Sherif* and says that a room was built named the *Khāṣṣ Oda* [q.v.] to protect the sacred relics when Selīm I brought them to the palace. It is not really possible to accept this statement as fact, because there is no other source of the same century or subsequent ones that mentions it until the 19th century. In fact, this room is most probably the *Khāṣṣ Oda* built by Meḥmed II. No information about the mantle is known before Aḥmed I's time; his *imām*, Muṣṭafā Şafi Efendi, refers in his *Zübdet al-tewāriḫ* (Topkapı Sarayı, R. 1304, f. 128a) to the mantle, and says that Aḥmed I had a shelf made

above his throne in the *Khāṣṣ Oda* and had the mantle put on it. We also learn that Aḥmed I started the ceremony of dipping a part of the mantle into water, thus making the latter holy; this custom was later changed into dipping the fastenings and then in Maḥmūd II's reign, to placing scarfs on it. We also learn from the *Zübdet al-tewāriḫ* that the *Khāṣṣ Oda* did not contain all the relics in Aḥmed I's time. This room, with its 16th/17th century tiles, was repaired by Maḥmūd II, when a new fireplace was built, the decorations of the dome and upper parts of the walls were redone, and the whole apartment assigned to the keeping of the relics.

There were forty *Khāṣṣ Odalls*—the men in charge of the Privy Chamber—who did the work of guarding the *Khirkat-yi Sherif*. The duties of the *Khāṣṣ Odalls* were to sweep the area, dust the *Kur'āns* and other books, burn incense on special nights, sprinkle rose water, clean and polish the gold and silver objects, etc. (İ. H. Uzunçarşılı, *Osmanlı sarayı teşkilatı*, Ankara 1945, 325). The "silver" water carriers, thus named because they carried the water in silver containers, washed the floors of the building (*idem*, 455). In the corner of the wall, where there was a gate that opened into the third courtyard, there was a pounding stone used to grind up incense; on the other side of the same wall was a well where the sweepings were disposed of. Four of the *Khāṣṣ Odalls* stayed on duty at night and read the *Kur'ān* (*ibid.*, 32). The guarding of the *Khāṣṣ Oda* was the duty of *Aghas*, whose spell of duty lasted for a period of 24 hours before being relieved.

All the Ottoman Sultans believed firmly in the sanctity of the *Khirkat-yi Sherif* and tried to remain near it; Aḥmed I took it with him wherever he went (*ibid.*, 256). Flndkllll Mehmed Agha, a *Khāṣṣ Odall* of the reigns of Muṣṭafā II and Aḥmed III, speaks at length about the *Khirkat-yi Sherif*. According to him, Muṣṭafā II took the mantle with him in a private wagon to Çataldja where he went for Ramaḍān, had it kept in a special room and visited it ceremonially on the 15th of Ramaḍān. He also took it with him when he went to Edirne (*Nuşret-nāme*, ed. İ. Parmaksızoğlu, Istanbul 1966, ii, 45), and when the revolt that ended his reign took place, he tried to escape to Edirne with the mantle (*ibid.*, ii 183). Aḥmed III was also keen on keeping the mantle with him. When he went to the Tersāne Bāghçesi to spend the summer of 1127/1715, or to the Wālide Sultān's seaside palace to spend the winter, and when he held a circumcision festivity for one of his sons, the mantle always figured prominently in what had to be taken with him (*idem*, 213, 338-9, 397).

Ewliyā Celebī writes about Murād IV's sword-girding ceremony, after which he went to the *Khirkat-yi Sherif* at the *Khāṣṣ Oda*, paid humble respect to the mantle and then prayed (Ewliyā Celebī, *Seyāhat-nāme*, i, 227). We also learn from Flndkllll Mehmed Agha that, when Muṣṭafā II learned that he was going to succeed to the throne, he went to the *Takht Odası* (*Khāṣṣ Oda*), prayed in front of the *Khirkat-yi Sherif*, and then put on suitable robes in order to take the oath of allegiance (*Nuşret-nāme*, i, 4). Subsequently, he visited the *Khirkat-yi Sherif* every Friday (*ibid.*, i, 32). Aḥmed III's eldest son, Süleymān, after he finished reciting the *Kur'ān*, held a ceremonial session in the *Tersāne Bāghçesi* in front of the *Khirkat-yi Sherif*, according to Flndkllll (*ibid.*, ii, 388). It had an even greater importance in war-time. A good example of this is the Egri campaign of Meḥmed III, which was

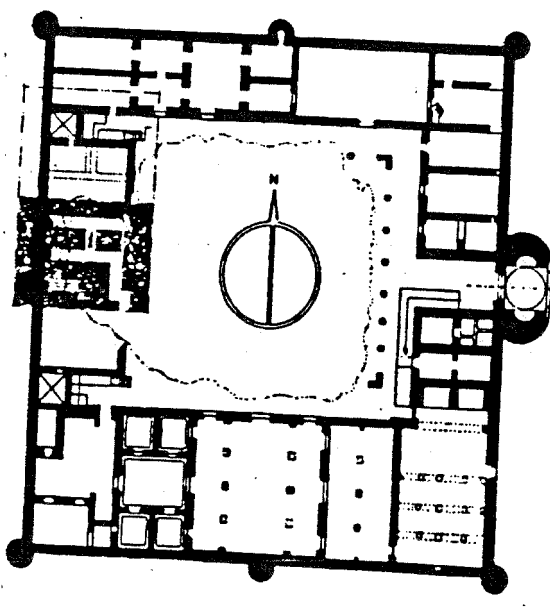
*Herbet Minje*

81145

in *Archaeology*, viii/4 (Winter 1955), 228-35; K. A. C. Creswell, *Early Muslim architecture, A.D. 622-750*, Oxford 1969, i/2, 561-76 (with complete bibliography). Studies of specific problems are by W. Hartner and R. Ettinghausen, *The conquering lion, the life cycle of a symbol*, in *Oriens*, xvii (1964), 161-71; R. W. Hamilton, *Who built Khirbat al-Majjar?*, in *Levant*, i (1969), 61-7; R. Ettinghausen, *From Byzantium to Sasanian Iran and the Islamic world*, Leiden 1972, 17-65; E. Baer, *A group of north-Iranian craftsmen ...*, in *Israel Exploration Journal*, xxiv (1974); R. W. Hamilton, *Khirbat al-Majjar ...*, in *Levant*, x (1978). (E. BAER)

**KHIRBAT AL-MINYA**, in mediaeval times known as Minya or 'Ayn Minyat Hishām, is the name for the ruins of an apparently unfinished Umayyad mansion about 230 m. west of the northern end of Lake Tiberias. The ruins were excavated in 1932 by A. E. Mader and between 1936-9 by A. M. Schneider and O. Puttrich-Reignard. During July-August 1959 the western section of the palace was excavated by O. Grabar in collaboration with the Israel Department of Antiquities.

The building consists of an irregular rectangular enclosure (66.40 m. × 73 m. × 72.30 m.) facing the four cardinal points. Like other Umayyad castles it has round towers at the corners, a semi-circular



*Khirbat al-Minya. Ground plan.*

tower in the centre of three of the walls, and a gateway salient about 3.70 m. north of the centre of the eastern wall. The rooms which surrounded the originally porticoed court differ in size and arrangement. They comprise a mosque in the south-east corner, a three-aisled basilical hall flanked by a unit of five rooms in the south, and residential quarters in the north.

As against the simple unpretentious decoration of the mosque, the domed gate-way chamber and the southern rooms must have been richly decorated. Marble panels covered the dadoes of the walls. Coloured and gilt glass mosaics decorated the summit of the dome, and stone mosaics combined with glass cubes and set in geometric carpet-like patterns on the floor of the five southern rooms indicate the official, representational character of this section.

*Encyclopaedia of Islam*, v

Another well-preserved floor mosaic was discovered in 1959 in the western part of the mansion.

A fragmentary inscription with the name of al-Walid on a marble slab which had been used as a sill when the gateway was rebuilt centuries later supports an attribution of Minya to al-Walid I (86-96/705-15). However, the palace was apparently used throughout the Umayyad period. Moreover, the stratification established in the western part of the site, and the ceramics found in the excavation in 1959, have shown that the site was settled in the later Mamlūk period when it served as an important commercial post between Damascus and Cairo. It was abandoned at an uncertain date, but later temporarily resettled.

*Bibliography*: O. Puttrich-Reignard, *Die Palastanlage von Chirbet el-Minje*, in *Palästina-Hefte des Deutschen Vereins vom Heiligen Lande*, Heft 17-20 (1939); A. M. Schneider, *Die Bauinschrift von Chirbet el-Minje*, in *Oriens Christianus*, xxxvi (1941), 115-17; A. M. Schneider, *Hirbet el-Minje am See Genesareth*, in *Annales Archéologiques de Syrie*, ii (1952), 23-45; O. Grabar, J. Perrot, B. Ravary and Myriam Rosen, *Sondages à Khirbet el-Minje*, in *Israel Exploration Journal*, x/4 (1960), 226-43; K. A. C. Creswell, *Early Muslim architecture*, i/2, Oxford 1969, 381-9. (EVA BAER)

**KHIRKA**, "rough cloak, scapular, coarse gown". The assumption of such a cloak as symbol of embarking on the mystical path is mentioned as early as the 3rd/8th century (by Ibn Ḥarb and al-Muḥāsibī; see Massignon, *Lexique*). It is the equivalent of the handclasp (*muṣāfaḥa*) by means of which the spiritual director (*murshid*) transmits to the initiate (*murid*) the blessing inherited from the Prophet. It can also be replaced, or accompanied, by other rites with the same significance; the handing-over of a rosary (*sibḥa*), of the text of a litany (*wird* [q.v.]) belonging to the mystical order (*fariḥa* [q.v.]) which is receiving the novice. Its value as "the garment of piety", external and internal (according to Kur'ān, VII, 26), this latter implying humility and detachment from worldly standards, is further stressed when the *khirka* becomes, as with the Darḳāwa [q.v.], a cloak made up of pieces sewn together (*murakka'a*).

Staring from its original technical sense, the word *khirka* has been broadened to designate the initiation as such, becoming a synonym for "transmission" (*tanakkuṭ*), "embarkation on the way" (*akḥḥ al-fariḥ*) and "covenant" (*'ahd*, *bay'a*). Thus the Ṣūfīs came to speak of the *khirka khidriyya* "investiture by al-Khidr" [see *AL-KHADIR*] to describe those cases, numerous in the history of Muslim mysticism, in which some contemplatives are said to have received spiritual direction directly from the powerful and mysterious person who, in the Kur'ān (XVIII, 64-81), shows a wisdom superior to the prophetic law.

In fact, the two methods of spiritual transmission, sc. attachment to the chain (*silsila*) of spiritual masters and spontaneous illumination coming from the bestowal of a special grace, existed side-by-side at all stages of the history of Ṣūfism. Abu 'l-'Abbās al-Mursī, the disciple of the *imām* al-Shādhilī (d. 656/1258), was to derive his arguments for demonstrating the superiority of the *fariḥa* founded by his master, from the fact that the latter did not rest on the transmission of the *khirka*, but on "a spiritual direction (*hidāya*) in which God was able to attach certain of his disciples directly to Muḥammad His prophet" (cited by P. Nwiya, in *Ibn 'Aḥā' Allah et la naissance de la confrérie Sāḡiliite*, Beirut 1972, 31).

The word *khirka*, followed by a noun complement,

127 EYL013 1983

others.”<sup>3</sup> The title of this section is, as one of the commentators observes, not in agreement with what follows; for the traditions quoted deal with only four objects out of this list, seal, cup, sword and shoes. Other traditions which are cited in the section have to do with articles not enumerated. A somewhat similar list of the Prophet's personal possessions is given by Ibn Sa'd.<sup>4</sup>

The seal, as we shall presently find, was a precious possession of the Abbasid Caliphs. Unfortunately, the Traditionalists are agreed that the first three Caliphs used it, only the third dropped it accidentally down a well, and a search of three days failed to recover it. That in spite of this it was in the possession of the Abbasids for some centuries will occasion no surprise when we have traced the history of a yet more famous relic.

This is the *burdah* (cloak), supposed to be preserved in Constantinople, where, according to an ex-official of the Ottoman government, it is so wrapped in napkins that little of the fabric can be seen. Its worn condition gave rise to a proverb “shabbier than the *burdah*.”<sup>5</sup> The story told about it is that when the poet Ka'b b. Zuhair announced his conversion to the Prophet, and recited his eulogistic ode beginning *Banat Su'ad*, the latter was so pleased that he presented the poet with a cloak. The cloak itself was sold by the poet to the Caliph Mu'awiyah for twenty thousand *dirhems*, and was worn by the Caliphs on the two Feast-days.—This is the story told by Ibn Qutaibah (213-276 A.H.), who cites for it Aban, son of the third Caliph Uthman, without mention of the intermediate transmitters.<sup>6</sup>

It is noteworthy that the next person who tells the story reduces the price to six hundred *dinars*, which at the usual rate of exchange would give nine thousand *dirhems*.<sup>7</sup> Compensation for this is provided by a later writer who doubles the earlier figure.<sup>8</sup>

<sup>3</sup> Ed. Krehl ii:276.

<sup>4</sup> Ed. Sachau, I. ii:162 seq.

<sup>5</sup> Freytag, *Proverbia Arabum*, iii:139.

<sup>6</sup> *Liber Poesis*, etc., ed. de Goeje, p. 69.

<sup>7</sup> Tha'alibi in *Thimar al-qutub*, p. 48.

<sup>8</sup> Abu'l-Fida, ed. Reiske i:175.

Hirka

MOSLEM WORLD, C. 27, S. 20-27, 1968 (NEW YORK)

## THE RELICS OF THE PROPHET MOHAMMED

The preference which the Moslem community maintained through many centuries for oral tradition, as against written documents, accounts for the fact that not only the Prophet's correspondence was preserved by memory only, but that even parts of the Koran when that work was collected had to be got from men's "breasts". The personal possessions which are called Relics could not be preserved except in their original substance, and we should have expected that such belonging to the Prophet would be carefully guarded. To the *barakah*<sup>1</sup> or mystic virtue which attached to them there is a reference in Tabari's account of the first Umayyad Caliph Mu'awiyah's dying instructions.<sup>2</sup> "The Prophet", he said, "once clothed me with a shirt, which I put away, and one day when he pared his nails I took the parings and placed them in a bottle. When I die, clothe me in that shirt, and chop up and pulverize the parings; sprinkle them over my eyes and into my mouth, on the chance that God may have mercy on me through their *barakah*". Belief in the power of a relic could scarcely exceed this. Only if the Caliph's wishes were carried out, the relic was destroyed for his benefit.

A list of relics is furnished by the Traditionalist Bukhari in his "Section dealing with what has been narrated of the Prophet's cuirass, staff, sword, cup, and seal, which of these were used by the Caliphs after him, not having been shared by others; and his hair, shoe, and vessels which were shared (according to another reading: used for *barakah*) after his death by his Companions and

<sup>1</sup> This subject is admirably treated by Westermarck in his "Pagan Survivals in Mohammedan Civilization", London, 1933. For reverence paid to relics see Goldziher's *Muhammadanische Studien* ii:356-359.

<sup>2</sup> Leyden edition, ii:201.

خرابات - خراجی

بوستان  
برای اطلاع از نظر صوفیه در تأثیر خدمت، جع: تلبیس ابلیس، طبع مصر، ص ۳۶۲  
«شرح، ج ۱، ص ۲۰۹-۲۰۸»

خرابات:

محل می خواران و زنان بدکار، مرتبه وحدت سالکی که به ترک نام و تنگ گفته و از ریا و ناموس و رؤیت خلق مجزّد شده باشد و مقام آن عاشق لاابالی است که از قید رؤیت و تمایز افعال و صفات واجب و ممکن خلاصی یافته، افعال و صفات جمیع اشیا را محو افعال و صفات الهی داند و هیچ صفتی به خود و دیگران منسوب ندارد. و به احتمال قوی این تعبیر و نظایر آن مانند: میخانه، بتکده، دیر مغان، از طریق ملامتیه و قلندریه که مخالف حسن شهرت و مقید به مخالفت رسوم و آداب ظاهری بوده اند در شعر صوفیان داخل شده است.

برای تعریف خرابات، جع: شرح گلشن راز از محمد لاهیجی نوربخشی، طبع طهران ۱۳۳۷، ص ۶۲۴

این روز چه روز است بگو روز سعادت این قبله دل کیست بگو جان خرابات ج ۱، ص ۳۶۱۵

بامست خرابات خدا تا بنیچینی  
تا وان نماید هم رگهات افندی  
ج ۶، ب ۲۷۸۷۹  
«دیوان، ج ۷، ص ۵۳۳-۵۳۲»

خرابات حقایق:

به کنایت، عالم الهی که بی نشان و بی رنگ است و نیز منبع عشق و مستی و ذوق و وجد و شور است.  
پیش از آن کاین نفس کل در آب و گل معمار شد  
در خرابات حقایق عیش ما معمور بود  
ج ۲، ب ۷۶۷۹  
«دیوان، ج ۷، ص ۵۳۳»

خراجی:

زمین یا مزرعه ای که به زارع دهند، مثلاً در مقابل ربع یا ثلث محصول که باید بپردازد و آن را «خراج المقاسمه» می گفته اند و یا در مقابل چیزی معین از نقد و جنس و آن را «خراج الوظيفه یا خراج المواظفه یا الخراج الموظف» می نامیده اند.

همه جانها به اقطاع مشالت که بعضی عشری و بعضی خراجی ج ۷، ب ۳۶۰۵۱  
«دیوان، ج ۷، ص ۲۶۹»

خرّیزه در دهان کردن - خرقه

متصوفه مثل ضرب کردن و خرقه و دریدن خرقه و خرقه مجروح و نیز از بیت حافظ: ما جرا کم کن و باز آ که مرا مردم چشم خرقه از سر بدر آورد و به شکرانه بسوخت بر می آید، خرقه جامه ای بوده است، پیش بسته بر خلاف فرجی و بدین جهت آن را مانند پیراهن از سر می پوشیده و از سر بدر می آورده اند و هنگام وجد بر تن می درانیده اند.

پوشیدن و پوشاندن خرقه نشانه صحت ارادت مرید و تسلیم وی نسبت به تصرفات شیخ است و مشایخ صوفیه پس از تحقق سالک در مدارج سلوک و وقوف بر خلوص و صحت ارادت، خرقه بر وی می پوشانیده اند چنانکه و عاظ عمّامه بر سر نائب می نهاده اند و فتیان و جوانمردان سراویل فتوت در پا می کرده اند.

شرح آداب لبس خرقه و انواع آن (خرقه تبرک - خرقه ارادت) و بحث در سند خرقه و کیفیت استناد صوفیه در این باب و جهات تقید و استناد آنان به لبس خرقه و تعیین زمان آن محتاج به بحثی مفصل و جداگانه و محل آن تاریخ تصوف است.

رجوع کنید به: عوارف المعارف، در حاشیه احیاء علوم الدین، طبع مصر، ج ۱، ص ۲۱۷-۲۰۳ و نقد العلم والعلماء

خرّیزه در دهان کردن: ظاهرأ عملی بوده است که می گساران برای پوشیدن و از آله بوی شراب می کرده اند زیرا پوست خربزه را قدما برای شستن و پاکیزه کردن و بردن چربی و از آله بوی از دهان مفید می شمرده اند.

«فی قشر البطیخ بیس به صار صالحا لجلاء الآنیة و اذا استعمل عوضا من الاشنان نفی الزهومة و اذهب رائحة الفم»  
مفردات ابن بیطار، در ذیل بطیخ.  
باده خاص خورده نقل خلاص خورده

بوی شراب میزند خربزه در دهان مکن  
ج ۴، ب ۱۹۱۹۲  
«دیوان، ج ۷، ص ۵۷۳»

خرّقه:

به کسر اول، وصله و پینه و باز افکن که بر جامه زنند و به معنی لباس کهنه و وزیر شلواری و کهنه اطفال و کیسه پول مستعمل است و در اصطلاح متصوفه، لباس وصله دار که متقدمان صوفیه و زهاد از جهت سادگی معاش و بی اعتنائی به تجمل و آرایش ظاهر بر تن می کرده اند و لباسی که صوفیان از پاره های رنگارنگ بر هم دوخته و به عنوان لباس خاص و زی مخصوص می پوشیده اند و آن را خرقه التصوف نامند و چنانکه از تعبیرات