Sanatçı daha sonra Atatürk'ün kendi el yazısıyla yazılmış olan bu mektubu teşhiler ve üst kısmına suluboya tekniğinde Atatürk'ün bir portresini yaparak tablo haline getirir. Bugün İstanbul'da, Barın Köleksiyonu'nda bulunan bu önemli tablo 25 x 33 cm boyutlarındaadır.

Atatürk çok yünlü ve duyarsız bir insanır. Onca işin arası sergileri gezip sanatçılarla sohbet etmeyi, kendisine hediye gönderenlere teşekkür mektubu yazmayı ve mektuplarını cevap vermeyi ihmal etmez.

An İcâzet of Emine Servet Hanım
M. Ali Karimzadeh Tabrizi

Among the famous Ottoman calligraphers, many of whom were well-known men who left their mark on this art, there were also numerous women whose works may now be seen in various museums and private collections around the world. One of the most famous of these lady calligraphers was Emine Servet Hanım, and one of her finest works, a Hilye-i Saadet, is now in my collection. I thought it appropriate to take this opportunity to introduce it to lovers of this art.

In his book Son Hattatlar, İbnülemîn Mahmud Kemal Ínal provides a brief biography of Emine Servet Hanım, which is as follows:

She was the youngest daughter of Şeyhülislam Seyyid Hasan Hayrettah Efendi, who passed away while on appointment to Taif. Her mother was Fatma Zehra Hanım, the daughter of Hafız Ahmed Efendi, imam and trustee of the Arpacılar Mosque at Başçeye Kapısa, and known as “Arpacılar sofisi.”

She married a man named Âbidin Bey, who owned a bathhouse at Haydar Paşa. They did not have children. As he was unschooled, they could not get along and eventually separated.

After the death of her mother, she did not like the idea of living in Istanbul. She therefore decided to go and live with her grandfather Ahmed Efendi in Medina, and stayed there. The date of her death is not known.

She learned stilis, nesih, and cefi from Muhsinzade Abdullah Bey, and received her icâzet from him in 1289. She completed nine hilye-i seriye during her lifetime. She used to say “though I did not give birth, I have nine children that will earn me prayers for my soul after I am gone.”

Her fine hilye in my collection is also an icāzet. It contains inscriptions by four teachers praising the scribe of the hilye, Emine Servet Hanım, and certifying that she has received license to affix her signature beneath her works. These certificates, all dated 1291 H, are signed as follows:

1. “Bende-i Āl-i Abā, Seyyid İzzet Mustafa,” i.e. Kazasker Mustafa İzzet Efendi (1801–1876);
2. “Ali Rza min telâmiz-i Şeyh Süleyman Vehbi,” i.e. Ali Rza, one of the students of Seyh Süleyman Vehbi;
3. “Es-Seyyid Mehmed Şefik, muallim-i ‘l-hatt i Musika-i Hitmayun, min telâmiz-i es-Seyyid el-Hac Mustafa İzzet, Reisi ‘l-Ulemâ ve Nakib-i ‘l-Eşraf,” i.e. Mehmet Şefik Bey (1819–1880), teacher of calligraphy at the Imperial Conservatory and a student of the pilgrim Mustafa İzzet, head of the doctors of theology and representative of the Sharif of Mecca in Istanbul;

It is worth noting that Emine Servet Hanım’s teacher Muhsinzade Abdullah Bey was himself a student of Kazasker Mustafa İzzet Efendi. Thus, she received an additional icāzet two years after that given by her first teacher, this one from his own teacher. Kazasker Mustafa İzzet Efendi, Mehmet Şefik Bey, and Muhsinzade Abdullah Bey were certainly among the greatest calligraphers of her day, and this hilye is a worthy testament to their teaching and to her learning.

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2 It is noteworthy that İhsan İsmail Kemen Kornel Ioal expressed a great deal of anger at the author of Şefik Bey’s epitaph, because he had identified him simply as “musika-i hitmayun hocası Hattat Şefik Bey.” (Ibid., p. 385–388.) Here, the great calligrapher identifies himself in precisely the same manner.
3 Ibid., p. 20.