Ramazan Efendi was the imam of a mosque in the neighborhood of the Mevlevi Sufi Lodge (Mevlevihane) in the Yenikapi district of Istanbul, a position he held for life. Aside from this work, he would allot a portion of each day to copying the Qur’an in naskh script. It is reported that visitors to his house, even important personages such as the vezir, would wait outside while he worked at this blessed occupation and that his house was always filled with people who came to do benevolent works.

A mahafz is composed of thirty qirat, and Ramazan Efendi wrote half a qirat, or ten pages, every day. In this manner, he completed an entire volume in two months, and a total of four hundred copies of the Qur’an in his lifetime—certainly a record for his era. Although the date of his birth is not known, he must have lived a long life, for to write four hundred Qur’ans at his rate would have taken sixty-six years. Whenever he fell ill, he would request that his visitors—the calligraphers Derviş Ali (see cat. no. 12), Suvoluşaçide Mustafa (see cat. no. 14), and Hafiz Osman (see cat. nos. 16–18)—finish the works he had started but had not been able to complete before his illness.

Ramazan Efendi’s النووي, or pedigree, in the art of calligraphy, like that of Derviş Ali, reaches back to Şeyh Hamdullah (see cat. nos. 1–2). Ramazan Efendi’s teacher Abdullah bin Cezzar (d. 1074/1663) was the student of Imam Mehmed Toktak (d. 1052/1642). Ramazan Efendi also studied calligraphy with Hasan Usküdari (d. 1023/1614).

Hafiz Halil Efendi (d. 1115/1703), Çiveçizade Abdurrahman Efendi (d. 1137/1725), and Seyyid Hasaşı Efendi (d. 1098/1687) were the best known of Ramazan Efendi’s students.

He died on Ramazan 27, 1091/October 21, 1680, and was buried outside the Yenikapi Mevlevi Sufi Lodge, which no longer exists. His son Derviş Ibrahim (d. 1131/1719) assumed his father’s position at the mosque. Derviş Ibrahim had learned calligraphy from his father and also worked at copying Qur’ans. When he died, he was buried in the same tomb as his father, inseparable in death as in life.

10. QUR’AN

ISTANBUL, 1253/1643
INK AND GOLD
INK, COLORS, AND GOLD ON PAPER
BINDING 20.8 X 14.5 CM
886 X 1032 X 181

This mahafz by Ramazan bin Ismail is written in naskh script on 337 folios and is bound in its original qalam li (quarro design) binding. There are thirteen lines per page. The text area is framed with a gilded codex, and the verses are separated by decorated dars (verse stops). The arc Louis are written in red ink in naskh script, between lightly gilded endpieces. The pages shown here—folios 192 and 193—are near the beginning of the nineteenth rc (section), which is noted in the upper right-hand corner of the margin of folio 191. The text on these pages is from chapter 25 of the Qur’an (Fatimah, or The Criterion), beginning with the end of verse 20 and running through the beginning of verse 42. The arc Louis in this mahafz, by an unknown artist, is a typical example of seventeenth-century illumination. Ramazan Efendi had a quick and flowing way of writing. Throughout his life, he restricted himself to the naskh script, which the Ottomans called the "servant of the Honourable Book" (that is, the Qur’an).
Bin Ismail was the imam of a mosque in the Kadıoğlu neighborhood in the Yeni Kapı district of Istanbul, a city held for life. Aside from this work, he devoted a portion of each day to copying the naskh script. It is reported that visitors to even important personages such as the 1d wait outside while he worked at this cupation and that his house was always full. He completed an entire volume in two weeks, a total of four hundred copies of the text.] (the lifetime—certainly a record for his time—the date of his birth is not known—he lived a long life, for to write four hundred copies of the text, he would have taken twenty-six years.] He fell ill, he would request that his eulogizers Derviş Ali (see cat. no. 131) and an (see cat. nos. 16–18)—finish the work he had started but had not been able to complete before his illness.

Razma Azem’s works, or pedigrees, in the art of calligraphy, like that of Derviş Ali, reaches back to Şeyh Hamdullah (see cat. nos. 1–2). Razma Azem’s teacher Abdullah bin Cezzar (d. 1074/1662) was the student of Imam Mehmed Tokati (d. 1052/1642). Razma Azem also studied calligraphy with Hasan Uşküdarı (d. 1023/1614). Hazırcı Hafiz Efendi (d. 1125/1713), Çıncaşıade Abdurrahman Efendi (d. 1737/1725), and Seyyid Hasan Hâşim Efendi (d. 1098/1687) were the best known of Razma Azem’s students.

He died on Ramazan 27, 1091/October 21, 1680, and was buried outside the Yeni Kapı Mevlevi Sufi Lodge, which no longer exists. His son Derviş Ibrahim (d. 1321/1719) assumed his father’s position at the mosque. Derviş Ibrahim had learned calligraphy from his father and also worked at copying Qur’ans. When he died, he was buried in the same tomb as his father, inseparable in death as in life.

10. Qur’an

ISTANBUL, 1595/1645
quaran and qāf
INK, COLORS, AND GOLD ON PAPER
BINDING: 24x31x1.5 CM
SKM 100-0254-RM

This manuscript by Razma Azem is written in naskh script on 397 folios and is bound in its original green leather (or substitute) binding. There are thirteen lines per page. The text area is framed with a gilded cedrel, and the verses are separated by decorated dumb (verse stops). The sûras below are written in red ink in naskh script, between lightly gilded endpieces. The pages shown here—folios 192v and 193v—are near the beginning of the nineteenth section, which is noted in the upper right-hand corner of the margin of folio 192v. The text on these pages is from chapter 21 of the Qur’an (Surah, or The Criterion), beginning with the end of verse 45 and running through the beginning of verse 51. A verse in this manuscript, by an unknown artist, is a typical example of seventeenth-century illumination.

Razma Azem had a quick and flowing way of writing. Throughout his life, he restricted himself to the naskh script, which the Ottomans called the ‘Arazi of the Honorable Book’ (that is, the Qur’an).
DERVİŞ ALİ D. 1084/1673

Derviş Ali was born in Istanbul. His pedigree in calligraphy begins with Şeyh Hamdullah (see cat. nos. 1-2) and includes Şükruallah Halife, Pir Mehmed bin Şükruallah (d. 988/1580), Hasan Üsküdarı (d. 1023/1614), and Derviş Ali’s teacher, Hâlid Erzurumî (d. after 1040/1631). Derviş Ali taught a number of apprentices, and copied more than sixty mubâhs. He also wrote a large number of Evâm-ı Şerîf (collections of Qur’anic chapters), kîthâs, and albums. Derviş Ali died, advanced in years, in Ramazan 1084/December 1673. The inscription on his tombstone (the location of which is now unknown) indicated that he was an excellent archer. He is called Derviş Ali the Great, or the

First, to distinguish him from two later namesakes. Derviş Ali taught the highly honored calligraphers Süylemâzâde Mustafa Eyyübi (see cat. no. 14), Agâkapâî Ismail bin Ali (see cat. no. 15), and Hafiz Osman (see cat. nos. 16-18). Another of his students was Sodârûn (Grand Vezir) Köprülüzerâde Fazîl Ahmed Paşa (1635-1676), who, when he visited Derviş Ali, would kiss his hand in the manner reserved in Ottoman protocol for the şeyhülislâm, the highest religious authority in the empire. Since the state had an interest in calligraphy, and the men of state were connoisseurs of the art, calligraphers were highly regarded.
iṣ Ali was born in İstanbul. His pedigree in the year begins with Şeyh Hamdullah (see cat. no. 14) and includes Şükrrullah Halife, Pirbin Şükrrullah (d. 988/1576), Hassan (d. 1023/1614), and Derviş Ali’s teacher, Züriʿi (d. after 1040/1631). Derviş Ali’s number of apprentices, and copied more muḥāfaẓ. He also wrote a large number of muḥāfaẓ (collections of Qur’anic chapters), each written in one album. Derviş Ali died, advanced in 1084/December 1673. The details on his tombstone (the location of which is known) indicated that he was an excellent calligrapher, the Great, or the First, to distinguish him from two later namesakes.

Derviş Ali taught the highly honored calligraphers Suyuçoğlu Mustafa Eyübi (see cat. no. 15), Ağakapı İsmail bin Ali (see cat. no. 15), and Hafiz Osman (see cat. no. 16–18). Another of his students was Salufum (Grand Vizier) Köprülüzade Hafiz Ahmed Paşa (1635–1676), who, when he visited Derviş Ali, would kiss his hand in the manner reserved in Ottoman protocol for the şeyhiyyâm, the highest religious authority in the empire. Since the state had an interest in calligraphy, and the men of state were connoisseurs of the art, calligraphers were highly regarded.

11. MURAKKAA

DÎTİBRUL, 1075/1664
SELM, 1500, AND KOÇ
INK, COLORS, AND GOLD ON ENVELOPE MOUNTED ON CARDBOARD
EACH KIṬA IS CRIMPED AND BOUND TO SIM 160–200

These two kīṭas by Derviş Ali are from a six-kīṭa kīṭba muḥāfaẓ (folio or accordion album). Each kīṭ is square, save the final signature kīṭ, which is rectangular. (The top and bottom borders of this kīṭ, shown here, have been widened to match the square format.) The format of the first five kīṭs is one line in nūḥ, two or three lines in nūḥ, one line in nūḥ, and two or three in nūḥ. The final kīṭ in the album is signed, under the line of nūḥ and to the left, in nūḥ (naskh) script. The kīṭs areas have been left unilluminated and the double (stupa) and inner and outer borders are not exceptional.
The Qur'an consists of 49 folios, and is open here at 185-186v {Koran XIV. 32-33, the illuminated sive heading of XV, and the benediction in the name of God, the Compassionate, the Merciful}. Derwa Ali notes that this is the sixty-third Qur'an which he has copied, but it is not known how many more he was able to write. There are two other Qur'ans in the Seljuk Sultan Museum's collection by Derwa Ali dated 1063/1652 and 1072/1661 respectively, but he does not specify the sequence of these.

The text is in Arabic script, written in calligraphy, with decorative borders and illuminations.
Nefiszade Seyyid Ismail Efendi
D. 1090/1679

Nefiszade Seyyid Ismail Efendi was related to Nefiszade Seyyid Ibrahim Efendi (d. 1060/1650), who was the author of a very important source for historians of calligraphy, *Gülâb-i Sâhib* (The Rose Garden of the Correct Way of Working). Like Derviş Ali (see cat. no. 11–12), he studied calligraphy with Hâlid Erzurumi (d. after 1040/1631). His pedigree reaches back to Şeyh Hamdullah (see cat. nos. 1–2). During his lifetime, Seyyid Ismail Efendi was considered the unique representative of the sheikh's method, and it is known that he taught the method to Hafız Osman (see cat. nos. 16–18), who became a master of it.

We know that Seyyid Ismail Efendi was large in stature. According to Müstakimzade's *Tuhfet-i Hattatîn* (The Rare and Valuable Lives of the Calligraphers), 'If he were not such a fat-bellied man and could easily have held his writing pad on his knee, it would have been impossible to distinguish his writing from that of Şeyh Hamdullah.' Seyyid Ismail Efendi died in 1090/1679. The location of his grave is unknown.
zade Seyyid Ismail Efendi was related to Seyyid Ibrahim Efendi (d. 1060/1650), the author of a very important source for calligraphy, Gulâr-ı Sâhib (The Rose, the Correct Way of Working). Like Derviš u. no. 11-12, he studied calligraphy with urumi (d. after 1040/1631). His pedigree to Şeyh Hamdullah (see cat. nos. 1-2). In his lifetime, Seyyid Ismail Efendi was the unique representative of the sheikh’s nd it is known that he taught the method haman (see cat. nos. 16-18), who became a it. low that Seyyid Ismail Efendi was large in acording to Mustakimzade’s Tuhfe-i Hatâtının and Valuable Lives of the Calligraphers), e not such a fat-bellied man and could held his writing pad on his knee, it would impossible to distinguish his writing from ‘n Hamdullah.’ l Ismail Efendi died in 1090/1679. The f his grave is unknown.

13. QUR'AN

ISTANBUL. 1075/1664

INK, COLORS, AND GOLD ON PAPER

BINDING 33 415CM

SM 100-00-0186-13N

Nefeza, Seyyid Ismail Efendi followed the style of Şeyh Hamdullah when he wrote this fine Qu'ran in 1075/1664, 160 years after the sheikh’s death. It is written in naskhi script, thirteen lines per page. The binding and illumination are original. The chapter titles are written, within the chapter-head illuminations, in white-lead ink on a gilded background. The pages shown are folios 375r and 376r, with the final two verses of chapter 89 (Lisi, or The Mean Highs), all of chapter 88 (Qiyam, or The Calmness), and most of chapter 89 (Res, or The Dawn).

In the Islamic tradition, the first word of a heading—manuscript page is written in the lower left-hand corner of the preceding page, as is shown here, to ease the transition to the following page (see also cat. nos. 8, 10, 16-17, 24, 26, 36-37, 52, and 73). The purpose of this repeated word was twofold: it helped prevent confusion and lost time during recitation of the Qu’ran, and, because it was not the custom to number the pages of manuscripts, it made collection of the pages for binding foolproof. In Turkish, this repeated word is known as the "sahib" [pointer], sahib [watchman], or oğul (shepherd).
Suyolcuzağe Mustafa Eyyubi

Suyolcuzağe Mustafa was born in the Eyübi district of Istanbul and thus acquired the name Eyyubi. The name Suyolcuzağe means 'son (çîde) of the uygul' or of the man in charge of maintaining the city's water conduits. Suyolcuzağe began his studies with a calligrapher known as Dede and, upon Dede's death, became a student of Derviş Ali (see cat. no. 11-12). After receiving his iceret, Suyolcuzağe devoted his life to calligraphy and teaching. His best-known students were Hocaçağê Mehemmed (d. 1156/1645), Câhizâğê Abdullah (d. 1159/1746), and Hafız Osman (see cat. nos. 16-18), with whom Suyolcuzağe had an especially close relationship.

Hafız Osman would walk all the way from his home in the Haseki quarter of Istanbul to Eyübi—a distance of some four miles—to take his lessons from Mustafa Efendi, then walk all the way back. He even walked barefoot to his lesson one snowy winter day, which endeared him to Suyolcuzağe. It is said that once, when Hafız Osman had become a great master in his own right, he attended a gathering at which his former master was present. When the grand vezir asked with whom he had studied, Hafız Osman turned toward Suyolcuzağe and said, 'I am a graduate of His Excellency'. Mustafa Efendi was so deeply moved by these words that, as they were leaving, he kissed Hafız Osman on the forehead and, with tears in his eyes, bade him good wishes.

Suyolcuzağe wrote more than forty muhafîzs and many Enâm-ı Şerîs, evrûks (collections of personal prayers), and muâkkas. He died in 1097/1686 and was buried in the Hamamarkaş Cemetery, in the Eyübi district where he had passed his whole life. His grandson, Suyolcuzağe Mehmed Neccib (d. 1137/1725), was the author of a collection of biographies of calligraphers, Deshâket-Kütüph (The Genealogical Tree of Calligraphers). He also copied the epitaph for his grandfather's gravestone, which was eventually broken and is now in the Museum of Turkish and Islamic Arts, Istanbul. The exact location of Suyolcuzağe's grave is unknown.
mustafa was born in the Eyüp district of Istanbul and thus acquired the name Suyolcuza. He was known as Dede and, upon reaching adulthood, became a student of Derviş Ali (see cat. nos. 16–18). After receiving his iqtelâf, he devoted his life to calligraphy and made his mark in the art. His best-known students were Hocaâdâ (d. 1106/1695), Cabizâde Abdullah (d. 1144), and Hafiz Osman (see cat. nos. 16–18). Suyolcuza had an especially close relationship with his student Osman, who would walk all the way from his house in the Haseki quarter of Istanbul to Eyüp—a distance of some four miles—to take his lessons from the master. After completing his studies, Osman went on to become a great master in his own right, attending a gathering at which his former master was present. When the grand vizier gathered with him, he asked with whom he had studied. Hafiz Osman turned toward Suyolcuza and said, ‘I am a graduate of His Excellency’. Mustafa Efendi was so deeply moved by these words that, as they were leaving, he kissed Hafiz Osman on the forehead and, with tears in his eyes, bade him good wishes.

Suyolcuza wrote more than fifty nâmâs and many Enâm-i Şerîf, ciritâs (collections of personal prayers), and muraqkas. He died in 1097/1686 and was buried in the Hamamkaras Cemetery, in the Eyüp district where he had passed his whole life. His grandson, Suyolcuza Mehmed Necib (d. 1137/1725), was the author of a collection of biographies of calligraphers, Dehâlî-l-Rattak (The Genealogical Tree of Calligraphers). He also copied the epitaph for his grandfather’s gravestone, which was eventually broken and is now in the Museum of Turkish and Islamic Arts, Istanbul. The exact location of Suyolcuza’s grave is unknown.