Hafız Yahya Fâhredden was nicknamed Sarn, or Yellow, apparently because of his hair color or complexion. The son of a man named Osman, he was from the Topkâne quarter of Istanbul. The story goes that one day, while he was tending the grave of the calligrapher Demircikulu Yusuf Efendi (d. 1020/1611), in front of the Karâbâg Sûfî Lodge in Topkâne, he found a reed pen buried in the ground near the grave. This sparked a desire in him to learn calligraphy, and he began studying with İkinci Derviş Ali (d. 1128/1716). When his teacher died, he continued his studies with the teacher's son-in-law and student, Hüseyin Habîbî (d. 1157/1744). Masters such as Yedikuleli (see cat. nos. 19–20) and Eğrikapi (see cat. nos. 22–23) were among the calligraphers who formed the jury during his âcet ceremony in 1135/1723. One of the other calligraphers in attendance, Abdullah Vefâ (d. 1144/1729), claimed that Yahya Fâhredden's teacher had written the âcet âkit, whereupon Yahya Efendi began to write a new âkit in front of the masters. Yedikuleli Abdullah Efendi dismissed Vefâ from the jury with the mocking words: 'See here, sir. Can't you distinguish the calligraphy of a master from that of a student?'

In addition to writing fifteen Qur'ans, Yahya Fâhredden Efendi wrote some very fine musavvâs in safa and sâhil. He took particular pains with the bovele (vowel signs) and other reading aids, writing them beautifully. In addition, using pre-Rakûm cet sûlûc, he took particular pains with the interior of the Nuruosmaniye Mosque, he said he needed a house with a very large hall—big enough to shoot a cannon in. Yirmisezik Çelebiçâde Mehmed Said Paşa (1707–1761) was moved by this remark, and, as soon as he became grand vezir in 1755, purchased a mansion for Yahya Fâhredden.

The calligrapher was able to write only two inscriptions in his new home, however, before he died, in Recep 1169/April 1756. He was buried in the cemetery opposite the Şeyh Murad Lodge, in the Eyüb quarter. The location of his grave is no longer known.

24. QUR'AN
ISTANBUL, 1577/1574
INK, COLORS, AND GOLD ON PAPER
BINDING: SILK ON
SIM 100–1158–7

Shown here are folios 137av and 137r from a Qur'an written in 1577/1754. This manuscript copied thirteen lines per page on 402 folios. On folio 137av, Yahya Fâhredden signed his name and stated that Hüseyin Habîbî of Râsâman was his teacher. The illuminator, Mustâfa, wrote his name in a golden double rosette in the lower left-hand corner of the same page. (An eighteenth-century illuminator from Buza, Mustâfa Efendi went by the patronymic Tercüman; Imam.) In this volume, the dots are plain, in contrast to the âcetâbâ illumination, which was executed in the flowery and colorful style, new at that time, called Türkob Rocho. The chapter heads are similarly illuminated, with the chapter titles written in white-lead ink. The margins of each page are adorned with geometrics (ferkas of gold ink or gold leaf).

The manuscript has been restored and the margins replaced by the same method. Over time, the margins of manuscript pages become worn from handling, especially at the lower outside corners. The craftsman who restored these margins was called a sâmil, his craft, zanât, is sâmil. Briefly, the process is as follows: the text area of each page is carefully cut out from its margins, and then the four edges of the text area are thinned (by heating with a special hammer) and beveled. The paper that will form the new border is cut to conform to the size of the book and folded in the middle to form the gutter, which will be bound to the spine of the book. The text pieces are then placed, in the proper order, on the new pages, which are marked and in which windows the size of the text areas are cut. On each page, the inner edges of the window are beaten with the hammer to thin and expand the paper a bit, so that it will overlap the text area slightly. The text piece is lightly edged with glue, put in place, and pasted down. When the pages are dry, the seams are pounded lightly with the hammer to smooth them, so that the bound volume will not be too thick. A golden edge (frame) is then drawn over the seams to hide them. Only careful examination will reveal that the manuscript has been restored. When the process is complete, the double-folio sheets are collated into 6½ (one-thirtieth parts of the Qur'an), pierced, sewn, and bound. (For another use of the sâmil process, see the entry for cat. no. 18.)

This Qur'an was probably restored in the eighteenth century.
The calligrapher was able to write only two inscriptions in his new home, however, before he died, in Recep 1169/April 1756. He was buried in the cemetery opposite the Şeyh Murad Lodge, in the Eyüp quarter. The location of his grave is no longer known.

**24. QUR‘AN**

**İSTANBUL, 1127/1714**

INK, COLORS, AND GOLD ON PAPER

BINDING 15.5X12 ON

SMH 100-105 X VY

Shown here are folios 396v and 397v from a Qur‘an written in 1157/1744. This manuscript was copied thirteen lines per page on 250 folios. On folio 400r, Yaḥya Fəhrəddin signed his name and stated that Hüseyn Hâc̣i bin Rāmân was his teacher. The illuminator, Mustafa, wrote his name in a golden ibn rossette in the lower left-hand corner of the same page. (An eighteenth-century illumination from Bursa. Mustafa Fəhrəddin went by the patronymic Fuarâzî İmâm.)

In this volume, the dunâ are plain, in contrast to the selâk illustration, which was executed in the flowerly and colorful style, new at that time, called Türkîc Resûl. The chapter heads are similarly illustrated, with the chapter titles written in white–lead ink. The margins of each page are decorated with ârâf (shadows of gold ink or gold leaf). The manuscript has been restored and the margins replaced by the sənîl method. The margins of manuscript pages become worn from handling, especially at the lower outside corners. The craftsman who restored these margins was called a sənîl; his craft, sənîlîshîl. Briefly, the process is as follows: the text area of each page is carefully cut from its margins, and the four edges of the text area are chiseled (by cutting with a special hammer) and beveled. The paper that will form the new border is cut to conform to the size of the book and folded in the middle to form the gutter, which will be bound to the spine of the book. The text pieces are then placed, in the proper order, on the new pages, which are marked and in which windows the size of the text areas are cut. On each page, the inner edges of the window are beaten with the hammer to thin and expand the paper a bit, so that it will overlap the text area slightly. The text piece is then glued with glue, put in place, and pasted down. When the pages are dry, the scions are pounded lightly with the hammer to smooth them, so that the bound volume will not be too thick. A golden red (frame) is then drawn over the scions to hide them. Only careful examination will reveal that the manuscript has been restored. When the process is complete, the double-folio sheets are collated into 12 (one-thirteenth parts of the Qur‘an), pierced, sewn, and bound. (For another use of the sənîl process, see the entry for cat. no. 18.)

This Qur‘an was probably restored in the nineteenth century.
Mehmed Efendi was the son of Abdurrahman Efendi, a confectioner (şekerci) in the western Anatolian city of Manisa, where the calligrapher was born. Instead of calling himself Şekerizade, or Son of the Confectioner, Mehmed Efendi shortened the name to Şekerzade (Son of Sugar). Indeed, it is tempting to say he deserved the name, so sweet and cheerful is his work.

Şekerzade studied calligraphy with İbrahim Kürmit (d. 1150/1737) before moving to Istanbul, where he studied with Yedikuleli Abdullah Efendi (see cat. nos. 19–20). He wrote Qur’ans, kitâbs, and murakkas and was an expert at tâlîf, the imitation of the work of other calligraphers. With the encouragement of Sultan Ahmed III (r. 1703–30), he spent several years in Medina, copying the mushaf donated to the mosque adjoining the tomb of the Prophet. When he returned to Istanbul, Sultan Mahmud I (r. 1730–54) had ascended to the throne, and Şekerzade presented the copy to him. It is now kept in the Süleymaniye Library (Yeni Cami k.3), Istanbul. A facsimile was issued in 1291/1874, the first officially printed mushaf in Ottoman history.

Şekerzade also taught calligraphy to those employed in the private gardens of the Topkapı Palace, and gave calligraphy lessons in his own house in the Ayasofya quarter of Istanbul. He died in Cemâzelevvel 1166/March 1753 and, like many other calligraphers, was buried near the grave of Seyy Hamdullah, in the Karacaahmed Cemetery in the Üsküdar quarter.

Şekerzade Mehmed Efendi wrote this twelver-kitâb, or album arranged to open like a book, in sâlah and noh. Because this is a sequential album, the signature and date (1158/1745) occur only on the final leaf. In each leaf, the top and bottom lines are in sâlah, with three shorter lines of noh in between, leaving space for an illuminated sâlâh on either side. This work and others testify that Şekerzade, like his contemporaries, followed the method of Hafiz Osman (see cat. nos. 16–18).

The decoration of this album was done at the time it was written. The outer borders are of tambâdab (sand-patterned marbled paper), articulated with simple gold motifs.
Mehmed Efendi was the son of Abdurrahman confectioner (şeker) in the western city of Manisa, where the calligrapher was il of calling himself Şekerşâzâde, or Son confectioner. Mehmed Efendi shortened the şekerâde (Son of Sugar). Indeed, it is say he deserved the name, so sweet and is us work.
d studied calligraphy with Ibrahim (1150/1737) before moving to Istanbul, udied with Yedikuleli Abdullah Efendi i. 19–20). He wrote Qur'ans, karâks, and d was an expert at tabâhû, the imitation of other calligraphers. With the ent of Sultan Ahmed III (r. 1703–30), eral years in Medina, copying the musâf

donated to the mosque adjoining the tomb of the Prophet. When he returned to Istanbul, Sultan Mahmud I (r. 1730–54) had ascended to the throne, and Şekerşâzâde presented it to him. It is now kept in the Süleymaniye Library (Yeni Cami k.9), Istanbul. A facsimile was issued in 1919–1974, the first officially printed musâf in Ottoman history.

Şekerşâzâde also taught calligraphy to those employed in the private gardens of the Topkapı Palace, and gave calligraphy lessons in his own house in the Ayasofya quarter of Istanbul. He died in Cemâziyevelvel 1166/March 1759 and, like many other calligraphers, was buried near the grave of Şeyh Hamdullah, in the Karacaahmed Cemetery in the Üsküdar quarter.

25. MURAKKA

ISTANBUL, 1214/1799
INK, COLORS, AND GOLD-ON-PAPER MOUNTED ON CARDBOARD
BINDING 25.7 X 16.8 CM
SM 122–0034–34

Şekerşâzâde Mehmed Efendi wrote this twelve-ârâs diz musâfâs, or album arranged to open like a book, in ink and gold. Because this is a sequential album, the signature and date (1158/1745) occur only on the final ârâs. In each ârâs, the top and bottom lines are in ink, with three shorter lines of gold in between, leaving space for an illuminated tabâhû on either side. This work and others testify that Şekerşâzâde, like his contemporaries, followed the method of Hafez Osman (see cat. nos. 16–18).

The decoration of this album was done at the time it was written. The outer borders are of bands of gold-painted marbled paper), articulated with simple gold motifs.
26. VAKIFIYE

Istanbul, 1756/1757

INK, COLORES, AND GOLD ON PAPER
BINDING 350.2509 CM
SSM 150-0254 X

Charitable foundations called vakif existed in many Islamic nations, each of which molded the concept according to its customs and understanding of Islam. The Ottomans developed vakif into lasting institutions. A vakif consisted of the property of a person or group of persons that had been dedicated to a purpose pleasing to God and that could not be transferred to another use. The vakif transformed personal property into collective property that brought great benefits to the common people. Many social services were delivered to Ottoman subjects in this way, and many religious, architectural, cultural, and artistic works were supported by vakif. The vakif was self-supporting, generating income in perpetuity.

The vakif is the official document that stipulates the purpose of a particular vakif, its financial worth, its income and expenses, its administrators (mütevél), and its donor (vakif). Such documents assured the administrative and financial autonomy of the vakif. These documents generally include praise for the donor, as well as Qur'anic verses, hadith, or sayings that describe the consequences of altering the terms of the vakif. This section is usually written in Arabic. Following it, in Turkish, are the conditions concerning the establishment of the vakif.

Finally, the donor and a ded (judge of religious law) sign the document in the presence of witnesses, thereby putting it in force.

The donor could have the document written in calligraphy, then illuminated and bound. The first vakif is (opening page, folio 1v) of such a vakif is shown here. This book is a complete vakif, written in a large script, on sixteen folios. It stipulates that Haci Ahmed Ağa, one of the palace eunuchs at the time of Sultan Osman III (r. 1754–57), has set up a vakif to secure the perpetual support of a school and vakif (public water fountain) that he established in Cairo, which was then a part of the Ottoman Empire. One condition reads: 'Every year, may ten thousand men (a unit of coinage) be allotted to transport, during the summer, delicious water from the blessed Nile River to the aforementioned public water fountain.' The names of nine witnesses are written at the end of the document, which is dated Sevval 18, 1259/July 16, 1776. The calligrapher and illuminator are unknown, as it was not customary to sign these works.
26. VAKFIYE

ISTANBUL, 1165/1756
INK, COLORS, AND GOLD ON PAPER
BINDING 30.7X21.4 CM
SSM 190-0543-X

Charitable foundations called vakfiye existed in many Islamic nations, each of which molded the concept according to its customs and understanding of Islam. The Ottomans developed vakfiye into lasting institutions. A vakfiye consisted of the property of a person or group of persons that had been dedicated to a purpose pleasing to God and that could not be transferred to another use. The vakfiye transformed personal property into collective property that brought great benefits to the common people. Many social services were delivered to Ottoman subjects in this way, and many religious, architectural, cultural, and artistic works were supported by vakfiye. The vakfiye was self-supporting, generating income in perpetuity.

The vakfiye is the official document that stipulates the purpose of a particular vakfiye: its financial worth, its income and expenses, its administrators (vaktiyya), and its donor (vakfiye). Such documents assured the administrative and financial autonomy of the vakfiye. These documents generally include praise for the donor, as well as Qur'anic verses, hadith, or sayings that describe the consequences of altering the terms of the vakfiye. This section is usually written in Arabic. Following it, in Turkish, are the conditions concerning the establishment of the vakfiye.

Finally, the donor and a kad (judge of religious law) sign the document in the presence of witnesses, thereby putting it in force.

The donor could have the document written in calligraphy, then illuminated and bound. The seven vakfiye (opening page folio 19) of such a vakfiye is shown here. This book is a complete vakfiye written in a large seal script, on sixteen folios. It stipulates that Haci Ahmed Ağa, one of the palace eunuchs at the time of Sultan Osman III (r. 1754–57), has set up a vakfiye to secure the perpetual support of a school and a public water fountain that he established in Cairo, which was then a part of the Ottoman Empire. One condition reads: ‘Every year, may ten thousand paras [a unit of coinage] be allotted to transport, during the summer, delicious water from the blessed Nile River to the aforementioned public water fountain.’ The names of nine witnesses are written at the end of the document, which is dated 1 Bhul 1165/July 16, 1756. The calligrapher and illuminator are unknown, as it was not customary to sign these works.
Mehmed Said Efendi was born in Istanbul, the son of a barber named Ahmed in the commercial district of Mahmutpaşa, hence his cognomen Berberzade ('son of a barber'). He lived in a small room above his father's shop, and studied calligraphy under Şekerzade Mehmed Efendi, from whom he received his icazet (diploma). He spent the rest of his life teaching calligraphy.

Mustakimzade, in his biographical work on calligraphers entitled Tahfe, describes Berberzade as having a sparse beard and weak health, like himself. Mehmed Said Efendi was highly esteemed as a master calligrapher by his contemporaries, and taught calligraphy at a medrese, or university college. He died in 1192/1778, but where he was buried is unknown.
d Said Efendi was born in Istanbul, the son of his father's shop, and studied under Şekerzade Mehmed Efendi, from which he acquired his icâvât (diploma). He spent the first years of his life teaching calligraphy.

imzâde, in his biographical work on Şevket, describes Berberzade as a gently bearded and weak health, like himself. Said Efendi was highly esteemed as a master by his contemporaries, and taught at a madrasa, or university college. He died in Istanbul, but where he was buried is unknown.

27. KITA

ISTANBUL, UNDATED
INK, COLORS, AND GOLD ON PAPER MOUNTED ON CARDBOARD
31.XI.1217/29-12
SSM 110-0135: BM

This kitâ is by Berberzade has illuminated panels of unequal size and an outer border decorated with marbling by Hasib Mehmed Efendi, in the style which came to be known as 'bitâ' after him. The texts are hadiths or traditions of the Prophet.
Born in the west-central Anatolian city of Kütahya, Mustafa Kütahî was the nephew of a sheikh and liked to be called Şeyhâde (Son of the Sheikh). After receiving his education, he became a teacher in Istanbul, where he studied calligraphy with Ibrahim Rodosti (d. 1201/1787). Although the date of his death cannot be established for certain, Mustafa Kütahî was clearly still alive in 1201/1787, for a lehe he wrote bears that date. He also wrote a number of sulus and nesh lehes. He was buried in the Karacaahmed Cemetery, in the Üsküdar quarter of Istanbul.

Mustafa Kütahî's daughter, Şerife Emine Safvet Hanım, was also a calligrapher. An undated lehe in sulus by her is in the collection of the Istanbul Museum of Turkish and Islamic Arts (3274).

The artistic pedigree of the great nineteenth-century calligrapher Şekî Efendi (see cat. nos. 50–51) reaches back to Mustafa Kütahî, via Mahmud Râci and Mehmed Hulûsî (d. 1291/1874).

28. MURAKKA

ISTANBUL, 20/6/1765
INK AND GILT
INK, COLORS, AND GOLD ON PAPER MOUNTED ON CARDBOARD
EACH KITÂ: 16.6 X 23.5 CM
ISSN 231-2986-MK

The last two lehes of a nine-lehe murakka by Mustafa Kütahî are shown here. One of the most memorable calligraphers of the eighteenth century, Mustafa Efendi of Kütahya was known for his extremely stylish writing. Most of the lehes in this album are signed, the last dated 11/5/1765. The style of these lehes is reminiscent of that of Şeyh Hamdullah (see cat. nos. 1–2). Moreover, the signatures on most of them include the phrase sheikh, or son of the sheikh, which likewise calls to mind Şeyh Hamdullah, who used the same patronymic. The sulus line of the lower lehe consists of a famous Arabic tongue twister, which repeats the letter on (f) nine times, producing a complex pattern of letters in relation to the baseline of the writing. Because it requires great mastery to write this sentence in sulus, first-rate calligraphers enjoy writing it as a way of testing themselves. If any of the sulus are out of place, the entire work fails—no matter how perfectly the letters are formed. In this piece, Kütahîyah Mustafa Efendi has arranged the letters most effectively, showing great mastery.

The borders of these lehes are decorated with light-toned lâshî (sand-patterned) and adhâm (inshbone-patterned) marbled paper.
in the western central Anatolian city of Kütahya, the capital of an oblast (province) that was historically part of the Ottoman Empire.

Kütahya is known for its rich history and cultural heritage, including its many mosques and traditional Ottoman-style houses. The city is also famous for its carpet weaving industry, which has been a major contributor to its economy for centuries.

Kütahya has a warm and humid climate, with hot summers and mild winters. The city is located on the banks of the Kızılırmak River, which flows through the region.

Kütahya is home to many universities and research institutions, including Kütahya Dumlupınar University, which is one of the largest universities in Turkey.

Kütahya is also known for its traditional Turkish cuisine, which includes dishes such as beyti kebap, kelle paca kebap, and kısır. The city is also famous for its traditional Ottoman-style architecture and its rich cultural heritage.

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