Abdullah bin Ismail was born in Edirne, a city in Thrace, near the borders of Greece and Bulgaria. He studied calligraphy in Edirne with Şuğlî Ahmed Dede (d. 1140/1728), then became the student of Şekerzade Mehmed Efendi (see cat. no. 23) in Istanbul. He received his iṣâṣet from Şekerzade and died in 1201/1787.
h bin Ismail was born in Edirne, a city near the borders of Greece and Bulgaria. Calligraphy in Edirne with Şühi Ahmed (1704/1728), then became the student of Ahmed Efendi (see cat. no. 25). Upon receiving his iqtat from Şekerzade and /1787.

29. EN'AM-1 ŞERIF

ISTANBUL, 1859/1799
INK, COLORS, AND GOLD ON PAPER
BINDING G-16, 42X19.6 CM
STN 201-0188-1E

According to the colophon on folio 80r of this \textit{En'am-1 Şerif}, Sultan Selim III (r. 1789–1807) commissioned the work. It was written by Abdullah Edirnevi in sunk script, and dated 1259/1744. It is also noted in the colophon that the illumination was done by Hafis Mehmed of the private library in the Topkapı Palace.

Beginning in the eighteenth century, it became the custom to add miniatures of Mecca, 'the enshrined' and Medina, 'the radiant', to the books of prayers for the Prophet called \textit{Bedullih-1-Işni} and to the collection of Qur'anic chapters called \textit{En'am-1 Şerif}. See the entry for cat. no. 1 for a description of the contents of the \textit{En'am-1 Şerif}. Such miniatures (folios 78r and 78v) are illustrated here. In the absence of additional signatures, it is assumed that Hafis Mehmed painted these miniatures.

The work is written on ninety-nine folios, eleven lines per page. The style of illumination is unconventional, as is the vigorous color scheme. The book has no mabsut (flag) on its binding.
Before coming to Istanbul, Hafiz Yusuf Efendi worked as a towel maker in the eastern part of the Ottoman Empire. In Istanbul, he studied both calligraphy and the Qur'an with the imam of the reed-mat makers' guild, Mustafa Efendi, who was a student of Egrikaplı Rasim Efendi's (see cat. no. 22-23). Later, he studied with İbrahim Rodosi (d. 1201/1787), from whom he received his iṣaṣ. During this period, Hafiz Yusuf met Egrikaplı Mehmed Rasim and learned a great deal from him. Hafiz Yusuf taught calligraphy himself, first at the school at the Galata Sarayı and then at the Topkapı Palace. He died on Zilhicce 29, 1201/October 12, 1787. The sources do not say where he was buried.

30. KITÂA

ISTANBUL, SECOND HALF OF 18TH CENTURY
INK, COLORS, AND GOLD ON PAPER MOUNTED ON CARDBOARD
SSM 112-0127 HY

The harmony of the calligraphy, illumination, and colors in this eighteenth-century kitâb makes it a charming work. Hafiz Yusuf Efendi was one of the third generation of calligraphers to write kitâb and used in the mode of Hafiz Osman (see cat. nos. 16–18). His teacher Egrikaplı Mehmed Rasim Efendi was trained by Vedikaplı Seyyid Abdullah Efendi (see cat. nos. 19–20), who studied with Hafiz Osman himself.

The illumination of this kitâb, like the writing, belongs to the latter half of the eighteenth century, but the artist is unknown.
Coming to Istanbul, Hafiz Yusuf Efendi, a towel maker in the eastern part of the empire, in Istanbul, he studied both the Qur'an with the imam of the skers' guild, Mustafa Efendi, who was a ışıkapılı Rasim Efendi's (see cat. no. 37) student, and learned a great deal from him. During this period, Hafiz Yusuf met ışıkapılı Sim and learned a great deal from him. He taught calligraphy himself, first at the Galata Sarayı and then at the Topkapı. He died on Zilhicce 29, 1201 (October 12), and the exact location of his burial is unknown.
Born in Ünye on the Black Sea, Ismail Zühdî was brought to Istanbul by his father, Mehmed Kaptan. There he learned the six scripts from Ahmed Hzâr Efendi (d. 1181/1767) and memorized the Qur'an. He also studied with another calligrapher, Mehmed Emin, taking the name Zühdî while earning his living. He began to teach calligraphy at the Imperial Palace (Enderûn-i Hümayun) during Sultan Mustafa III’s reign (1757–74) and held that position until the end of his life. Ismail Zühdî was the Ottoman court calligrapher, producing forty muhâjîf and countless kâlitât, albums, and hilyes. In 1215/1800, he copied the cufi sâlih inscription for the tomb of Şâh Sultan, near the Eyüp and Defterdar districts of Istanbul.

Ismail Zühdî had many calligraphy students, the most prominent of whom was his younger brother, Mustafa Rakim (see cat. no. 33). Ismail Zühdî followed the old style in cufi sâlih to spare his feelings, Mustafa Rakim did not reveal his own innovations in that script until his elder brother’s death.

Ismail Zühdî died on Şevval 1, 1221/December 12, 1806, and was buried in the Edirnekapı Cemetery, Istanbul, where calligraphers still come to admire the beautiful words Rakim inscribed on the gravestone. According to the late Necmeddin Oktay (see cat. nos. 69–70) — who himself heard the anecdote from Arif Efendi (see cat. no. 55) — Mustafa Rakim had a dream the night after he copied the inscription for his brother’s gravestone. In the dream, his brother came to him and told him the cufi (tall, vertical letters) in the inscription were too thin and that he had better give them kâfigins to wear. When he awoke the next morning, Mustafa Rakim looked at the inscription and, sure enough, the letters were too thin, so he rectified the error.

31. KİTA

Istanbul, 18th Century
Dyes and Pigments
Ink, Colors, and Gold on Paper Mounted on Cardboard
5.45 x 5.75 cm
SMM nos. 0158–12

This kâf has an unusual format: two lines of sâlih, followed by one line of sâlih, ending with four lines of sâlih. (For a discussion of kâf’s format, see figure 15 in the introduction.) Instead of two kâfîh illuminations, as usual, there are four. The borders are decorated with the züv-qaf (silver-flake) technique. As in the kâf by Mustafa Kâzî (cat. no. 28), the sâlih line here consists of an Arabic tongue twister, a jingle with little content. Aesthetically, however, Ismail Zühdî’s tongue twister is more successful than Mustafa Kâzî’s.
Unye on the Black Sea, Ismail Zühdî moved to Istanbul by his father, Mehmed Emin, where he learned the six scripts from Efendi (d. 1185/1772) and memorized his cursive. He also studied with another master, Mehmed Emin, taking the name Zühdî as his iqmâni. He began to teach calligraphy in the Sultan’s reign (1757–74) at Mustafa III’s time (1774–75) and remained until the end of his life. Ismail Zühdî was the Ottoman court calligrapher, artı musafâ and countless kâtî’s albums, in 1215/1800, he copied the calligraphy for the tomb of Şah Sultan, near the Bâb-ı Mescid and other districts of Istanbul. Zühdî had many calligraphy students, the majority of whom was his younger brother, kim (see cat. no. 33). Ismail Zühdî followed the old style in cəfî cümsâli to spare his feelings, Mustafa Rakım did not reveal his own innovations in that script until his elder brother’s death.

Ismail Zühdî died on Seveal 1, 1231/December 12, 1815, and was buried in the Edirnekapı Cemetery, Istanbul, where calligraphers still come to admire the beautiful words Rakım inscribed on the gravestone. According to the late Necmeddin Okyay (see cat. nos. 69–70)—who himself heard the anecdote from Arif Efendi (see cat. no. 55)—Mustafa Rakım had a dream the night after he copied the inscription for his brother’s gravestone. In the dream, his brother came to him and told him the elîf (tall, vertical letters) in the inscription were too thin and that he had better give them kufîs to wear. When he awoke the next morning, Mustafa Rakım looked at the inscription and, sure enough, the letters were too thin, so he rectified the error.

31. KITÂ

ISTANBUL, 18TH CENTURY
INK AND GOLD ON SILK WITH GILT MOSQUES
PAPER MOUNTED ON CARDBOARD
15 3/4 x 22 1/4 x 3/4"
SSM 10.70-12

This kitâb has an unusual format, two lines of text, followed by one line of art, ending with four lines of text. (For a discussion of kitâb formats, see figure 15, in the introduction.) Instead of two kufî calligraphies, as usual, there are four. The borders are decorated with the silver-silver (silver-flake) technique. As in the kitâb by Mustafa Kûzâî (cat. no. 25), the kitâb line here consists of an Arabic tongue twister, a single with little content. Aesthetically, however, Ismail Zühdî’s tongue twister is more successful than Mustafa Kûzâî's.
Since Abdulkadir Şükri Efendi was calligraphy teacher to the future Selim III, and after Selim’s accession to the throne taught at the palace school, he usually signed his works hâcée-i Sâney-i Sultání (scribe at the sultan’s palace), hâcée-i Sultanî, (teacher to the sultan), or hâcée-i Umer-i Hümâyûn (teacher at the palace school). He has signed the hîçe illustrated on the facing page as hâcibâ-i Sâney-i Sultanî. Although Abdulkadir Şükri Efendi was one of the most eminent master calligraphers, producing many outstanding works in the sâhit, neşit and râhil’ scripts, very little is known about his life. He studied calligraphy under Abdurrahman Hilmi Efendi (d.1220/1805) and Abdulkadir Hamdi Efendi (d.1216/1795), both of whom were students of Eğrikapılı Rasim Efendi.

Kitâ, musâvva and hîçye in a combination of sâhit and neşit predominate among the few surviving works by Abdulkadir Şükri Efendi, and no examples of his work in çelî sâhit are known. In view of his very distinctive and assured style, his omission from the Tahfe, a biographical work of calligraphers up to 1202/1787, must have been inadvertent.

His qası̄-berkana Qur’an (a type designed for Qur’an readers, in which the verses are arranged so that they are not split between pages) written for Selim III’s çahidâr qâmî (keeper of the wardrobe) is a masterpiece of neşit script, and is decorated with exceptionally beautiful illuminations. Dated Rebe 1204/March–April 1790, this manuscript is today in the collection of the Bibliothèque National in Paris (Arabe 9997).

Abdulkadir Efendi died in 1221/1806 in Çankırı, a city in central Anatolia where he was serving in an official post. It is difficult to understand why such an eminent calligrapher who was still teaching at the palace in 1217/1802, as shown by his signature in a Delâlit-hograt (prayer book), should have been appointed to the provinces in the last years of his life, especially in view of Sultan Selim III’s gentle and good-tempered character and the high regard in which he held both artists and teachers.
Abdulkadir Şükrü Efendi was calligraphy 1202/1787, must have been inadvertent.

His qiyam-berkem Qur’an (a type designed for Qur’an readers, in which the verses are arranged so that they are not split between pages) written for Selim III’s pahutur aga (keeper of the wardrobe) is a masterpiece of nesih script, and is decorated with exceptionally beautiful illuminations. Dated Receb 1204/March–April 1790, this manuscript is today in the collection of the Bibliothèque National in Paris (Arabe 6997).

Abdulkadir Efendi died in 1221/1806 in Çankırı, a city in central Anatolia where he was serving in an official post. It is difficult to understand why such an eminent calligrapher who was still teaching at the palace in 1217/1802, as shown by his signature in a Delâls-i-hayrat (prayer book), should have been appointed to the provinces in the last years of his life, especially in view of Sultan Selim III’s gentle and good-tempered character and the high regard in which he held both artists and teachers.
Mustafa Rakim was born in Ünye, on the Black Sea, in 1171/1758. While he was still young, his father, Mehmed Kaptan, brought him to Istanbul to live with his elder brother, Ismail Zühdü (see cat. no. 31). There he began his religious education and was taught the art of calligraphy by his brother and by Üçüncü Deriş Ali (d. 1200/1786). Having received his iṣra'il, Mustafa began to sign his works Rakim (Writer).

Mustafa Rakim was also known as a painter. He presented one painting to Sultan Selim III (r. 1789–1807); the sultan admired it so much that he invited the artist for an audience. During this audience, Mustafa Rakim drew a portrait of the sultan, the whereabouts of which are unknown. He was appointed müdderisi (professor) and given responsibility for making drawings for Ottoman currency and for writing the tayra. When Sultan Mahmud II (r. 1808–39; see cat. no. 42) acceded to the throne, he studied sülüs and celt sülüs with Rakim, who was later given the titular post of kadı (judge of Islamic law) of İzmir. He occupied several distinguished positions over the years until he became kadıhâker (supreme judge) of Anatolia in 1238/1823. He suffered a stroke and died on Sha'ban 15, 1241/March 25, 1826. According to a wish expressed in his will, he was buried in a tomb adjacent to the school named after him in the Karagümrük quarter of Istanbul.

The great innovations introduced by Mustafa Rakim in writing celt sülüs script and the tayra are discussed in the introduction to this volume. He also wrote hita'is in ta'llik, and inscriptions in celt ta'llik, and had some success with them, writing with the same skill he showed in other scripts. Rakim's style in celt ta'llik, however, did not supersede that of Yeşârîzâde (d. 1265/1849).

In addition to his various hita'is and lehaba, Rakim produced bands of calligraphy for the interior walls of the mausoleum of Princess Naqşüdî Sultan (the text is from chapter 76 of the Qur'an). He also wrote inscriptions for the gates of the hâzire (enclosed burial precinct) in the Fatih quarter of Istanbul, and he copied inscriptions and decorations for gravestones, such as the one for his elder brother. During his final illness, he did the calligraphy for bands inside the Nusretiye Mosque, in the Topkâne quarter (Qur'an 78–Nebi, or News—served as the text). Stencils of his calligraphic works in celt are now in the collection of the Istanbul Museum of Turkish and Islamic Arts.

In the biographical work Son Hâdithâr (The Last Calligraphers), İbrahim Zaim Mehmed Kemal İnal (1870–1957) draws this verse portrait of Rakim Efendi:

'It is befitting to say of Mustafa Rakim:
'He is the sultan of the magnificent celt style.'
The Almighty Lord created only one like him. There never was, nor will be, his peer.

33. LEVIHA

ISTANBUL, AFTER 12/215/1809
QULUZ
GOLD ON PAINTED CARDBOARD
45X6 CM
SM 132–0073–MR

Though written in two different sizes of celt sülüs, this composition achieves great harmony, demonstrating Mustafa Rakim's mastery of the art of calligraphy. This lehaba was produced by the printaki method. The signature—the combination of letters written in small script near the lower left—is the style invented by Rakim Efendi. Formerly, inscriptions in celt sülüs and on tayana were signed in the 'tool' script. About 1225/1809, Mustafa Rakim began combining elements of sülüs and tool in his signatures; a composition, a practice that is still followed today. This format features letters that extend both above and below the base line, and the letters are not dotted. The signature on this piece reads hardâhı Rakin (Rakim wrote it). Subsequent calligraphers who wrote the celt scripts, as well as qalâbil (writers of tayana), appropriated this style, occasionally using some of the dots.
was born in Ünye, on the Black Sea, in 1797. He was still young, his father, 
\( \tau \) brother, Ismail Zühtü (see cat. no. 1), began his religious education and was 
\( \tau \) of calligraphy by his brother and by 
\( \tau \) Ali d. 1200/1786). Having received 
iṣṭafta began to sign his works Rakım 

Rakım was also known as a painter. He 

was painting for Sultan Selim III (r. 
\( \tau \) sultan admired it so much that he 
artist for an audience. During this 

iṣṭafta Rakım drew a portrait of the 

hereabouts of which are unknown. He 

ıced müdderti (professor) and given 

ı for making drawings for Ottoman 
i for writing the text. When Sultan 
\( \tau \) 1806–39; see cat. no. 42) acceded to 

ı of Iznik. He occupied several 

ı positions over the years until he 

ı̇sir (supreme judge) of Anadolu in 

ı suffered a stroke and died on Şaban 

ı 25, 1826. According to a wish 

ı will, he was buried in a tomb 

ı school named after him in the 

ı quarter of Istanbul. 

ı innovations introduced by Mustafa 

iṣting iṣṭafta script and the text are 

ı introduction to this volume. He 

ı taftık, and inscriptions in iṣṭafta taftık, 

ı success with them, writing with the 

ı showed in other scripts. Rakım’s style 

ı however, did not supersede that of 

ı 1265/1849). 

ı to his various k'ın and levha, Rakım 

ıds of calligraphy for the interior walls 

ı leum of Princess Naksidil Sultan (the 

ı chapter 76 of the Qur’an). He also 

ı wrote inscriptions for the gates of the hazine 

(encrypted burial precinct) in the Fatih quarter of 

ıstanbul, and he copied inscriptions and 

ıs and decorations for gravestones, such as the one for his 

ı elder brother. During his final illness, he did the 

ı calligraphy for bands inside the Nusretiye Mosque, 

ı the Topkapi quarter (Qur’an 78–79, or Neve— 

ı served as the text). Stencils of his calligraphic works 

ı iṣṭafta are now in the collection of the Istanbul 

ı Museum of Turkish and Islamic Arts. 

In the biographical work San Hattular (The Last 

ı Calligraphers), İbnülemin Mahmud Kemal İnal 

ı (1870–1957) draws this verse portrait of Rakım 

ı Efendi: 

ı It is befitting to say of Mustafa Rakım: 

ı ‘He is the sultan of the magnificent iṣṭafta style.’ 

ı The Almighty Lord created only one like him. 

ı There never was, nor will be, his peer.

---

33. LEVHA 

İSTANBUL. AFTER 1255/1849 

GOLD ON PAINTED CARDBOARD 

45.5X38 CM 

NM 131-0075-MR 

Though written in two 

ı different sizes of iṣṭafta, this 

ı composition achieves great 

ı harmony. Demonstrating 

ı Mustafa Rakım’s mastery of the 

ı art of calligraphy. This levha 

ı was produced by the taftık 

ı method. The signature—the 

ı combination of letters written 

ı small script near the lower 

ı left—in the style inspired by 

ı Rakım Efendi. Formerly, 

ı inscriptions in iṣṭafta and on 

ı the text were signed in the taftık 

ı script. About 1225/1809, 

ı Mustafa Rakım began 

ı combining elements of iṣṭafta 

ı and taftık in his signature 

ı composition, a practice that is 

ı still followed today. This format 

ı features letters that extend both 

ı above and below the base line, 

ı and the letters are not dotted. 

ı The signature on this piece 

ı reads: ‘Mustafa Rakım’ (Rakım 

ı wrote it). Subsequent 

ı calligraphers who wrote the iṣṭafta 

ı scripts, as well as ngülme (writers 

ı of ngüllü), appropriated this 

ı style, occasionally using some 

ı of the dots.
Yesâri (the Left-Handed) was born in Istanbul, the son of Kara Mahmud Ağa. He was paralyzed on the right side and afflicted with tremors on the left. In spite of his handicap, he was able to usher in a new era in the writing of ta'llık, and because of this achievement, he was what is traditionally called a 'marvel of God's might'.

Yesâri first sought lessons from the master of ta'llık Şeyhülislâm Veliüddin Efendi (d. 1182/1768), who turned him away because of his seemingly helpless condition. He then began studies with Dedezâde Mehmed Efendi (d. 1173/1759). Young Mehmed Es'ad so surprised his teacher with his talent that he soon won his lâqiğâname, in 1167/1754. At the iqâg ceremony, Veliüddin is reported to have said, 'I would have had the honor, but alas, I let it slip away.'

At first, Yesâri Es'ad Efendi followed the style of the great Persian master Mir İmâm al-Hasani (961/1554-1024/1615) in the nasta'lîk (ta'llık) script. But after 1190/1776, he began to develop his own style, which led to a new Ottoman style. Yesâri's career reached a peak with this innovative style between 1190/1782 and 1200/1786; and, beginning in the reign of Sultan Mustafa III (1757-74), he served as master of calligraphy in the imperial palace. Sultan Selim III (r. 1789-1807) was favorably inclined toward him and admired the inscriptions Yesâri wrote for architectural monuments the sultan had commissioned. Among Yesâri's students was his son, Yesârizâde Mustafa İzzet (d. 1265/1849). Other students included Arabzâde Sa'dullah (see cat. no. 35), Mehmed Şehabeddin, and Mir Emin (1171/1758-1224/1809). It is said that so many students came to Yesâri's house to take lessons that the stationer Kadri Usta was able to make a living selling white paper outside Yesâri's front door.

Yesâri was so weak and small that he was carried from room to room in a special basket. In 1206/1792, his son took him on a pilgrimage to Mecca. His illness worsened in his last years, and he died on Recep 11, 1213/December 19, 1798. He was buried in a small cemetery in the Gelencikbey section of the Fatih district of Istanbul. His son was eventually buried beside him. The site has been covered by a road and grave stones moved to the cemetery of the Fatih Mosque.

Over the course of his career, Yesâri wrote br'is, murakkâas, lehya, and some well-known inscriptions. His inscriptions at such sites in Istanbul as Sultan Mehmed II's tomb (where his work appears on the inside of the door), the Hacı Selim Ağa Library in Üsküdar, the Topkapı Palace (his work can be found at the barracks of the Black Eunuchs, inside the Harem), the Bayezîbey Mosque, and the Aynalıkavak Palace are among the finest examples of Ottoman ta'llık.

34. MURAKKA

ISTANBUL, 18TH CENTURY
GILAK COLORED AND GOLD ON PAPER MOUNTED ON CARDBOARD
EACH KITÂ 10 X 14 CM
 useMemo 110-1594-7 YME

In learning calligraphy, one first practices the letters one by one, then in pairs. These initial lessons are called the mifâdi exercises. Upon finishing these to the master's satisfaction, the student moves on to the mifâdi exercises, which consist of poetic odes in praise of the Prophet, aphorisms, and such. Writing these sentences teaches the student how to compose the letters into lines. Shown here, on the right-hand page, are mifâdi exercises in the ta'llık script, from the letter ris (Mi) through the letter he (H). On the left-hand page, also in ta'llık, is a verse in Persian, which translates: 'The time for deliberance from the mifâdi has come. It is now time to practice the mifâdi'. There is no doubt that all twelve br'is in this undated nihat album were written by Yesâri Mehmed Es'ad Efendi, but the line of smaller ta'llık at the bottom of the left-hand page is believed to have been added to the album by another calligrapher.
HMED ES'AD EFENDI

The Left-Handed (was born in Istanbul, a era Mahmud Aga. He was paralyzed on e and afflicted with tremors on the left. He was handicapped, he was able to usher in a he writing of ta'llik, and the fear of this he was what is traditionally called a ood's might'.

first sought lessons from the master of slam Veliuddin Efendi (d. 1182/1768), him away because of his seemingly dulness. He then began studies with lehmed Efendi (d. 1779/1759). Young 'ad so surprised his teacher with his e soon won his inayatname, in 1167/1755, ceremony. Veliuddin is reported to have d have had the honor, but alas, I let it

Yesari Es'ad Efendi followed the style of 'asian master Mird Imad al-Hassan 824/1615) in the naskhi (ta'llik) script. 1776, he began to develop his own led to a new Ottoman style. Yesari's ed a peak with this innovative style 1782 and 1800/1786, and, beginning of Sultan Mustafa III (1757-74), he scribe of calligraphy in the imperial tan Selim III (r. 1789-1807) was camed toward him and admired the Yesari wrote for architectural the sultan had commissioned. Among lent was his son, Yesirizade Mustafa 165/1849). Other students included 'udullah (see cat. no. 35), Mehmed , and Mird Emin (1717-1758-1224/ 3-24 said that so many students came to se to take lessons that the stationer was able to make a living selling Thor e Yesari's front door.

as so weak and small that he was carried to room in a special basket. In his son took him on a pilgrimage to Mecca. His illness worsened in his last years, and he died on Recep 11, 1213/December 19, 1798. He was buried in a small cemetery in the Gelenbeyi section of the Fatih district of Istanbul. His son was eventually buried beside him. The site has been covered by a road and the gravestones moved to the cemetery of the Fatih Mosque.

Over the course of his career, Yesari wrote hafiz, murakka, lebah, and some well-known inscriptions. His inscriptions at such sites in Istanbul as Sultan Mehmed II's tomb (where his work appears on the inside of the door), the Haci Selim Aga Library in Uskudar, the Topkapi Palace (his work can be found at the barracks of the Black Eunuchs, inside the Harem), the Beylerbeyi Mosque, and the Aynalikavak Palace are among the finest examples of Ottoman ta'llik.

34. MURAKKA

ISTANBUL, 18TH CENTURY
INK, COLOUR, AND GOLD ON PAPER MOUNTED ON CARDBOARD
EACH KITA 34.7X21.4 CM
BM 1190-1557-YME

In learning calligraphy, one first practices the letters one by one, then in pairs. These initial lessons are called the misrlik exercises. Upon finishing these to the master's satisfaction, the student moves on to the misrlik exercises, which consist of poetic stanzas in praise of the Prophets, aphorisms, and such. Writing these stanzas teaches the student how to compose the letters into lines. Shown here, on the right-hand page, are misrlik exercises in the ta'llik script, from the letter m (M) through the letter k (K). On the left-hand page, also in ta'llik, is a verse in Persian, which translates: 'The time for deliberation from the misrlik has come. It is now time to practice the misrlik'.

There is no doubt that all twelve hafiz in this undated manuscript were written by Yesari Mehmed Es'ad Efendi, but the line of smaller ta'llik at the bottom of the left-hand page is believed to have been added to the album by another calligrapher.
Born in Istanbul on Şaban 12, 1180/January 13, 1767, Arabzade Mehmed Sa'dullah Efendi was the son of Mehmed Arif Efendi and the grandson of Arabzade Atüllah Efendi, an Ottoman şeyhulislam, or supreme religious authority. Like his father and grandfather, he belonged to the liman (religious-scholar) class of Ottoman society. He became the kâdeh (judge of Islamic law) of Istanbul, then kadınsız (supreme judge) of Anatolia and Rumelia, and finally reisâlîâmed (chief of the ulemâ, or Islamic religious establishment). He died on Ramazan 5, 1259/September 29, 1843, and was buried in the family graveyard, on Divanyolu Street in the Çarşamba quarter of Istanbul.

Sa'dullah Efendi is reported to have had an exemplary character. He studied ta'lik calligraphy with Yeşârî Esâd Efendi (see cat. no. 34) and received his ta'zef in 1208/1794. Ki'as and cem ta'lik lehabs by him are still extant. His inscriptions in cem ta'lik, cut in stone, can be seen at the Sultanâcı Sa'dîye Lodge, the State Press of Istanbul, and the Mevlevi Sufi Lodge (Mevlevîhâne) in Kütahya.

35. MURAKKAAT

ISTANBUL, LATE 18TH CENTURY
INK, COLORS, AND GOLD ON PAPER MOUNTED ON CARDBOARD
BINDING: 18TH-CENTURY
SM 189-01779-A65

The favored texts for ta'zef (calligraphic exercises) were the Kitâb (ode) in Persian on the bones (cat. no. 63) by Abdal-Rehman Mulla-Jam (897/1494–898/1495) and the 17/î–Hâkim, an ode by Hâkim Mehmed Bey (d. 1013/1606) that describes the bâsî and the Prophet. The opening lines of the latter work are shown here, on the thirteenth and fourteenth lezâs of this seventeen-lezâ album. The text translates as follows.

Let us begin the discussion with the bâsî:

May it solve even this famous mystery.

The bâsî is a mirror showing

The description of purity—

that beautiful face.

May God be praised, as He is the unique.

Also all wise and mighty.

He does as He wills in all things perfectly.

There is no distinction with Him between the highborn and the lowly.

A device that stands for the Arabic word ści (Turkish spelling: şec), meaning 'preserver', can be seen under each line of calligraphy.

The twelve preceding âzâ are ta'zef exercises. Following the album's final lezâ is a painting of a vase of flowers.

The paper was manufactured especially for ta'zef âzâs. On some pages, the stamp of the papermaker Rif'at Efendi can be seen; it appears in the lower left corner of the right-hand âzâ shown here.

This album was formerly considered to be by Yeşârî Esâd Efendi, but critical examination shows that it is actually by his student Arabzade Mehmed Sa'dullah Efendi.

The 17/î–Hâkim is also the text in cat. no. 64.
Mehmed Sa’dullah Efendi

843

1 Istanbul on Şa’ban 12, 1180 (January
rabzi‘ed) Mehmed Sa’dullah Efendi was
lehmed Arif Efendi and the grandson of
Sa’dullah Efendi, an Ottoman seyyah, or
ligious authority. Like his father and
he belonged to the imam (religions-
s of Ottoman society. He became the
f Islamic law) of Istanbul, then kaid (chief
ge) of Anatolia and Rumelia, and
ulama (chief of the ulama, or Islamic
as). He died on Ramazan 5,
smer 29, 1843, and was buried in the
eyard, on Divanyolu Street in the
arter of Istanbul.

h Efendi is reported to have had an
aracter. He studied türk calligraphy
Es‘ad Efendi (see cat. no. 34) and
was in 1208/1794. Kitâb and seu türk
are still extant. His inscriptions in seu
stone, can be seen at the Sürüce Sa’diye
State Press of Istanbul, and the Mevlevi
Mevlevihâne in Kütahya.

35. MURAKKAA

ISTANBUL, LATE 18TH CENTURY
PRINTED IN COLORS AND GOLD ON
PAPER MOUNTED ON
CARDBOARD
BINDING 337:14 CM
DIM. 110:107:AM

The favored texts for
nurâshik calligraphy exercises were the
kâti‘i (ode) in Persian on the
bustam (cat. no. 83) by Abûl-
Rahman Mulla Úfî (817/1414–858/1452) and the
Ilm-i-Rû‘ûsî, an ode by Hikâni
Mehmed Bay (d. 1155/1646)
that describes the hero and the
Prophet. The opening lines of the
latter work are shown here, on
the thirteenth and fourteenth leaf of this
seventeen-leaf album. The text
translates as follows:

Let us begin the discussion
with the desea.
May it solve even this famous
mystery.
The desea is a mirror
showing
The description of purity—
that beautiful face.

May God be praised, as He is
the unique.
Also all-wise and mighty.
He does as He wills in all
things perfectly.
There is no distinction with
Him between the highborn and
the lowly.

A device that stands for the
Arabic word "âlîh" (Turkish
spelling: âlîh), meaning
'persevere', can be seen under
each line of calligraphy.

The twelve preceding senza
are nurâshik exercises. Following
the album’s final senza is a
painting of a vase of flowers.
The paper was manufactured
especially for türk sans. On
some pages, the stamp of the
papermaker Rûf‘î Efendi can be
seen; it appears in the lower
left corner of the right-hand
 senza shown here.

This album was formerly
considered to be by Yeşilî
Es‘ad Efendi, but critical
examination shows that it is
actually by his student Arifâzade
Mehmed Sa’dullah Efendi.
The Ilm-i-Rû‘ûsî is also the
text in cat. no. 64.