Son of a man who was also named Osman, Seyyid Osman Efendi studied with a calligrapher called Hacı İdris Mustafa Karamanlı who lived in Istanbul's Çengelköy neighborhood, on the Anatolian shore of the Bosphorus. Seyyid Osman Efendi's calligraphic pedigree goes directly back to Hafız Osman (see cat. nos. 16–18), through five generations of calligraphers.

Seyyid Osman Efendi married the daughter of a calligrapher named Ibrahim Afif (d. 1781/1767) and for that reason usually added to his signature the words 'son-in-law of Ibrahim Afif'. He was said to have been a large man who, by his occasionally erratic behavior, earned the name Deli Osman, or Crazy Osman. He died on Safer 23, 1220/May 23, 1805, and was buried near Şeyh Hamdullah (see cat. nos. 1–2).
a man who was also named Osman, an Efendi studied with a calligrapher Süle Mustafa Karamanı who lived in Çengelköy neighborhood, on the shore of the Bosphorus. Seyyid Osman's graphic pedigree goes directly back to him (see cat. nos. 16–18), through five of calligraphers.

Osman Efendi married the daughter of a named İbrahim Afi (d. 1181/1767) and the son usually added to his signature the name Deli Osman. He was said to be a large man who, by his occasionally rior, earned the name Deli Osman. He died on Safer 23, 1220/May 23, and was buried near Şeyh Hamdullah (see cat.

36. KASIDE-I BÜRDE

ISTANBUL, EARLY 19TH CENTURY
INK, COLORS, AND GOLD ON PAPER
BINDING 15.8 X 11.1 CM
SSM 159–1939–50E

This work by Seyyid Osman Efendi contains the text of an ode in praise of the Prophet, the Kasıde-i Bürde. Shown here are folios 5r and 6r, from a total of fifteen folios written in a small but elegant naskh. (This ode can also be written as an album.) The hemistiches and verses are separated by gilded dividers. The first page of this volume is illuminated, but the illuminator is unknown.

Aware of this calligrapher's predilection for small script, Sultan Selim III (r. 1789–1807) commissioned him to write a small copy of the Qur'an (emblem Qur'an). These tiny Qur'ans—approximately two inches high—would be encased in special boxes and affixed to the tops of military standards carried by the Ottoman army. These small volumes were written in a fine version of the serif script called gofr (like dust).
Hacı Ahmed Nâîlî signed himself both Galatah and Eyyûbî, indicating that he lived sometimes in the Galata section of Istanbul, sometimes in the Eyûb district. His father, İbrahim Zarifî, was a boatman. Father and son went together to Mustafa Kütâhî (see cat. no. 28) for calligraphy lessons. Nâîlî Efendi taught at the Taşmekteb School in Galata. He wrote mostly in nesih and always indicated in the colophon of his mushaf which number the codex was. At his death, he had completed at least 121 copies of the Qur‘an.

His surviving works, in addition to mushaf, include such religious texts as the al-Şifâ (a biography of the Prophet and collection of hadîth), by al-Qâdi İyâd (476/1083–544/1149), and the Dehâli‘û-l-Hayrât. Ahmed Nâîlî died in 1229/1814 and was buried in the Yâvedüd Cemetery, in the Deferdar district of Istanbul, near the Golden Horn. His son, Hafiz İbrahim Efendi (d. 1227/1812), was also a calligrapher and was buried in the same cemetery—the third generation in a family bound together by calligraphy.
med Nâli signed himself both Galatah indicating that he lived sometimes in section of Istanbul, sometimes in the u. His father, Ibrahim Zârifî, was a ther and son went together to Mustafa cat. no. 28) for calligraphy lessons.
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37. DELAHUL-‘HAYRAT
ISTANBUL, 1214/1799
INK, COLORS, AND GOLD ON PAPER
BINDING LEATHER (SAM 123-013-421-GAN)

According to the signature on the last page, this Delahul-
Hayrat, a handbook of prayers for the Prophet, was written by Galâbâh Ahmed Nâli in 1214/1799. The book consists of eighty-five folios, written in nash, thirteen lines per page. As can be seen here on folios 70v and 71r, Nâli Efendi wrote in a delightful small nash script.
The top, side, and bottom margins, and the notes and commentary written in the margins, are called, collectively, the hizâ. In this book, the marginalia are written in a minuscule style in diagonal lines (see the upper left margin of folio 71v). The book is bound in the gilbar style, which became popular in the late eighteenth century. In this style, a simple design, usually geometric, is painted directly on the leather in gold leaf, then burnished. The illumination of the miniature (opening page) was painstakingly executed in the qâr-azâr (gold-azur) style, but the illuminator is unknown.
Mahmud Celâleddin was born in the Dagestan region of Caucasus. Although the exact date of his birth is not known, judging from the level of ability in an album he wrote dated 1188/1778, one can surmise that he was born about 1169/1756. He moved with his father to Istanbul, where he studied calligraphy with a number of masters. It is said that because of his obstinacy, he was not amenable to traditional lessons and instead developed his skill by studying the works of Hafiz Osman (see cat. nos. 16–18), becoming a well-known master himself. His early works—for example, two items in the Topkapı Palace Museum Library, Istanbul (EH 273 and CY 322–2)–are signed Mahmûdî-ı Medvûd, or Mahmud the Beloved. Later, he always signed himself Mahmud Celâleddin.

He wrote many excellent Qur'ans, prayer handbooks, kütüs, murâkkaâs, hîyeâs, and lehêxâs. Because of its hard and static qualities, however, his cevâsil did not bear comparison with that of Mustafâ Rakım (see cat. no. 73). Nevertheless, Sultan Abdülmecid (r. 1839–61) took calligraphy lessons from Celâleddin’s student Mehmed Tahir Efendi (d. 1262/1848), thus giving Celâleddin’s style a brief life before it became obsolete. A cevâsil inscription by Celâleddin, dated 1207/1793, can be found on the tomb of Mürâdî Valide Sultan, in the Eyüb district of Istanbul.

Mahmud Celâleddin’s stubborn character was said to be reflected in his writing. He spent his life in the İstâvroz quarter on the Bosphorus, now the Abdullah Ağa quarter of Beylerbeyi. He died in 1245/1829 and was buried in the cemetery of the Şeyh Murad Lodge, in the Eyüb district. His student Esma İbret Hamim (b. 1193/1780), whom he later married, was one of the foremost female calligraphers of her day.

36. LEVHA

ISTANBUL, LATE 18TH–EARLY 19TH CENTURY
INK, COLORS, AND GOLD ON PAPER MOUNTED ON CARDBOARD
56 1/4 × 43 CM
SM 130–0074–MC

The text of this lehêx is an Ottoman Turkish poem: O heart! Put aside vanity. Life doesn’t end well. Even if you attain your desires in this world, the outcome is still separation and rejection. But because the end is bad, must there be gloom and anxiety?

Whether merry and cheerful, or sorrowful and afflicted, the end is one. So come, O heart, to the corner of divine reliance and celebrate God’s bounty.

Let us see, whatever God decrees, the end is full of benevolence.

Set free the ship of human affairs to glide in the sea of divine reliance.

Unfurl the sail of aspiration, stand aside, and watch!

The devâtâs and the dâhûl tulip illuminations are contemporary with the calligraphy. The pencünlük (chain) inner border and the outer border, executed in the dâhûl style, were done by Rıkkat Kunt (1772/1763–1866/1856) in the 1850s, when the lehêx was restored. (Rıkkat Kunt sought to rediscover the classic style of the art of illumination. The ceramics teacher Feyzullah Dâvûzî (1910–1945) and the calligrapher Nemmeddin Kökây [see cat. nos. 69–75] played a part in the stylics renaissance that Rıkkat Kunt initiated. Her style of dâhûl illumination, in particular, has left its mark.)

This lehêx is in sîlîk script. Celâleddin’s sîlîk was usually stiff, the exact opposite of that of his contemporary Mustafâ Rakım. That stiffness is especially evident in Celâleddin’s cevâsil lehêx, but it is not obvious in this piece.
Celâleddîn Efendi was born in the Daghistan succasus. Although the exact date of his
birth is uncertain, it is believed that he was born around 1169/1756. He
was the son of a sufi and was tutored in the arts and sciences by
the famous mystic and scholar, Hâfiz Osman. He studied under
several masters and eventually became a distinguished scholar and
writer in his own right.

38. LEVHA

ISTANBUL, LATE 18TH-EARLY 19TH CENTURY
INK, COLORED AND GOLD ON PAPER MOUNTED ON CARDBOARD
H. 34.7 CM; W. 25.8 CM
SM 305-2007. M.C.

The text of this folio is an
Ottoman Turkish poem:

O heart! Put aside vanity.
Life’s but a dream.

Even if you attain your
desires in this world, the
outcome is still separation
and despair.

But because the end is bad,
must there be gloom and
suffering?

Whether merry and cheerful,
or sorrowful and afflicted, the
end is one.

So come, O heart, to the
edge of divine reliance and
celebrate God’s unity.

Let us see, whatever God
decides, the end is full of
blessing.

Set free the ship of human
affairs to glide in the sea of
divine reliance.

Unfurl the sail of aspiration,
stand aside, and watch!

The script and the levha’s illumination are
contemporary with the
calligraphy. The levha’s (chain) inner border and the
outer border, executed in the
levha style, were done by
Rüükat Kunt (1823-1876, 1239-1306) in the
19th century, when the levha was
restored. (Rüükat Kunt sought
to rediscover the classic style of
the art of illumination. The
televisy writer Feyisâlâ
Dâyî [1902-1940] and the
calligrapher Nezâeddîn Öksay
[see cat. nos. 69-70] played a
part in the stylistic renaissance
that Rüükat Kunt initiated. Her
style of levha illumination, in
particular, has left its mark.)

This folio is in calligraphic
style, and Celâleddîn’s levha was usually
written in black ink.

Celâleddîn’s levha is especially
rare and important because of its
contemporary with the
calligraphy. The levha’s (chain) inner border and the
outer border, executed in the
levha style, were done by
Rüükat Kunt (1823-1876, 1239-1306) in the
19th century, when the levha was
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This folio is in calligraphic
style, and Celâleddîn’s levha was usually
written in black ink.
39. KÎTTÂ

ISTANBUL, EARLY 19TH CENTURY
INK AND GOLD ON PAPER
MOUNTED ON CARDBOARD
(321 x 26 cm)
BM 125-0038.1-MG

At the end of this kîtâb, written in diagonal lines of noel between two lines of noel, Mahmud Celâleddin signed himself Hafiz Mahmud, adding in the right kîluf that he copied the work from one by HMike, ‘son of the sheikh’ (see cat. nos. 1-2). Celâleddin so successfully mimics Sîyeh Mike that, at first glance, his own artistic identity seems to have been submerged. Imitation is not regarded favorably in other arts, but it is accepted that calligraphy is an imitative (tablî) art. Traditionally, master calligraphers wrote exactly like their teachers, adopting their styles entirely. In later centuries, however, the concept of tablî (imitation) acquired a new meaning. After being trained and credentialed, calligraphers preferred to develop their own artistic identity. Only then would a calligrapher choose to imitate a work by his teacher or by one of the old masters. It was considered an honor to the original calligrapher to indicate on a work that it was done in imitation of his style.

Moreover, by doing so, the calligrapher prevented the work’s being considered a forgery. The art of tablî is an inherently difficult art. It requires a thorough study of the master whose work is being copied. What is more difficult, it also requires the calligrapher to engrave a work on his memory, so to speak, and reproduce it with photographic fidelity. The result of tablî is as exact as a tracing—although tracing itself is an unacceptable means of copying a work.

On this kîtâb, the inner border is composed of fumî (sand-patterned) marbling and the outer border is in the kîluf pattern. Of the sheets of all of the paper, kîluf is made from one or more pigments left exactly as they fell in the tragacanth bath, untouched by a stylus or comb. It is similar to, but not identical with, the stone pattern of Western marbling.) All the parts of the work are surrounded with golden noel frames.
39. KITÀA

Dated, Early 17th Century
Dated, 1628
Mounted on cardboard
Issu, 8 x 8 cm

At the end of this kitàa, written in diagonal lines of naskh between two lines of ašlı, Muhammad Cehâleddin signed himself "Hafiz Mahamud, adding in the right ašlı that he copied the work from one by Hamdullah, son of the sheikh" (see cat. nos. 1–2). Cehâleddin so successfully mimics Şeyh Hamdullah here that, at first glance, his own artistic identity seems to have been submerged.

Imitation is not regarded favorably in other arts, but it is accepted that calligraphy is an imitative (tablet) art.

Traditionally, master calligraphers wrote exactly like their teachers, adopting their styles entirely. In later centuries, however, the emphasis on tablet (imitation) acquired a new meaning. After being trained and credentialed, calligraphers preferred to develop their own artistic identity. Only then would a calligrapher choose to imitate a work by his teacher or by one of the old masters. It was considered an honor to the original calligrapher to indicate on a work that it was done in imitation of his style.

Moreover, by doing so, the calligrapher prevented the work's being considered a forgery.

The art of imitating is an inestimably difficult art. It requires a thorough study of the master whose work is being copied. What is more difficult, it also requires the calligrapher to engrave a work on his memory, so to speak, and reproduce it with near-photographic fidelity. The result of tablet is as exact as a tracing—although tracing itself is an unacceptable means of copying a work.

On this kitàa, the inner border is composed of köşk (ornamental) marbling and the outer border is in the bọt'a pattern. The simplest of all öhr papers, bọt'a is made from one or more pigments felt exactly as they fell on the tragazint bath, untouched by a stylus or comb. It is similar to, but not identical with, the stone pattern of Western marbling.) All the parts of the work are surrounded with golden oval frames.
Hafız Mehmed Emin Vasıf was the son of a felt-maker named Süleyman. He learnt the art of calligraphy from Konyaş Elbükür Râşid Efendi (d. 1197/1783) and received his isaret in 1181/1767. He taught calligraphy at the Galata and Topkapı Palaces for many years, and his students included two young princes, the future Mustafa IV (1779—1808, r. 1807—1808) and Mahmud II (r. 1808—1839). The meşik (calligraphic exercises) in the Library of Topkapı Palace Museum (H. 2288) reveal that Prince Mahmud was taught by written correspondence with his teacher, the two apparently never meeting. As far as we know Mahmud had no other teacher apart from Kebeçizade, who presented him with his isaretname. Calligraphy diplomas were always endorsed by the master in Arabic, this being the only known example of an endorsement in Turkish.

According to the date of his own isaret, Hafız Mehmed Vasıf must have been over 80 years of age when he died in Muharrem 1247/June 1831. He was buried in Karacahmed Cemetery in Üsküdar. Kebeçizade compiled a genealogical tree of calligraphers, arranged according to teacher-pupil relations, and here gives the following biographical information about himself: He says that he performed a pilgrimage to Mecca in 1231/1816, that his works include 20 Qur’ans, about 150 Délâteil-hayrat (prayer books) and Erûm-ı prof (anthologies of religious texts), about 250 byles in the Hafız Osman style and 200 in other styles, around 290 muraðha albums and 3000 kâtes. He adds that he wrote these ‘not in hypocrisy but in prayer’. The cell sülüs inscriptions dated 1197/1783 on the doors of Lâleli Mosque are the work of Kebeçizade, but these seem very crude when compared with the later Rakım style.
Mehmed Emin Vasfi was the son of a felted Suleyman. He learnt the art of from Konyalı Ebü Bekir Rıdâ Efendi (d. and received his iştak in 1181/1767. He raphy at the Galata and Topkapı Palaces, and his students included two young future Mustafa IV (1779-1808, r. 1807- Mahmud II (r. 1808-1839). The mevk exercises) in the Library of Topkapı eum (H. 2988) reveal that Prince was taught by written correspondence with the two apparently never meeting. As Mahmud had no other teacher apart sâde, who presented him with his Calligraphy diplomas were always the master in Arabic, this being the only ple of an endorsement in Turkish, ng to the date of his own iştak. Hafiz-i Muhammed, who must have been over 80 years of age l in Muahrem 1247/June 1831. He was Saracaahmed Cemetery in Üsküdar. compiled a genealogical tree of, arranged according to teacher-pupil d here gives the following biographical i about himself: He says that he pilgrimage to Mecca in 1231/1816, that clude 20 Qur‘ans, about 150 Delâil-i books and Enâm-i şerif (anthologies of s), about 250 ḥikâya in the Hafiz Osman 0 in other styles, around 250 muwaqqas and 3000 kâfis. He adds that he wrote these oscarly but in prayer’. The ceft şılış dated 1157/1743 on the doors of Lâlî The work of Kebeziâde, but these see with the later Rakım style.