41. HİLYE-İ ŞERİF

STANBUL, 1202/1789
İNLİ, İNAN'TÜRK
İNE, GÖLDÜÇÜ RÜZGAR
PAPER MOUNTED ON WOOD
32.4x25.5 cm
SSM 480-0001, KMV

Despite severe damage caused by two cracks in the wood, which is also badly wormeaten, and the fact that the paper is stained by lamp smoke because it was not formerly preserved under glass, the hilye remains striking. The text is all in straight line format, without the customary circular cartouches. Verse CXI, 13 of the Qur'an, followed by the words Te Mohammed have been composed in the form of a sigh. The names of the ten ābd-e-nabīyīn, followers of the Prophet to whom the joys of heaven are promised, are also inscribed. The verses in Turkish in the lower panel declare that the hilye will protect those who look upon it from all evil and ensure that they encounter only good.
damage caused by worms, the paper is
in good condition. The paper remains
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manuscript without
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The son of the twenty-seventh Ottoman sultan, Abdülhamid I (r. 1774–89), Mahmud was born in Istanbul on Ramazan 13, 1199/July 20, 1785. His father died while he was still a young child, and he was brought up under the patronage of his uncle, Sultan Selim III (r. 1789–1807). On 1 Mevlîlâhi 4, 1223/July 28, 1808, after a period of political turbulence, he ascended the throne as the thirtieth Ottoman sultan and held the sultanate until his death on 18, 1255/July 1, 1839. The political and administrative details of his life and reign can be found in history books; here, only his connection with calligraphy will be addressed.

As a prince, Mahmud studied sîlîs and nevâh with Kebêciâdev Mehemed Vâsî (d. 1247/1831); in 1222/1807, he wrote a hesne as his ıçalt piece (Topkâper Palace Museum Library, Istanbul, GY 1332). He is known to have written two Qur’ans in nevâh during this period. Following his ascension to the throne, he began studying calligraphy with Mustafa Rakım (see cat. no. 92). Whenever affairs of state allowed, he devoted time to writing in ğilli hâfas, leaving nearly forty leshâhs in that script. Enlarged copies of these pieces were made for mosques by the zer-endeâd process or in malûhâti (stuccowork), using stencils.

It is common for a master to correct his pupil’s work, and it is understood that after Sultan Mahmud wrote a leshâh, Mustafa Rakım corrected the calligraphy. For this reason, the only extant leshâhs by Sultan Mahmud are those that approach the quality of Rakım’s work. Nevertheless, in the mefsı that he wrote with his own hand, Sultan Mahmud showed genuine talent and mastery. He was also, incidentally, gifted in musical composition.
the twenty-seventh Ottoman sultan, r. 1774–89). Mahmud was born in nazan 13, 1199/July 20, 1785. His e he was still a young child, and he under the patronage of his uncle, r. 1789–1807). On Cemâviylâhir i, 1808, after a period of political ascended the throne as the thirtieth i and held the sultanate until his ilâhir 18, 1255/July 1, 1839. The imminutive details of his life and ind in history books; here, only his calligraphy will be addressed. Mahmud studied sulâi and nesh with shmed Vâfi (d. 1247/1831); in rite a hîye as his incise piece (Topkâpi Library, Istanbul, GR 1355). He is written two Qur’ans in nesh during lowing his ascension to the throne, ng calligraphy with Mustafa Rakam i. Whenever affairs of state allowed, to writing in sulâi, leaving nearly aut script. Enlarged copies of these ide for mosques by the ser-endid lakârî (stuccowork), using stencils. n for a master to correct his pupil’s xerstood that after Sultan Mahmud Mustafa Rakim corrected the this reason, the only extant lehhû by are those that approach the quality i. Nevertheless, in the nighs that he own hand, Sultan Mahmud showed i and mastery. He was also, ed in musical composition.
A native of Aksu, near the north-central Anatolian city of Kastamonu, Mustafa Vâsif went to Istanbul as a young man and studied calligraphy with Kebeçizade Mehmed Vâsif (d. 1247/1831), from whom he received his iqârat. He was known by the nickname pîmez, or apprentice, which was given to him by his teacher. Çömez Mustafa studied as well with Ömer Vâsî (d. 1240/1825), who was also called Lâz Ömer.

Mustafa Vâsif was the custodian of the mausoleum of Sultan Abdülmecit I (r. 1774–89), in Bahçecikapı, Istanbul, and was later appointed director of the Hamid I Philanthropic Foundation (Hamîd-i Ewvel Vâkıf). As a calligrapher, he wrote ûlû's and ûltûs in sâlis and nash and surely wrote Qur'ans as well. It was Çömez Mustafa who, on the pilgrimage to Mecca, saw a Muslim from Java write with a palm-thorn pen, and introduced such pens to Ottoman calligraphers. Because of its durability, the so-called "kalem" became the instrument of choice for writing long texts in small scripts. Çömez Mustafa is also known for having a powerful wrist, probably due to his prowess with the slingshot.

Mustafa Vâsif died in 1259/1843 and was buried on the seaward side of the Eyûb Mosque, Istanbul. His son, Çömezâde Muhsin (d. 1304/1887), was also a calligrapher.

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45. HÎLE

ISTANBUL. 1356/R 851
MUHÂMMEDES FİLÎS VÀlâ VÀSÎF
İKNE, ÇEŞME VE GÜMÜS ÜZERİ
PAPYÜR MOUNTED ON PAINTED CARDBOARD
109x77 CM
SM. 140–9579. CMV

In general, this hîle conforms to the traditional hîle format described in the introduction to this volume (see fig. 18). The ûlû's is in nashûhûd script. The ûlbû (Mercy Verses, Qur'ân 2:110) and the names of the first four caliphs are written in sâlis, and the rest of the text is in nashûhûd. This hîle differs from most, however, in Mustafa Vâsî's inclusion of a hîle transmitted by Ali about the description of the Prophet. Because of this additional text, the ûlû's section is deeper than usual and the ûlbûs are elongated. The ûlbû and its ûlbûs are flanked by two ûlbûs (chevrons), illuminated so as to harmonize with the ûlbûs. The illumination is contemporary with the calligraphy, with the exception of the border immediately surrounding the ûlbûs, which was illuminated by Muhsin Demiroğlu (1932/1907–1469/1953) in pale colors with elegant hîle designs. On the suggestion of Necmeddin Özyör (see cat. nos. 59–72), Muhsin studied and adopted the classic style of illumination. One of the greatest Arabic illuminators of the nineteenth century, he left many fine examples of illumination on ûlbûs, hîles, and sâlis. The outermost border was illuminated over an ultramarine blue background in the nineteenth century.
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Mustafa Vâsif died in 1259/1843 and was buried on the seaward side of the Eyüp Mosque, Istanbul. His son, Çömêzâde Muhsin (d. 1304/1887), was also a calligrapher.

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**43. HILYE**

ISTANBUL, 1225/1809
INK, INK-SPOT, AND NECK INK, COLORS, AND GOLD ON PAPER MOUNTED ON PAINTED CARDBOARD

In general, this hîye conforms to the traditional hîye format described in the introduction to this volume (see fig. 18). The hîye is in naklabî script. The fiqh (Mercy Verse, Qur'an 21:107) and the names of the first four caliphs are written in nisîr, and the rest of the text is in nesh. This hîye differs from most, however, in Mustafa Vâsif's inclusion of a hâfil transmitted by Ali about the description of the Prophet. Because of this additional text, the hâfil section is deeper than usual and the hâfil are elongated. The hîye and its hâfil are flanked by two tebâl (checkers), illuminated so as to harmonize with the hâfil. The illumination is contemporary with the calligraphy, with the exception of the border immediately surrounding the hîye, which was illuminated by Muhsin Dinarî (1522/1907-1955/1983) in pale colors with elegant sâlih designs. (At the suggestion of Necmeddin Okay [see cat. nos. 59–70], Muhsin studied and adapted the classic style of illumination. One of the greatest Turkish illuminators of the twentieth century, he left many fine examples of illumination on šarâ, bi'as, bi'jas, and hîyes.) The outermost border was illuminated over an ultramarine blue background in the nineteenth century. 
Seyyid Mustafa was born in Tosa, a town south of Kastamonu, which is near the Black Sea, in 1216/1801. Upon the death of his father, Destan (or Bostan) Ağazide Mustafa Ağa, his mother sent him to Istanbul to study. He began taking lessons in the Fatih medrese (Islamic theological school) at an early age and also studied music. When Sultan Mahmud II (r. 1808–39; see cat. no. 42) heard Seyyid Mustafa reciting the Qur'an and singing hymns in the Hidâyet Mosque, in Bahçekapi, Istanbul, he ordered that the young man be sent to the Imperial Palace (Enderûn-ı Humâyun), where he spent three years. He spent three more years in the Galata Saray, where he studied science and art and became an accomplished reed-flute player. He also learned sâliş and nezîk from Çömez Mustafa Efendi (see cat. no. 43) and nizzasî from Yeşârizâde Mustafa İzzet Efendi (d. 1265/1849). Seyyid Mustafa adopted the pen name İzzet from his master and used it to sign his calligraphy.

Although the sultan came to love and respect him, Seyyid Mustafa found court life too confining and the rules of protocol too uncongenial, and thought of running away. He asked the sultan's permission to perform the pilgrimage and, on his way back from Mecca, stayed in Cairo for some time before finally returning to Istanbul. Once there, instead of going back to the imperial palace, he decided to spend the remainder of his life in piety and worship.

One day in the month of Ramazan 1247/1832, the sultan attended prayers in the Beyazid Mosque, where he heard the unmistakable voice of Mustafa İzzet Efendi. Offended that Seyyid Mustafa had not returned to the palace, the sultan ordered that he be punished; in the end, however, Seyyid Mustafa was pardoned and went on to occupy distinguished religious and juridical posts during the reign of Sultan Abdülmecid (1839–61).

The following anecdote was reported by the late Necmeddin Okyay (see cat. nos. 69–70). It is worth
Mustafa was born in Tosya, a town south of the Black Sea, in 1876. Upon the death of his father, Destan (or Şâzâde Mustafa Aga), his mother sent him to study. He began taking lessons in the Qur’an and singing hymns in the sancak of Bahçeşebeli, Istanbul, where he sang before being sent to the Imperial Palace (Hümayun), where he spent three years. He later moved to the Galata Sarayı, where he learned science and art and became an od-ud flute player. He also learned from Musa Çitez Mustafa Efendi (see cat. no. 42). He studied science and art and became an od-ud flute player. He also learned from Masa Çitez Mustafa Efendi (see cat. no. 42) and Cezâre from Yezârâzâde Mustafa Efendi (d. 1255/1843). Seyyid Mustafa adopted the name Efendi from his master and used it to identify himself. The sultan came to love and respect Mustafa and found court life too confining. He asked the sultan to perform the pilgrimage and, on his return from Mecca, stayed in Cairo for some time by returning to Istanbul. Once there, he went on to occupy distinguished juriad posts during the reign of Sultan Mustafa (1853–61).

The following anecdote was reported by the late Okay (see cat. nos. 69–70). It is worth noting that the sultan asked the sultan to perform the pilgrimage and, on his return from Mecca, stayed in Cairo for some time before returning to Istanbul. Once there, he went on to occupy distinguished judicial posts during the reign of Sultan Mustafa (1853–61).

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noting, for it shows that calligraphy, like any other art, suffers if not practiced daily and with dedication. In 1255/1839, Okay said, Mustafa İzzet Efendi was appointed preacher of the Eyüp Mosque, and he continued in that position for six years. Every Friday, he would stop working on calligraphy to prepare the Friday prayer and to perform his own worship. Later, he would say to his students, ‘I know which works I wrote on Saturdays, even if I view the calligraphy from the wrong side, even after forty years have elapsed.’

Mustafa İzzet Efendi was calligraphy master for the princes of the ruling family and was a member of the Supreme Council of Judicial Ordinances (Meclis-i Vâlâ-yı Akkâm-i Adliye). He became kâdîâhâr (supreme judge) of Rumelia, the reisi-ülâmâ (chief of the ulemâ, the Islamic religious establishment), and supervisor of the affairs of the Prophet’s descendants. He died on Şevval 27, 1293/November 15, 1876, and was buried in the hâkre (enclosed cemetery) of the Kâdirî Lodge (Kâdirîhâne) in the Tophane quarter of Istanbul.

Seyyid Mustafa’s most important calligraphy pupils were Şefik Bey (see cat. no. 48-49), Abdullah Zülî Efendi (see cat. no. 47), Muhsinzâde Abdullah Bey (see cat. no. 52), and Hasan Riza Efendi (see cat. no. 65).

Kadiasker Mustafa İzzet Efendi wrote eleven mahfûs, more than two hundred qâhibs (a few of them quite large), and numerous fûsûs and lexbas. His 1275/1859 round lexbas in Aya sofya Mosque are still the largest of their kind in the Islamic world (each is twenty-five feet in diameter). He also produced inscriptions in celi sâlih or celi ta’âlîk for other buildings, including the Hûrka-i Şerîf Mosque, the Ali Paşa Mosque, the Dolmabahçe Palace, the rear facade of the Ministry of War (now the University of Istanbul), the sultan’s loge of the Aya sofya Mosque, and the Nallı Masjid in Bâbîli—all in Istanbul—and Muhammad Ali Pasha’s mausoleum in Cairo. He also wrote part of the famous Nûr iyyet (Verse of Light; Qur’an 24:35) in celi sâlih inside the domes of various Istanbul mosques, including the Aya sofya, Hûrka-i Şerîf, Büyük Kâtipçâpa, Kâşûg Mecidiye, Sinan Paşa, and Yahya Efendi. These inscriptions were enlarged from Mustafa İzzet’s original stencils by means of squaring.

An interesting historical footnote: When the Washington Monument was being erected, the nations of the world were asked to contribute plaques or panels to be set in the walls of the monument’s staircase. Naval Commander Emin Bey, who was then the Ottoman representative in the United States, became interested in the project, and Sultan Abdülmeclid approved Turkish participation. Kadiasker Mustafa İzzet wrote the following lines under the sultan’s tughra, in celi ta’âlîk:

In support of eternal friendship, Abdülmeclid Hân wrote his honorable name for the tall stone edifice in Washington.

The text was carved on a marble plaque, and was transported to the United States by sea at a cost of 390 kurus.

In addition to being a calligrapher, Mustafa İzzet was a masterful performer on the nay (reed flute) and had a particularly beautiful singing voice. His religious and secular musical compositions are few in number (there are just twenty-six) but highly regarded by musicians. No master musician ever reached the level of Kadiasker Mustafa İzzet Efendi in calligraphy, and no calligrapher ever reached the Kadiasker’s degree of achievement in music.

As Mustafa İzzet was being buried, a wise man standing by the grave said, ‘Gentlemen, we have just interred here a casket of accomplishments.’
it shows that calligraphy, like any other skill, requires daily practice and dedication. In 1855, Okray said, Mustafa Izzet Efendi was appointed preacher of the Eyüp Mosque, a position he held for six years. He would stop working on calligraphy for Friday prayer and to perform his own prayers, he would say to his students, 'I know I wrote on Saturdays, even if I view the right side, even after forty apes.'

Izzet Efendi was calligraphy master for the ruling family and was a member of the Council of Judicial Ordinances (Alâ-ı Âkâm-ı Adliye). He became rebe (judge) of Rumelia, the reisülulamâ, the ulema, the Islamic religious scholar, and supervisor of the affairs of the deceased. He died on Şevval 27, Shher 15, 1876, and was buried in the cemetery of the Kadıri Lodge in the Topkapı quarter of Istanbul.

Mustafa's most important calligrapher was Şefik Bey (see cat. no. 48-49), Abdullah idi (see cat. no. 47), Muhsin Zade (see cat. no. 52), and Hasan Riza (cat. no. 55).

Mustafa Izzet Efendi wrote more than two hundred calligraphy pieces (a few of them are unsigned) and numerous kâdas and lehânas. His outstanding work in Ayasofya Mosque are still their kind in the Islamic world (each is feet in diameter). He also produced in c algún or c algún for other calligraphy works, including the Hırka-i Şerif Mosque, the sultan's residence, the Dolmabahçe Palace, the Divan-i Nizâm (now the University of the sultan's logos of the Ayasofya Mosque, i Masjid in Babâli—all in Istanbul—and Ali Pasha's mausoleum in Cairo. He is among the famous Nûr-i Ayeti (Verse of Light, Qur'an 24:33) in c algún inside the domes of various Istanbul mosques, including the Ayasofya, Hırka-i Şerif, Büyük Kasımpaşa, Küçük Mevleviye, Sinan Paşa, and Yahya Efendi. These calligraphy works were enlarged from Mustafa Izzet Efendi's original stencils by means of squaring.

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