Sultan Abdülmecid, the son of Sultan Mahmud II, was born in Istanbul on 13 Šaban 1238/25 April 1823. He acceded to the throne on 1 Rebiuilāhir 1255/4 July 1839 as the 31st Ottoman sultan, and died on 16 Zilhāċe 1277/25 June 1861. His tomb is near that of his ancestor Sultan Selim I (1467-1520, r. 1512-1520). Since the details of his reign may be found in historical sources, here we will only discuss his calligraphy.

He was taught ıla‘a and nesh by Mehmed Tahir Efendi (d.1262/1845), one of the most eminent students of Mahmud Celâledin, and received his ıṣnâd in 1259/1843. The customary graduation ceremony was not held, because he had meanwhile acceded to the throne. Many ıla‘a in ıla‘a, ıst’a in ıla‘a-nesh, and Qur’ān sections in nesh by Sultan Abdülmecid are extant today. His cell or magnified inscriptions can be seen in the Küçük Ali Paşa, Dolmabahçe, Ortaâkoy, Teşvikiye, and Yakaçık mosques in Istanbul and the Caliph Hüseyin Mosque in Cairo. Sultan Abdülmecid is also remembered for the close interest he showed in the other calligraphers of the period.

Although his father, Sultan Mahmud II, preferred to write in the Râkeš style, Sultan Abdülmecid adopted the style of Mahmud Celâledin. During his reign even some celebrated calligraphers adopted this style under his influence, but following Sultan Abdülmecid’s death, the Celâledin style was almost forgotten. One line in ıla‘a consisting of verses 3-4 from Sūra XCVI which begin with the holy command: “Reed” is followed by three lines in nesh script consisting of baa. Abdülmecid has signed his ıla‘a with a tear shaped signature similar to that of his father. A significant aspect of this ıla‘a is the inappropriate westernized illumination which Abdülmecid, an enthusiastic admirer of western culture, considered worthy of decorating his calligraphy. It appears that the sultan purposely liked this mannerism that replaced the traditional style of illumination, since other ıla‘a and baa inscribed by him are decorated with similar designs.
Abdülmecid, the son of Sultan Mahmud in Istanbul on 13 Şaban 1238/25 April 1823 to the throne on 10 Rebiulh arrive 1823 as the 31st Ottoman sultan, and 'Ilhice 1277/25 June 1866. His tomb is his ancestor Sultan Selim I (1467-1520, 2). Since the details of his reign may be torical sources, here we will only discuss by taught sulâ and nesh by Mehmed Tâhir 202/1845, one of the most eminent Mahmud Celâleddin, and received his 59/1843. The customary graduation is not held, because he had meanwhile ce throne. Many levha in celâ sulâ, ke't' in û nd Qur'an sections in nesh by Sultan are extant today. His off or magnified can be seen in the Kılıç Ali Paşa, 1, Ortaköy, Teşvikiye, and Yakakp Istanbul and the Caliph Huseyn Cairo. Sultan Abdülmecid is also for the close interest he showed in the of the period.

46. KITâA

ISTANBUL, UNDATED PUBLISHED IN THE VEED, ILLUS. COLOR AND GOLD ON PAPER MOUNTED ON CARDBOARD 39 X 29 CM 19 M 1102/1856-57

Although his father, Sultan Mahmud II, preferred to write in the Baken style, Sultan Abdülmecid adopted the style of Mahmud Celâleddin. During his reign some celebrated calligraphers adopted this style under his influence, but following Sultan Abdülmecid's death, the Celâleddin style was almost forgotten. One fine in sulâ consisting of verses 3-4 from Surat XCVI which begin with the holy command 'Read!' is followed by three lines in each section consisting of a tale. Abdülmecid has signed this sulâ with a tear-shaped signature similar to that of his father. A significant aspect of this sulâ is the inappropriate westernized illumination which Abdülmecid, an enthusiastic admirer of western culture, considered worthy of decorating his calligraphy. It appears that the sultan genuinely liked this innovation that replaced the traditional style of illumination, since other sulâs and ke'ts inscribed by him are decorated with similar designs.
In some of the signatures on his works Abdullah Zühdi claims descent from the venerable Companion of the Prophet, Tamim al-Dari. Probably born in Damascus, he moved with his family to Istanbul and began studying calligraphy with Eyyübü Râşid Efendi (d. 1292/1875). His true master, however, was Kâğıtşeker Mustafa Izzet Efendi (see cat. nos. 44–45), and he wrote sütûs and neşr in Mustafa Izzet's style. Zühdi Efendi taught calligraphy and painting in the meşkân (scriptorium) in the Nurüssamaniye Mosque and at the Imperial School of Military Engineering (Mühendishâne-i Berri-i Hümayûn). He had a special talent for taşhîl (imitative) calligraphy.

It is said that Sultan Abdülmecid (r. 1839–61) admired the sample of celi sütûs written by Zühdi Efendi so much more than the samples presented by other calligraphers that he chose him, in 1273/1857, to write the inscriptions for the Prophet's Mosque in Medina. Zühdi Efendi stayed in Medina for about seven years. During that time he wrote Qur'anic verses, hadith, and odes to the Prophet in celi sütûs on the drums of the 140 domes of the Prophet's Mosque and on bands running along its walls. Zühdi Efendi is unsurpassed among calligraphers in the amount of celi sütûs he produced for a single building. Zühdi Efendi's celi sütûs text in the Prophet's Mosque, including the three bands on the hêlâl wall (the wall facing Mecca), comes to more than 6,500 feet. Most of these elegant inscriptions are still extant.

Zühdi Efendi was assisted in this work by Çeçezâde Muhsin Efendi (d. 1304/1887), the gilder Haci Hüseyin Efendi (see cat. no. 50), and pupil Haci Ahmed Efendi. Because Zühdi Efendi was a painter as well as a calligrapher, he paid a great
of the signatures on his works Abdullah was descent from the venerable of the Prophet, Tamim al-Darqawi in Damascus, he moved with his thuluth and began studying calligraphy Rüştü Efendi (d. 1292/1875). His true name was Kadasker Mustafa İzzet Efendi (1841–1925), and he wrote šihâb and naskh in zâl's style. Zühdii Efendi taught painting in the meşhâne (in the Nuruosmaniye Mosque and at School of Military Engineering in Istanbul). He had a spare time for thuluth (imitative) calligraphy. He that Sultan Abdulmejid (r. 1839–61) was a sample of celti sâhil written by Zühdii and much more than the samples presented by his contemporaries. In 1273/1857, inscriptions for the Prophet's Mosque Zühdii Efendi stayed in Medina for eight years. During that time he wrote verses, hadith, and odes to the Prophet in celti šihâb throughout the 140 domes of the Prophet's on bands running along its walls. Zühdii surpassed among calligraphers in the celti šihâb he produced a single celti Efendi's celti šihâb text in the sequence, including the three bands on the wall facing Mecca), comes to more than Most of these elegant inscriptions are Efendi was assisted in this work by Muhisn Efendi (d. 1304/1887), the Hüseyin Efendi (see cat. no. 501), and Ahmed Efendi. Because Zühdii Efendi as well as a calligrapher, he paid a great deal of attention to interlacing forms in celti šihâb and excelled in creating artistic shapes. But, because he disregarded accepted composition design, it is difficult for someone who does not know the verses by heart to read them correctly.

After his stay in Medina, Abdullah Zühdii settled in Cairo, where he spent the rest of his life practicing calligraphy for the government (writing legends on bank notes, for example), superintending calligraphy lessons in schools; and preparing calligraphic inscriptions for buildings, including the distinguished inscriptions he wrote for the Umm Abbâs Public Fountain. Many calligraphers were apprenticed to Abdullah Zühdii, who was instrumental in making calligraphy a popular art in Egypt in the last century and won the title 'calligrapher of Egypt'. He died in Cairo in 1296/1879 and was buried near the tomb of the founder of the Shafi'i school of Islamic jurisprudence, Imam Idris al-Shafi'i.
Şefik Bey was born about 1235/1820 in Istanbul and learned silsîl and nesîh first from Ali Vâsî Efendi (d. 1235/1827), then from his uncle by marriage, Kadînâzâker Mustafa İzet Efendi (see cat. nos. 44-45). In his youth, he worked as a clerk in the chancery of the Imperial Council of State (Divân-i Hümâyûn), where he learned the dîvânî and cehî dîvânî scripts and how to write the tugro. He also taught calligraphy for thirty-four years—to the First Regiment of the Palace Cavalry, at the Imperial College of Music (Müsüs-ı Hümâyûn; a teaching institution for the Imperial Brass Band), and to the officials of the sultan’s palace. Aided by Abdülfettah Efendi, he repaired the inscriptions in the Ulu Cami (Great Mosque) in the city of Bursa, which had suffered serious damage in the earthquake of 1855, and added work of his own in cehî scripts.

It was Şefik Bey who wrote a band of Qur’anic verses for the mausoleum of Sultan Abdülmecid (r. 1839–61). He also copied chapter 38 of the Qur’an (Yâsin) for a band of faience on the Dome of the Rock, Jerusalem, during its restoration in 1292/1875; the band is still extant. His most famous works, however, are inscriptions sculpted in low relief on the gate of what is now the University of Istanbul: the first and third verses of chapter 48 (Fisih, or Victory) of the Qur’an, and the name of the former Directorate of Military Affairs (Dâire-i Umâr-i Askerîye).
was born about 1235/1820 in Istanbul (İstanbul and was first from Ali Vâsî Efendi 7), then from his uncle by marriage, Mustafa İzzet Efendi (see cat. nos. 16), was a clerk in the Imperial Council of State (Divân-ı Vâlâ) where he learned the divânî and celi divânî way of writing the tughra. He also taught for thirty-four years to the First Palace Cavalry, at the Imperial Music (Müze-i Vâlâ), a teaching at the Imperial Brass Band), and to the Esed Sultan’s palace. Aided by Abdullah Dede read the inscriptions in the Ulu Mosque) in the city of Bursa, which serious damage in the earthquake of 1702, work of his own did not exist. Fik Bey who wrote a band of Qur’anic mausoleum of Sultan Abdulmejid (r. 7-7) also copied chapter 36 of the Qur’an band of his own in celi scripts. Fik Bey who wrote a band of Qur’anic mausoleum of Sultan Abdulmejid (r. 7-7) also copied chapter 36 of the Qur’an band of the Dome of the Rock, during its restoration in the band is still extant. His most famous treasured, are inscriptions sculpted in low relief of what is now the University of first and third verses of chapter 48 (48) of the Qur’an, and the name of the coterie of Military Affairs (Daire-i Rûyaye).

48. LENVIA

ISTANBUL, 1917/1875
CGD/01158
COLD LEAF AND COLORS ON PAPER MOUNTED ON CARDBOARD
10.62 x 9.5 CM
SMM 1507-0105-MF

The gold inscription on this leaf by Şefik Bey is written in an exceptionally lovely celi script using two different pens. It incorporates part of verse 22 of Surat XXXIX of the Qur’an, and reads, ‘He who God on High commanded in His Sublime Book that he who opens his heart to Islam shall have the light of the Lord upon him.”

The calligrapher has written his signature. Written by Şefik, in the form of a superb calligraphic composition inspired by Rukûn. All the signatures of this calligrapher, in various different compositions, are equally beautiful. Unfortunately the panel, which has no inner border, is decorated in an initiate, ‘European’ style.
There is an interesting story in connection with these inscriptions. When Sultan Abdüllaziz (r. 1861–76) ordered the construction of a building for the Ministry of War in the Bayezid quarter of Istanbul, he wanted it in operation immediately, but the inscription was among the details that remained unfinished. Şefik Bey was retained to do the job for a fee of sixty gold lira (about $4,500 today). It took Şefik Bey six hours to prepare the stencil. The captain of the general staff, who had made the agreement with Şefik Bey, reflected that he himself earned only six gold lira a month. 'Why, then?', he asked, 'should a calligrapher who worked only six hours earn sixty gold lira?'

When Şefik Bey heard this, he said, 'Tell the captain: This inscription did not take six hours to write; it took sixty years. Go and tell him that I give him not six days, not six weeks, not six months. I give him a full six years. If, in that time, he can write just one letter like what I have written, I will make him a gift of six times what I have asked'. The message was conveyed, and the construction committee intervened in the dispute. Knowing the value of things, the committee paid the calligrapher what his art was worth.

Mehmed Şefik Bey died in Istanbul in 1297/1880 and was buried in the Yahya Efendi Cemetery, in the Beşiktaş quarter. He left two musahaf and countless kitâbs, iṣâlas, and albums. Among his many students were two distinguished calligraphers, Hasan Raza Efendi (see cat. no. 65) and Çıtırıl Ali Efendi (see cat. no. 54).
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Hasan Riza Efendi (see cat. no. 65)

Ali Efendi (see cat. no. 54).


49. KASIDE-I BÜRDE

ISTANBUL, 1859/1847

INK, COLOURS, AND GOLD ON PAPER

10.9 X 8.2 CM

SM 196-0300-645

The 20-folio manuscript, of

which the spread 'th and '6 is

illustrated here, is a copy of the

poem which the Arab poet Ka'bi's

him Zuhayr recited to the

Prophet Mohammed in the year

4/629 just after he converted to

Islam. Mohammed was so pleased

with the poem that he took off

his mantle and placed it on the

shoulde of the poet. For this

reason the poem became known as Kaside-i Bürde (Kaside of the

Mantle).

Şefik Bey completed this work

in 1259/1847 at the age of 37,

when he was calligraphy teacher

at the Imperial Music School,

and the calligraphy displays all

the confidence of a young strong

hand. The manuscript is

decorated with floral bouquets

and flowers in vases, and has a
gilded ruled banding with

European style motifs.

Some calligraphers resisted this

regrettable degeneration in

decorative style which occurred

in the 19th century. One of these

was Yahya Hilmi Efendi, about

whom the following anecdote is

related. One day he visited an

illuminator's shop to have one of

his own works decorated, and

asked what the newfangled motifs

that he saw in the shop were

supposed to be. The illuminator

replied that these were

'bouquets,' at which Yahya Hilmi

gathered up his own calligraphy

declaring, 'No! I will not have my

writing bouquetted!' and left the

shop. But despite such attempts

to stem the tide of fashion,

bouquets and other similar

western-style motifs continued to

invade works of calligraphy, even

those by Yahya Hilmi himself,

until the 1930s.
Mehmed Şevki Efendi was born in the village of Kastamonu, just south of the Black Sea, in 1245/1829 and moved to Istanbul while still a boy. In addition to his formal education, he took lessons from his uncle, Mehmed Hulüsi Efendi (d. 1291/1874), in șīrāz, nesh, and nāw, obtaining his ijāzah in 1257/1841.

Hulüsi Efendi was the first librarian of the famous Koca Râşid Pâşa Library in Istanbul. He was also a gifted calligraphy teacher, with a number of pupils in addition to his nephew, and although his own calligraphic works were rather mediocre, he was sincerely devoted to the art. Seeing how talented Şevki was, he said, 'This is as far as I can go with you in this art; from now on, I have to take you to Kadihacer Mustafa İzzet Efendi, and you must stick to his lessons until you have made real progress in the art.' In acknowledging the mastery of others, Hulüsi revealed his modesty and noble nature. But Şevki said to him, 'I will seek no other teacher but you', whereupon Hulüsi wished his pupil well and prayed that he would meet with success.

Because of that prayer, there emerged a new style of calligraphy, later called Şevki's Manner. Had Şevki Efendi listened to his uncle's advice and apprenticed himself to Kadihacer Mustafa Efendi (see cat. nos. 44–45), his name would simply have been added to the list of calligraphers belonging to the 'Kadihacer school,' such as Şefik Bey (see cat. nos. 48–49), Abdullah Zübdi Efendi (see cat. no. 47), and Hasan Rıza Efendi (see cat. no. 65). Instead, strengthened by his uncle's prayer and inspired by the works of the great calligrapher Hafiz Osman (see cat. nos. 16–18) and other innovators in the art, Şevki was able to develop a style of his own. He is reported to have said, 'They taught me calligraphy in the world of dreams'. He wrote twenty-five copies of the Qur'an, and a large number of the Delâlât-Ehrâr, erwâds (personal prayers), kütâb, albums, and hijras. He also created beautiful levâş in șirāz șûrâ, but his șelî works are not
d Şevki Efendi was born in the village of , just south of the Black Sea, in nd moved to Istanbul while still a boy. to his formal education, he took lessons ine. Mehmed Hulusi Efendi (d. in 1841), obtaining his /1841.

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50. QUR'AN
ISTANBUL, 1279/1862
INK AND RED INK, COLORED, AND GOLD ON PAPER
BINDING: 217 X 149 X 6 CM
ISBN: 978-0-674-596

Mehmed Şevki Efendi developed a new style for writing the sûhis, nash, and nîzîr script against a gold background. The illumination is by Haci Husrev Efendi (d. 1295/1878). (828-829) The Illuminator) Husrev left many works. He learned illumination from Haci Ahmed Efendi and Tefik Efendi and worked with Abdullah Zühdı (see cat. no. 381 in Medina.)