Born in the Süleymaniye district of Istanbul in 1249/1833, Yahya Hilmi Efendi learned silsūs and nesib first from Mehmed Hâşim Efendi (d. 1261/1845), a pupil of Mustafa Rakım's (see cat. no. 32). When his master died, Yahya Hilmi Efendi began studying with Halil Zühtü Efendi, receiving his ikâyet in 1263/1847. As a young man, he worked in the Memorandum Department (Jurnal Kalemî) of the Office of the Ministry of War (Bâb-ı Seraskerî), and eventually rose to become the department's director. After serving there for nearly sixty years, he was stricken by paralysis, which led to his leaving office and, eventually, to his death. He died on Şevval 17, 1325/November 23, 1907, and was buried in the hazire (enclosed cemetery) of the Süleymaniye Mosque. His granddaughter, the painter Güzin Duran (1898–1981), and her husband, the painter Feyhaman Duran (1886–1970), donated Yahya Hilmi Efendi's wooden house—painted red ochre, a favored color in Ottoman domestic architecture—to the University of Istanbul. The house remains as it was in Yahya's time, with all its historical artifacts, lebhas, and paintings intact.

Like the nineteenth-century masters Kadıasker Mustafa İzzet Efendi (see cat. nos. 44–45) and Şevki Efendi (see cat. nos. 50–51), Yahya Hilmi Efendi is an unforgettable master of the nesib script. During his artistic career, he wrote twenty-five musâfî (the last of which he completed only up to the twenty-first ciz) and countless other works, including Enâmans, copies of the Delâlût-Tâhirî, devrâns (personal prayers), thirty-volume Qur’ans, hikâyâs, and lebhas. Hilmi Efendi was famous for his speed of execution and delicacy of touch.

The following anecdote illustrates his swiftness: in his youth, Yahya Hilmi Efendi was preparing to go on the pilgrimage to Mecca, and his mother asked to accompany him. He did not have enough money to pay for two, so, beginning on the first day of Ramadan, he began to write a musâfî. He worked night and day, completing half a ciz by daylight and another half after dark. By the time of the Şeker Bayram festival at the end of Ramadan, he had finished all thirty ciz. His mother sold the musâfî to a wealthy man for 7,500 kuruş (approximately what it costs one person traveling first-class from Istanbul to make the pilgrimage today—over fifteen days rather than the three to four months customary in Yahya Hilmi Efendi's time). With this money, mother and son were able to go on the pilgrimage together. In his last years, however, Yahya Hilmi Efendi would write one or two pages of a musâfî a day, taking about a year and a half to finish the volume.
the Süleymaniye district of Istanbul in
Yahya Hilmi Efendi learned nihā and
from Mehmed Haşim Efendi (d. 1227)
was a pupil of Mustafa Yağmûr (see cat. no.
his master died, Yahya Hilmi Efendi
with Halil Zühdi Efendi, receiving
263/1847. As a young man, he worked
prandum Department (Jurnal Kalem) of
the Ministry of War (Bâb-ı
and eventually rose to become the
director. After serving there for nearly
20 years, he was stricken by paralysis, which led to
fierce and, eventually, to his death. He
al 17, 1325/November 23, 1907, and
the hazine (enclosed cemetery) of the
Mosque. His granddaughter, the
zinn Duran (1898–1981), and her
cpy painter, Feyhanan Duran
), donated Yahya Hilmi Efendi’s
s—painted red ochre, a favored color
lomestic architecture—to the University
The house remains as it was in Yahya’s
ts historical artifacts, kaşas, and act.
nineteenth-century masters Kasıskiker
Efendi (see cat. nos. 44–45) and Şevki
at. nos. 50–51); Yahya Hilmi Efendi is
an unforgettable master of the nihā script. During
his artistic career, he wrote twenty-five nihāfs (the
last of which he completed only up to the twenty-
first ciz) and countless other works, including
Envāms, copies of the Dabullu’-Haşret (shāhıts—
prayer and charity), thirty-nine-volume Qur’āns, ḥijāses, and lebrews.
Hilmi Efendi was famous for his speed of execution and
delicacy of touch.

The following anecdote illustrates his swiftness:
in his youth, Yahya Hilmi Efendi was preparing to
go on the pilgrimage to Mecca, and his mother asked
him to accompany him. He did not have enough money
to pay for two, so, beginning on the first day of
Ramadan, he began to write a nihāf. He worked
night and day, completing half a ciz by daylight and
another half after dark. By the time of the Şeker
Bayram festival at the end of Ramadan, he had
finished all thirty ciz. His mother sold the nihāf to a
wealthy man for 7,500 kurus (approximately what it
costs one person traveling first-class from Istanbul
to make the pilgrimage today—over fifteen days
rather than the three to four months customary in
Yahya Hilmi Efendi’s time). With this money,
his mother and son were able to go on the pilgrimage
together. In his last years, however, Yahya Hilmi
Efendi would write one or two pages of a nihāf a day,
taking about a year and a half to finish the volume.
The full name of this calligrapher was Elhac Hafiz Hasan Tahsin Efendi. He was born in 1267/1851 in the north-central Anatolian city of Tokat, where he began his study of calligraphy. He moved to Istanbul in 1284/1867 and studied 'ilmi and nebul with the current reis-i-hattâlîn, Muhsinzâde Abdullah Bey (see cat. no. 52), from whom he received his i쀔. He also studied with his teacher's teacher, Kadiasker Mustafa İzet Efendi (see cat. nos. 44-45).

When construction of the Ali Paşa Mosque in the Beyazit quarter was finished in 1286/1869, Hafiz Tahsin Efendi was appointed imam and hâfit (preacher). He continued in this function for forty-five years, during which time he also taught in various schools. In addition, he was appointed deputy director of the Beyazit Public Library when it opened in 1301/1884. He served there for twenty-nine years, eventually becoming director and preparing a catalogue of the library's fifteen thousand volumes.

A person of high moral character, Tahsin Efendi was familiar with music and had a personal collection of valuable manuscripts, calligraphic works, and calligrapher's tools. He wrote some 120 Qur'ans and other works during the course of his life. He died on Safar 5, 1334/December 13, 1915, and was buried in the cemetery of the Kâşgâ'î Sufi Lodge in the Eyub district of Istanbul.
I name of this calligrapher was Elhacn Tahsin Efendi. He was born in the north-central Anatolian city of Eskişehir, where he began his study of calligraphy. He studied there with the current reisülhattâsin, Muhšinzâde Şeyh (see cat. no. 52), from whom he learnt. He also studied with his teacher's classmate Mustafa İzzet Efendi (see cat. no. 63).

Construction of the Ali Pasha Mosque in Karabük was finished in 1286/1869. The mosque was one of the most important and beautiful mosques in Karabük, where many famous calligraphers taught in the school attached to the mosque. In addition, he was appointed librarian and director of the mosque library's fifteen lumes.

A high moral character, Tahsin was familiar with music and had a personal collection of valuable manuscripts, calligraphic almanacs, and other works during the course of his life on Safer 5, 1334/December 13, 1915, and died in the cemetery of the Kâğıtâr Sufi, Eyüp district of Istanbul.

In reading the Qur'an page by page, it is customary to use a single volume, but when handwritten Qur'ans were in use, it was not economical to have a complete Qur'an for each reader. Instead, the Qur'an was often separated into thirty-six sections, each approximately twenty pages in length, allowing thirty people to read the Qur'an simultaneously.

The large Qur'an shown here was originally written as a thirty-volume Qur'an, in 1312/1894. After it was illuminated, it was bound as a single volume. The format is thirteen lines per page, on 362 folios. It is written in a pleasant and readable script.

Osman Yûnus Efendi illuminated the work, using rather garish nineteenth-century design elements. (Osman Yûnus was born in the eastern Black Sea city of Trabzon. He worked as an illuminator in Istanbul, where he produced much work of less than top quality.)

The pages shown here, folios 17v and 18, are the end of the volume. The remaining twenty-nine (begin with the usual small white [single illuminated opening page], and the chapter headings are in white-lead ink over a gold background.)
Mehmed Sami Efendi was born in Istanbul on Zilhicce 16, 1253/March 13, 1838. His father was Hacı Mahmud Efendi, known as Yorgancilar Kethüda, or steward of the quilt-makers' guild. Mehmed Sami received his schooling at the Siyyan Mektebi (elementary school) and, at the age of sixteen, was employed as a clerk in the Finance Department. Later, he worked as a writer of correspondence in the Imperial Council of State (Divân-ı Hümayun) and as a junior clerk in the Department of Imperial Medals and Medallions. He ultimately became chief clerk in that office, a position he retained until his retirement in 1327/1909, shortly after the 1908 restoration of the constitution.

Sami Efendi learned sulus and nesih from a local teacher named Boşnak Osman Efendi and celî sulus from Recâi Efendi (1218/1804–1291/1874), a pupil of Mustafa Rakım's (see cat. no. 33). The divvani and celî divvani scripts and tugh writing he learned from Nâsh Efendi (1229/1815–1309/1890); tâlik from Kabristâzade Ismail Hakkı Efendi (1220/1785–1279/1862); celî tâlik from Ali Haydar Bey (1217/1802–1287/1870); and rîf'î from Mûmâz Efendi (1225/1810–1287/1871). With his native talent, he mastered all these scripts.

Sami's artistic individuality was in particular evidence in his celî works. Indeed, he was so proficient in the celî scripts that he could write them with a lead pencil rather than a reed pen. Meticulous by nature, he kept working on some pieces for years, correcting and improving them until they emerged as masterpieces, eliciting the wonder of all. He followed the style of Rackim in celî sulus and the tugh, and the style of Yeşârîzâde (d. 1265/1849) in celî tâlik—and excelled at both. After 1310/1893, the influence of Ismail Zühdih (see cat. no. 31) begins to show in Sami Efendi's works in celî sulus.

There are few works by Sami Efendi in lampblack ink. Most of his works were done first on black paper, using ink made from opoponax. He corrected the pieces later, when opportunity arose, and then made stencils from them. The top illuminators of the day vied for the chance to gild the works produced with these stencils. Indeed, Sami's greatest achievements—those that account for his dominance and influence—are his works in gold, which show off most admirably the magnificence of his art. Foremost among these are the kubas in celî that can be seen in Istanbul in the Çiğângir and Altunzâde mosques, as well as in other mosques and museums. Among his inscriptions in stone are those on the şehid (public fountain) of the Yeni Cami (New Mosque). His twelve lines of celî sulus there have
Sami Efendi was born in Istanbul on 1253/March 13, 1838. His father was ud Efendi, known as 'Yorgencilar' steward of the quilt-makers' guild, who received his schooling at the Sulaymaniyah school and, at the age of 20, employed as a clerk in the Finance. Later, he worked as a writer of accounts in the Imperial Council of State and as a junior clerk in the office of Imperial Medals and Medallions. He became chief clerk in that office, a position he retained until his retirement in 1908 after the 1908 restoration of the sultan.

He learned the art of calligraphy from a local master, Boğazkale Osman Efendi and calligrapher (efendi) (1218/1804–1229/1814), a pupil of the noted calligrapher (1218/1804–1229/1814). His earliest works include the calligraphy of Isma'il Hakkı Efendi (1200/1785–1795) and Ali Haydar Bey (1274/1857–1287/1867), and his calligraphy is a crucial example of his art. Foremost among these is the calligraphy of Isma'il Hakkı Efendi (1200/1785–1795), which shows the influence of the art of his time. His native style is evident in all his works.

Sami Efendi was a prolific writer in his calligraphic works. Indeed, he was so prolific in his calligraphic works that he could write them with a lead pencil rather than a reed pen. Meticulous by nature, he kept working on some pieces for years, correcting and improving them until they emerged as masterpieces, eliciting the wonder of all. He followed the style of the calligrapher of the 19th century, and the style of the Yesarizade (d. 1265/1849) in his calligraphy—and excelled at both. After 1310/1893, the influence of Ismail Zuhdi (see cat. no. 3) begins to show in Sami Efendi's works in calligraphy.

There are few works by Sami Efendi in lamplight. Most of his works were done on black paper, using ink made from gum arabic. He corrected the pieces later, when opportunity arose, and then made stencils from them. The top illuminators of the day vied for the chance to gild the works produced with these stencils. Indeed, Sami's greatest achievements—those that account for his dominance and influence—are his works in gold, which show off most admirably the magnificence of his art. Foremost among these are the leaves in calligraphy that can be seen in Istanbul in the Cihangir and Altunizade mosques, as well as in other mosques and museums. Among his inscriptions in stone are those on the sabil (public fountain) of the Yeni Cami (New Mosque). His twelve lines of calligraphy there have evidence in his calligraphic works. Indeed, he was so prolific in his calligraphic works that he could write them with a lead pencil rather than a reed pen. Meticulous by nature, he kept working on some pieces for years, correcting and improving them until they emerged as masterpieces, eliciting the wonder of all. He followed the style of the calligrapher of the 19th century, and the style of the Yesarizade (d. 1265/1849) in his calligraphy—and excelled at both. After 1310/1893, the influence of Ismail Zuhdi (see cat. no. 3) begins to show in Sami Efendi's works in calligraphy.

There are few works by Sami Efendi in lamplight. Most of his works were done on black paper, using ink made from gum arabic. He corrected the pieces later, when opportunity arose, and then made stencils from them. The top illuminators of the day vied for the chance to gild the works produced with these stencils. Indeed, Sami's greatest achievements—those that account for his dominance and influence—are his works in gold, which show off most admirably the magnificence of his art. Foremost among these are the leaves in calligraphy that can be seen in Istanbul in the Cihangir and Altunizade mosques, as well as in other mosques and museums. Among his inscriptions in stone are those on the sabil (public fountain) of the Yeni Cami (New Mosque). His twelve lines of calligraphy there have
become a model for other calligraphers. Also worth seeing are Sami's works in the Şehzade Mosque, the Nalli Maşjid in Bâbâli, the gates of the Covered Bazaar, the Zihni Paşa Mosque, and the Galip Paşa Mosque in Erenköy. (The inscriptions in the last three buildings are in cili lâhik.) Sami also left many inscriptions on gravestones.

Among Sami Efendi's students are the following calligraphers, who demonstrate his success as a teacher: Hulusi Efendi (see cat. no. 63); Nazif Bey (see cat. no. 64); Hasan Rıza Efendi (see cat. no. 65); Kâmil Efendi (see cat. no. 66); Tugrakeş Hakkı Bey (see cat. no. 67); Aziz Efendi (1288/1871–1353/1934); Ömer Vasfi Efendi (1297/1880–1347/1928); Necmeddin Efendi (see cat. nos. 69–70); and Emin Efendi (1300/1883–1364/1945).

While Sami Efendi taught calligraphy at the Imperial Council and at the Imperial Palace Service (Enderûn-i Hümâyûn), he would also hold calligraphy lessons at his home each Tuesday. Among friends, he was known for his easy manners and witticisms. Late in life, he was stricken with paralysis. He died on Recep 16, 1330/July 1, 1912, and was buried in the hazire (enclosed cemetery) of the Fatih Mosque, Istanbul. The calligraphy for his gravestone was written by his pupil Kâmil Efendi.
odel for other calligraphers. Also worth
ami’s works in the Şehzade Mosque, the
3 in Bâbâli, the gates of the Covered
Zihni Paşa Mosque, and the Galip Paşa
Erenköy. (The inscriptions in the last
ings are in celtic.) Sami also left many
gravestones.
Sami Efendi’s students are the following,
who demonstrate his success as a
lust Efendi (see cat. no. 63); Nazif Bey
64); Hasan Riza Efendi (see cat. no.
Efendi (see cat. no. 66); Tugraş Hakkı
(1288/1871–
; Ömer Vasfi Efendi (1297/1880–
; Necmeddin Efendi (see cat. nos.
1 Emin Efendi (1300/1883–1364/1945).
Sami Efendi taught calligraphy at the
university and at the Imperial Palace Service
imâyin), he would also hold calligraphy
is home each Tuesday. Among friends,
ș for his easy manners and witticisms.
was stricken with paralysis. He died
3/July 1, 1912; and was buried in
closed cemetery) of the Fatih Mosque,
he calligraphy for his gravestone was
is pupil Kâmil Efendi.

60. TUGRA
ISTANBUL, 1946–61
GOLD ON PAINTED CARDBOARD
50.5X37.5 CM
SUM. 830-0059-3E

Sami Efendi wrote this
perfect example of the imperial
tugra of Sultan Abdulhamid II
(1876–1909). It reads:
Abdülhamid Han ve Abdi
(Orhan Abdulhamid, son of
Abdulhamid), followed by the
customary phrase al- muqadd
mum al-wali (the ever-victorious). The
tugra bears the date 1296/1879.
The components of the tugra
are shown in figure 20 of this
volume. Using the width of the
káf as a unit, one can measure
the rest of the tugra. The outer
oval is one unit wide, the first
is one unit high, and, from the
head, the káf is one unit long.
The complete tugra is two units
high and three units wide. The
tugra shown here exemplifies
these aesthetic and
mathematical proportions.
Sami Efendi lived through
the reigns of six sultans, from
that of Sultan Mahmut II (r.
1808–39) (see cat. no. 42) to
that of Sultan Mahmud V
(Reşad) (r. 1909–22). He
designed the tugra for Sultan
Abdulaziz (r. 1861–76), Sultan
Abdülhamid II, and Sultan
Reşad. Because the reign of
Sultan Abdulhamid II lasted
thirty-three years, the tugra
Sami Efendi wrote for him
reached aesthetic perfection.
The tugra shown here was
prepared by a muhteshim
(illuminator) from a stencil by
Sami Efendi, using the șerid
process. Its narrow outer
border is decorated with motifs
popular at the time. In the
upper right quadrant is a small
bouquet, in the place where the
title of the sultan usually
appeared. Later tugra of
Abdülhamid II have the title
al-Ghālu (champion of Islam)
written, in șerid, in this
quadrant.
In figure 17 is a leaf (stencil) of a silhouette, written in gold in black ink on brown paper, with tiny holes tracing the outlines of the letters. The book here, which shows Sami Efendi's art at its best, was produced from this same stencil, using the 19th-century process. It was written in 1848/1850 and painted by the illuminator Bahaeddin Efendi (see cat. no. 57). An attractive secondary composition in the center—a roundish area of smaller size—completes the text, which is a popular saying of unknown origin: 'God is the bestower of success, the best Patron, and the best Companion.' In this leaf, it is not only the beautifully composed letters but also the finely rendered vowels, reading and other signs, date, and signature (ob Edh Sif, or Sami Efendi 1860) that give the piece distinction.

Sami Efendi, whose art was highly regarded during his lifetime, used to tell his students this anecdote from his youth: 'One day I had brought home some large chunks of wood to heat my house and left them in the garden. I needed someone to split them into pieces small enough for the stove, but whom could I find? At that very moment, who should pass by but an old hunchbacked man, carrying an ax over his shoulder. I thought to myself, such an elderly man could hardly manage to cut such big pieces of wood. But there was no one else around, so I called to him to offer him the job. "Father," I called, "can you split this wood?" "Very well," said the old man, coming into the garden. Curious how he was going to handle the job, I went to the window and watched. The old fellow carefully studied the first piece, selected a certain spot on it, struck the spot with his ax, and split the wood into many usable small pieces. He then proceeded to do the same with each log. Amazed, I called him inside to pay him and offer him a cup of coffee for refreshment. I confessed that I had not really believed he could do the job, but, seeing such fine results, I wanted to know his secret. "Son, what do you mean?" the old man asked. I dream every night until morning about splitting firewood. That one sentence slaked my curiosity, for I remembered that, in my early years as a calligrapher, I would sometimes have difficulty fitting a certain letter into a composition and become anxious. But whenever that happened, my late teacher would appear in my dreams that night and explain the solution to my problem; I would immediately awaken, light my candle, and write down the solution on the paper I always kept by my bedside. In the morning, thanks to this explanation, every letter would find its proper place in the composition.' When he told his students this story, Sami Efendi would add, 'Know that if you do not practice your art, your profession, even in your dreams, you will not make progress.'
such big pieces of wood. But there was no one else around, so I called to him to offer him the job. "Father," I called, "can you split this wood?" "Very well, son," said the old man, coming into the garden. Curious how he was going to handle the job, I went to the window and watched. The old fellow carefully studied the first piece, selected a certain spot on it, struck the spot with his axe, and split the wood into many usable small pieces. He then proceeded to do the same with each log. Amazed, I called him inside to pay him and offer him a cup of coffee for refreshment. I confessed that I had not really believed he could do the job, but, seeing such fine results, I wanted to know his secret. "Son, what do you mean?" the old man asked. "I dream every night until morning about splitting firewood." That one sentence slackened my curiosity, for I remembered that, in my early years as a calligrapher, I would sometimes have difficulty fitting a certain letter onto a composition and become frustrated. But whenever that happened, my late teacher would appear in my dreams that night and explain the solution to my problem. I would immediately awaken, light my candle, and write down the solution on the paper I always kept on my bedside. In the morning, thanks to this explanation, every letter would find its proper place in the composition. When he told his students this story, Sani Efendi would add, "Know that if you do not practice your art, your profession, even in your dreams, you will not make progress."
62. LEVILA

Ottoman, 1791/1791
1322/1322
Gold leaf on cardboard
44.3 x 37 cm
Cat. 513-0069-58

This exceptional example of Ottoman calligraphy was written in 1791/1792. Bahaddin Efendi (see cat. no. 57) produced this 27-rail calligraphy using Sami Efendi's stencil of the piece. The frieze was decorated with the inscriptions used in the times of the Ottomans. The text is a homily of the time, arguing for the importance of religion. The one who works and prays is loved by God. A larger version of this work was written by Sami Efendi and produced as an inscription for the gate of the Covered Bazaar in Istanbul. It can still be seen, as can his signature—similar to the style in cat. no. 60—on another gate of the same market.

Sami Efendi received his calligraphy from Haci Hekim Efendi in 1754/1757. But Haci Efendi's artistry lagged behind that of Ali Haydar Bey. Seeing the young Sami Efendi's work, Ali Haydar Bey sent him a message saying, 'Like your teacher, I studied with Yusufzade Mustafa, but Efendi—and I was an abler student. I have seen your writing here and there. You have, thanks to God, a great ability. Come, let us discuss calligraphy together.'

In fairness to his teacher, Sami Efendi did not feel he could respond to this invitation. But when Ismail Haci Efendi died, Sami Efendi went to Ali Haydar's house after the funeral and knocked on the door. 'My son,' said Ali Haydar Bey, 'for some time I have been sending messages to you. Where have you been?' Sami Efendi replied, 'If my teacher Ismail Haci Efendi heard that I was augmenting my studies with you, he might have been hurt, so I could not come. But today we committed him to God's mercy, and I ran straight to you. As long you are my master.'

Years later, Sami Efendi related this story to his own students, saying, 'Only death can separate a teacher from his student. If I had abandoned my teachers, their spiritual power could not have enlightened my work.'
example of was written in Isid Efendi produced this
letter. Sami Efendi did not feel he could respond to this invitation. But when Ismail
Hakk Efendi died, Sami Efendi went to Ali Haydar's house and knocked on the door. 'My son,' said Ali Haydar Bey, 'for some time I have been sending
messages to you. Where have you been?' Sami Efendi replied, 'If my teacher Ismail
Hakk Efendi heard that I was augmenting my studies with you, he might have been hurt,
so I could not come. But today we committed him to God's mercy, and I can straight to you. At last you are my master.'
Years later, Sami Efendi related this story to his own students, saying, 'Only death can separate a teacher from his student. If I had abandoned mine teachers, their spiritual power could not have enlightened my work.'
The son of Hafız Mustafa Efendi, who was a public lecturer at the Fatih Mosque and a teacher at the Dârüşşafaka School (a boarding school established for orphans), Mehmed Hulusi was born on Muḥarram 15, 1286/April 27, 1869, in the Çarşamba quarter of Istanbul. In the course of his primary education, he committed the entire Qur’an to memory. He also attended lessons at the mosque until he was appointed müezzin at the Sultan Selim I Mosque, a position he held until his death.

Hulusi Efendi learned the sâlike and nesh scripts from Muhsinâde Abdullah (see cat. no. 52). He began studying ta‘liq with Hasan Hüsnü Efendi (d. 1333/1914) and completed his studies with Çarşambî Haci Ârif Bey (see cat. no. 56). His real master in the art, however, was Sami Efendi (see cat. nos. 59–62). He was appointed calligraphy teacher at the Dârüşşafaka School and began teaching ta‘liq and cedî ta‘liq at the Calligraphers College (Mektebi ‘ilmi hattâtîn) as soon as it opened, in 1332/1914. When the Arabic alphabet was replaced with the Latin one in 1347/1928, and the school was closed, Hulusi Efendi was appointed chief custodian of mausoleums. He died on Zilkade 27, 1358/January 8, 1940, and was buried in the Edirnekapî Cemetery in an unmarked grave.

Apart from Hulusi Efendi’s mastery of the sâlike, nesh, and cedî sâlike scripts, he was among the best calligraphers in ta‘liq and cedî ta‘liq. His hattâs in nesh ta‘liq in the Iranian style, and his hattâs, hâyes, and cedî ta‘liq lehouas in the Turkish style, are still worthy of recognition. The years between 1320/1902 and 1345/1927 were the most brilliant in his career, but his late works, produced when he was suffering from illness and poverty, do not do justice to his genius. A fine example of his cedî ta‘liq is the lehen shown in figure 12.

Masterpieces by Hulusi Efendi are in museums and private collections. His works can also be found at the Sultan Selim I and Sultan Ahmed mosques, Sultan Selim I’s tomb, and the Vakif Gurabâ
of Hafiz Mustafa Efendi, who was a teacher at the Fatih Mosque and a teacher at the Fatih School (a boarding school for orphans). Mehmed Hülsiu was born on 15, 1286/April 27, 1869, in the walled city of Istanbul. In the course of his cation, he committed the entire Qur’an. He also attended lessons at the mosque appointed mi’râzân at the Sultan Selim I osman he held until his death.

Efendi learned the sülüs and nesli scripts nâde Abdullah (see cat. no. 56). He ng to the with Hasan Husnî Efendi (d. and completed his studies with loci Arif Bey (see cat. no. 56). His real art, however, was Sami Efendi (see cat. 6). He was appointed calligraphy teacher pâsha School and began teaching to the at the Calligraphers College hattâtîn) as soon as it opened, in When the Arabic alphabet was replaced n one in 1347/1928, and the school was Efendi was appointed chief custodian of the. He died on Zilkade 27, y 8, 1940, and was buried in the Cemetery in an unmarked grave.

Hülsiu Efendi's mastery of the sülüs, l sülüs scripts, he was among the best in to the and celt to the. His hat’s in nesli, n style, and his hat’s, hâyes, and celt to the to Turkish style, are still worthy of. The years between 1930/1902 and re the most brilliant in his career, but u produced when he was suffering from overty, do not do justice to his genius. x is of his celt to the is the best shown in ccesses by Hülsiu Efendi are in museums collections. His works can also be found Selim I and Sultan Ahmed mosques, n’s tomb, and the Vâkıf Gurâbâ Hospital, Istanbul, and in the First Parliament Building, Ankara. In Cairo, he wrote the frieze containing the Esên-ı Muhammed (call to prayer) that adorns the Mosque of Prince Muhammad Ali Pasha, in the Manüel Palace.

Hülsiu Efendi was a man of saintly and exemplary character. Foremost among his students in to the were Mustafa Halim Özyazıcı (1315/1898– 1384/1964); Mâcid Ayral (1308/1891–1380/1961); Hâmid Ayaç (cat. no. 71); and Kemal Batanay (1309/1890–1401/1981).

63. MURAKKA
ISTANBUL, 1332/1904
INK AND GOLD ON PAPER
MOUNTED ON CARDBOARD
BINDING: LEATHER COVER, 1 CM
SM 1052–1053: SHY

Ottoman style (teaching exercises) in the sülüs script, were like exercises in other scripts, divided into two phases: first came the individual letters and alphabetically arranged combinations of two letters, called the sülüs. The advanced exercises were called the mühâbbih. In these exercises, the novice would learn to compose words and arrange them properly along a horizontal line. This sülüs album was written in 1352/1934. The text in this advanced sülüs lesson is an ode on the heroic writings by the great Persian Sufi poet Abû al-Rahman Mûlla Jâmi (817/1414–898/1492), which was frequently used for mühâbbih exercises. (Like all calligraphy teachers, Mehmed Hülsiu Yapis wrote the same text repeatedly for his students.) The first two lines of this sülüs mühâbbih (yellow album), shown here, contain the first four lines of the ode. The device for the exhortation to (persevere) is written under each line of text: Hülsiu Efendi liked to use a thin, watery ink, as in this example, allowing the view to flow of ink from the reed pen and emphasizing the beauty of the pen strokes.