Catalogue #7 - EH 355, Topkapı Sarayi Muzeesi, Istanbul

En‘am, by the calligrapher Hüseyin Şah (Hüsameddin) ibn Abdullah,\(^{29}\) for his patron, Sultan Süleyman ibn Selim.\(^{30}\) Dated: 965/1557.\(^{31}\)

Light cream paper. 21 folios. 18.5 x 12 cm. 11 lines per page. Gold, blue, and red illumination. Nesh. Elegant, brown leather gerne kap binding with a mzielen. The finely worked leather has been embossed and gilded. A floriated arabesque with rumis covers the binding's border and central medallion. (Figure 7.1)

This manuscript once belonged to Sultan Süleyman ibn Selim, known to the Ottomans as kanuni, the lawgiver, but to the West as Süleyman the Magnificent (r. 926-974/1520-1566). During the sixteenth century, Qur'anic illumination was at its finest and most elaborate. After the calligrapher had completed the writing of the text, teams of specialists from the nakehan, the palace's atelier of illuminators and miniaturists, laboured to produce the highest quality of work. In this case, the calligrapher was Şeyh Hamduallah's appointed successor, Huseyin Şah.


The golden medallion in the centre of the unvan sahibesi is unscribed. (Figure 7.2) The central medallion and two smaller, side medallions are ringed in blood-red. The royal-blue background is covered in a golden arabesque with tiny pink and blue flowers and golden rumis. A blue dome atop the unvan contains the same motifs with blue, flower-like finials above on a background of golden stars. Golden embellishments on each side of the dome are defined by lines of blue tracery. The letter sin of the ismullah has been embellished with a tiny garden of red and blue flowers.

f. 21v. Coiphon.

\(^{25}\)See Appendix II.

\(^{29}\)See Appendix II.

\(^{31}\)Published in Muhittin Sert, Hattat Şeyh Hamduallah, Istanbul, 1992. (Image of ff. 1v-2r on p. 6).
Catalogue #6 - EH 324, Topkapı Sarayi Müzesi, Istanbul


Light cream paper. 39 folios. 19.3 x 13 cm. 11 lines per page. *Nesih*. The colours of the illumination are predominantly gold and blue, with green, orange, pink and white flowers. Ruled borders of green and gold. Red leather binding with *makels*. The binding is baroque in style, having been stamped in gold, then painted with peach, pink and blue flowers with green leaves. (figure 8.1)

Hafiz Osman was among the greatest of the Ottoman calligraphers. There are two manuscripts in this study by his hand. This, the first of the two manuscripts, was written before 1088/1676, the date he began working in the style for which he became famous.


Both folios of the *amr al-sahife* have been illuminated with a golden beyne's-surat, or gilt surround. (figure 8.2) The central medallion bearing the heading for *Surah al-An'am* is inscribed with white ink. In the background, a diagonal cross of midnight blue is carpeted with tiny peach and white flowers and orange buds. The interstices of the surah heading are filled with gold and a flowery netting of pink, green and orange. Borders of blue, red and white, and black and white surround the heading. The illumination above the heading continues the same motifs. The illumination is bordered on the top by blue and gold floriated finials rising up over waves of gold. Oval-shaped margin.

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22See Appendix II.

23Meaning "between the lines."
Catalogue 89 - EH 322, Topkapı Sarayı Müzesi, Istanbul

En'am-i gerif, by the calligrapher Hafiz Osman.†
dated: 1092/1681.

Light cream paper. 66 folios, 19 x 12.5 cm. 10 lines per page. Nesih.
Illumination is predominantly gold and blue, with pink, white and blue flowers
and red buds.

Hafiz Osman wrote this manuscript three years after he began working in
the style for which he became famous. In addition to the change in calligraphic
style, this is the first manuscript in our study to be referred to as an En-am-i gerif
because of the inclusion of the asma' al-husna, or ninety-nine Beautiful Names of
God, the asma al-nabi, or ninety-nine names of the Prophet, as well as a hilye gerif,
or textual "image" describing Muhammad's physical and moral characteristics.‡
Hafiz Osman was the first to write the hilye in the form of a lehha,§ as we see it
here.

ff. 1v-60v. Surahs al-An'am, Ya-Sin, al-Dukhan, al-Fatiha, al-Rahman, al-Waqi’-a, al-
Malik, al-Nabar, Ikhlas, Falaq, Nas, and Fatihah, followed by a du’a to be recited after
reading the Qur’an.

The surah heading of the surah al-mishkat has been inscribed in sihat using
white ink on a golden cartouche. (figure 9.1) The heading is surrounded by a
carpet of tiny white, pink, red and pale blue flowers on a background of
midnight blue and gold. Above the heading rises a golden dome with floral

†See Appendix II.
‡For a discussion of the hilye and their role in these manuscripts, see Chapter Three.
§Lehha, according to Uljür Derman, were calligraphic compositions that were popular in the
eighteenth and nineteenth centuries. These lehhas intended to be read as well as to
serve a decorative function, and were most often framed and hung upon interior walls. (p. 53)
Until this point, the hilye had simply been written on a piece of paper and carried as a
ta’ze, or protective amulet.

finials etched in blue. A band of gold braiding surrounds the upper part of the
arman. The golden elements have been pricked in order to catch the light.

f. 61. Colophon. (figure 9.2)

It is significant that in this manuscript the colophon has been placed
immediately after the Qur’anic surahs. It would seem that at least at this early
stage, it was important to differentiate between the sacred text and the
calligraphic "images" that followed.

ff. 61v-63. The asma’ al-husna, or Ninety-Nine Beautiful Names of God. (figures
9, 3 and 9, 4)

The Names are inscribed in the traditional order as narrated in a hadith
narrated by Abu Huraira: "From Abu Huraira, who said that he heard the
Prophet, peace be upon him, say: 'God Almighty has ninety-nine Names, one
hundred minus one, Single. Whoever mentions them will enter Paradise.'"§

ff. 63v-65. The asma’ al-nabi, or names of the Prophet Muhammad. (figures 9, 5
and 9, 6)

The names are preceded by a hadith of explanation as narrated by ‘Ali (ff.
63-63v). Visually, the Prophet's names are afforded a treatment that is identical
to those of God, with golden verse stops between each name.

ff. 65v-66. Hilye gerif. (figure 9.7)

Two golden circles contain the text of this hilye, each circle is surrounded
by four semi-circles containing the names of the four rashidun caliphs: Abu Bakr,
‘Umar, ‘Uthman, ‘Ali, and the phrase, ‘may Allah Almighty be pleased with them
all.' Pale green blossoms and golden arabesques surround the circles. An
exquisite tension between text and white space is punctuated by golden verse

§Saheb Muslim (Book of deeds).
stops. The top umans read: "In the Name of Allah, Most Gracious, Most Merciful," and "We sent thee not, but as a Mercy for all creatures." The text of the hilâf is written in Arabic. It reads:

"He has a large forehead. His beard is very thick. (He is) wide-eyed. It is said that his complexion is white. It is said that his appearance is pleasing. Smooth cheeked. His nose is aquiline. His chest is broad. His face and beard are round. It is said that his forehead is wide. Of long hands, perfect shape. Medium height and weight. His body is hairless except for a line of hair rising from his chest to his navel. And between his shoulders the Seal of Prophethood: a layer of flesh (forming the words) ‘Muhammad is the Prophet of God.’ Send blessings and peace upon the Prophet for the sake of the holiness of (surah) al-Fatihah."

The bottom umans read: "Oh God, send peace and blessings upon the Prophet of Mercy," and "(He is) the intercessor for the nation of Muhammad and his pure family."

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18In describing the difference between the work of Shaykh Hamdullah and Hafiz Osman, Üjür Derman refers to the "relatively greater purity" of the latter. See Üjür Derman, p. 28.
19I:187.
20See Appendix II.
21See Cat. # 9, EH 322.
22"Meaning: so-and-so "wrote this."
ff. 49v-51. A hilye perif. (figures 10.3 and 10.4)

The hilye may not be considered an "image" as it consists of simple lines of text. The untur at the bottom of f. 49v reads: "This is the hilye of the Prophet, peace and blessings be upon him." The text itself is in Arabic and reads:

"In the Name of Allah, Most Gracious, Most Merciful... We sent thee not, but as a Mercy for all creatures." And this is his [All’s] description of the Prophet, may the peace and blessings of God be upon him. He said: He was neither very tall, nor very short. Neither curly nor straight-haired. He was wavy-haired. He was neither stocky, nor plump-cheeked. His face was round and fair-skinned with reddishness. His eyes were jet-black. He had a large back and shoulder-joints. His body was hairless. He had thick-set fingers and toes. He was a vigorous walker, and he did not turn aside except with his whole body. Between his shoulders was the Seal of Prophethood, and he was the Seal of the Prophets. He was the most generous and open-handed of people. The most truthful of humanity in speech, and the softest of speech among people. He was the noblest of human company. Whoever saw him from afar stood awed by him. Whoever shared familiarity with him loved him. Whoever tries to describe him says: "such as he was never seen before or after. Transmitted by Tirmidhi (taw‘u’hu al-Tirmidhi) in Misbkat al-Masabih." 111

The untur at the bottom of f. 50v reads: "There is no power and no strength except with God Almighty." The text at the top of f. 51 is written in Turkish. It reads: "Whoever writes this hilye and looks at it, God will protect them from evil. Amen."


421.107.

111Misbkat al-Masabih is a compendium of canonical and other hadith written by Abu Muhammad al-Hussain b. Mas’ud b. Muhammad al-Fara al-Baghai (d. 516 or 518 A.H.) and revised by Wali al-Din Muhammad b. ‘Abdallah al-Khatib al-Tihri in 737 A.H.
Salih was the first artist in this study to include an image of the Ka'ba (f. 80) (figure 11.11) as well as an image of the mark found between the Prophet Muhammad’s shoulders, the ‘refix al-muharrat, or Seal of Prophethood (f. 78). Figure 11.9) He was also the first to include an image of the Muhr al-sahab al-kahf, or the Seal of the Seven Sleepers, f. 80v. (figure 11.12) The appearance here of these talismanic images is evidence of the ‘En'am-ı serif’s increasing importance as a ritual object whose primary function was as a conduit of prophetic and saintly barks. 56

Another significant first noted in this important ‘En'am-ı serif is the inclusion of the hiljes of the other prophets with an accompanying Ottoman Turkish text. While later ‘En'am-ı serif will use Ottoman Turkish for the description of Muhammad himself, 57 in TSM EH 365 the Prophet’s hiljes serif (ff. 75v-77) (figures 11.7 and 11.8) continues to be written in its original Arabic, virtually the same hadith taken from Tirmidhi’s Mishkat al-Masabih that was used by Hasan Üsküdar in his Yazma Bağışlar 265 (Cat. #10).58


ff. 65v-69. The asma‘ al-husna.

ff. 69v-77. Circular hiljes of the prophets: Adam, Noah, Abraham, Isma‘il, Isaac, Lot, Jacob, Joseph, Aaron, Moses, David, Jesus, and Muhammad.

scenario.

56For a discussion of the miniature paintings of the ‘En'am-ı serif see Chapter Four.

57For further discussion of the role played by such talismanic images see Chapter Three.

58See, for example the hiljes serif found in Cat. #15, Halet Efendi 5, ff. 4v-45, (figures 18.4, 15.5, and 18.6), dated 1775-1759-60, is in Arabic with an Ottoman Turkish translation in red ink.

59ff. 49v-51, (figures 10.3 and 10.4)
Each **hilye** consists of five lines of Ottoman Turkish text encircled by a background of varying ornamentation. The **verticals** have been left blank. Normally, the written text would have been illuminated by a master of **tezhip** and his or her apprentices, then returned to the calligrapher for the final touches before being bound. As this manuscript was apparently written some fifty years before it was illuminated and illustrated by Salih, perhaps the **verticals** were intentionally left blank, as a mark of respect for the original calligrapher whose job it should have been to inscribe them after the illuminator had completed his work.

f. 69v-70. The **hilye** of Adam and Noah. (figure 11.1)

"The Most Honourable Adam, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He had a ruddy complexion. He had big eyes. He was very tall. His chest was broad."

"The Most Honourable Noah, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He had a pale complexion. He had curly hair. He had brown eyes. He had a small beard.

f. 70v-71. The **hilye** of Abraham and Isma'il. (figure 11.2)

"The Most Honourable Abraham, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His complexion was white. His eyes were pale. His nose was beautiful. His forehead was high. He had a white beard.

"Although their numbers were admittedly few, there were women calligraphers and illuminators in the late Ottoman empire."
of humanity in speech, and the softest of speech among people. He was the noblest of human company. Whoever saw him from afar stood awed by him. Whoever shared familiarity with him loved him. Whoever tried to describe him says: 'such as he was never seen before or after. From Mishkat al-Masabih.'32

f. 77v-78. The Seal of Prophethood, and the hilîye of Abu Bakr. (figure 11.9)

The image on the right is the first example of what will become a ubiquitous feature of the Kitâb al-qurîf, the Khatam al-mu'minun, or the Seal of Prophethood. An inscribed, tear-shaped seal rests upon a bower of pink roses. The text reads: "There is no god but God, and Muhammad is the Prophet of God. God is One; no partners has He. Anywhere you [the Prophet Muhammad] turn, you will be victorious."

On the left, the hilîye of Abu Bakr. This hilîye and those of 'Umar, 'Uthman, and 'Ali, which follow are similar (e.g. variety of illumination) to the previous hilîyes, with the exception that these include Turkish translations along with the Arabic text.

"Abu Bakr, the Truthful, may God be pleased with him. He was a tall man. He was without much meat (slim). His face was white. His face was so thin that his bones protruded. He did not have much hair."

f. 78v-79. The hilîye of 'Umar and 'Uthman. (figure 11.10)

'Umar, who distinguishes truth from falsehood, may God be pleased with him. His face was tanned and his body was white. He was tall and heavy-set. His hair was thinning, bold on top. He had a beautiful face. His eyes were red.

32The text itself cites Tirmidhi's hadith.
Uthman, the compiler of the Qur’an, may God be pleased with him. He had a beautiful face. He was brown-skinned. He had a lot of hair. His beard was thick.

f. 79v-80. The hilye of ‘Ali, and a miniature image of the Ka’ba at Mecca. (figure 11. 11)

The hilye on the right reads:

‘Ali, may God be pleased with him. He was dark-brown. He was of medium height. He had a lot of body hair. He had a large beard.

In the image on the left, an attempt at perspective has been made, at least for the Ka’ba itself, but the surrounding structures have been illustrated by using a simple elevation. Six minarets and a single arcade surround the Ka’ba, the masajids of the four imams and the Prophet Abraham, the minbar, or pulpit, and the well of Zam-zam. The buildings seem to float against a pink background, and the arcade fills the entire space allotted to the image. The artist has not chosen to place the haram in either its architectural or landscape context.

f. 80v-81. The Seal of the Seven Sleepers, and a du’a. (figure 11. 12)

The Seal of the Seven Sleepers appears here for the first time on the right. The seal, used for gaining sustenance, or riches, will become an important feature in later versions of the manuscript. Here the names of the seven youths and their dog: Yamiqha, Makhalina, Massalma, Marrush, Dabarmush, Shadhimush, Kafashtatayutush, and Qumr, are inscribed in a circle, much the same way as the hilye have been decorated.

ff. 81-106v. Various du’a and salawat.

f. 107. Colophon. (figure 11. 13)

Catalogue #12 - EH 394, Topkapi Sarayi Müzesi, Istanbul

Evred-i gerif, by the calligrapher Mustafa Mir (d. 1175/1761),39 for his patron, Sultan Mahmud,40 with a binding by Ahmed Altni (goldsmith). Dated: 1144/1731-32.

High quality, smooth cream coloured paper. 131 folios. 17.5 x 11.7 cm. 11 lines per page. Nesh. Exquisite gold-tooled, brown leather binding.

The colophon (f. 132) refers to the text as an evred. This is the first of the manuscripts to include a selection of ta’viz,37 elegantly illustrated amulets and talismans in the shape of squares inscribed with verses from the Qur’an and mystical numbers written according to the system of abjad.38 Ottoman Turkish texts explain how these ta’viz are to be used.


ff. 55v-58. Ta’viz.

Six pages of protective amulets, each page containing sixteen squares containing numerals written on the diagonal. Each numeral stands for a particular letter, according to the traditional system of abjad. The text around the outside of ff. 56v-57 (figure 12. 1) includes verses from the Qur’an and instructions in Ottoman Turkish:

37See Appendix II.
38See Appendix II.
39See Chapter Three.
40A system of meaning in which letters are replaced with their numerical equivalent. For further explanation, see Chapter Three.
"In the Name of Allah, Most Gracious, Most Merciful. And your God is One God: there is no god but He, Most Gracious, Most Merciful." 35 Al-Muhammad 36 Lam! Mim! Allah! There is no god but He, the Living, the Self-Subsisting, the Supporter of all. 37 (All) faces shall be humbled before the Living, the Self-Subsisting, the Sustainer. 38 This (ta'awuz) is for whatever you may ask for in this life and in the next...Anyone may write this (ta'awuz) and carry it...No matter what your need or reason for making this request with Allah's permission it will happen."

ff. 58v-131v. A litany of prayers, including the 'I'timād Allah, or Names of Allah (ya Allah, etc.).

Catalogue #13 - EH 395, Topkapı Sarayi Müzesi, Istanbul

En'am-i gerif, by the calligrapher Mehmed Rasin (1099/1688-1169/1756), 62 illuminated by Ahmed. Dated: 1146/1733-34.

Thick, pink paper with gold flecking. 97 folios. 18 x 12 cm. 9 lines per page. Neshī.


The ursun sakifesi features glorious waves of gold and royal blue covered in an arabesque of flowers and topped by blue finials embellished with gold peonies. (Figure 13.1). In this sumptuously embossed manuscript the use of gold prickling has been extended to include the gild surround of the text.

ff. 68v-69. Surah al-Fatiha and the first five verses of Surah al-Baqara.

ff. 69v-71. Qur'anic passages used as du'a.

ff. 73v-75. The asma' al-husna.

ff. 75v-77. The asma' al-nabi.

ff. 77v-78. A hilye gerif. (Figure 13.2 and 13.3) A visually stunning image, this opening presents us with two golden orbs each containing five lines of text. The golden beyne's setar and verse marks have

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35v:163.
36v:31-2. The meaning of these mystical letters at the beginning of this and other surahs remains the subject of scholarly debate.
37v:20:111.
62 See Appendix II.
been pricked to catch the light, while tiny floral arabesques glitter in the background. The circles themselves are surrounded by a base of royal blue, upon which floats a dainty net of tiny pink, yellow, white and blue flowers, red buds and golden runis. Above and below the umsur, golden rectangles provide sumptuous relief for rows of crimson, mauve and pink blossoms.

The text itself is in Arabic. The umsur read: “In the Name of Allah, Most Gracious, Most Merciful... We sent thee not, but as a Mercy for all creatures.” The main text reads:

"The Prophet, may the peace and blessings of God be upon him, was the most magnificent of those considered magnificent. His face shone pearl-like and similar to the full-moon. (f. 78) Of luminous, lily-white complexion. He was large of head, and possessing a thick, dense beard. Taller than average, and shorter than a tall person. With expanded, not elevated cheeks. Gap-toothed."

ff. 78v-96. (The Turkish text indicates that this is the name of Seyh Ahmad, the son of Seyh Eyüp.)

f. 96v. Colophon. (figure 13.4)

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Catologue #14 - OR 4251, British Museum Library, London


Light cream coloured paper. 106 folios. 6.25x5.75 in. 11 lines per page.

This is the first En'am-i şerif to illustrate images of the Prophet's footprint and his sword Zulfiqar. A double-page serıncıh (figure 14.1) featuring Surah al-Fatiha and the first few verses of Surah al-An'am, is illuminated in very dark blue and gold with red highlights. The thick borders and heavy-banded floral margin ornaments appear to have been illuminated with a silver paint that has oxidized with time, leaving a dull blackish residue.


f. 63. text.

ff. 63v-66. The asma' al-hussa.

ff. 66v-69. The asma' al-nabi.


f. 72v-73. The Qudam şerif, or the Prophet's footprint and his sword Zulfiqar. (figure 14.2)

The Prophet's footprint, or qudam şerif, is very similar in shape to that of a stone footprint encased in gold and preserved along with his other relics in
Istanbul’s Topkapı Sarayi. (Plate 16) These relics were said to have been passed down to the Ottomans via the Mamluks and the Abbasids, and were understood to contain prophetic baraka, or spiritual grace. The famous sword Zulfikar was won by the Prophet on the battlefield at Badr. His cousin and son-in-law ‘Ali inherited the sword, however it was believed to have disappeared with the Abbasids. In the eighteenth and nineteenth centuries, images of Zulfikar served as important symbols of Ottoman power and were frequently found on flags and weapons as well as such miniature paintings.65

f. 73v-74. The Ka’ba and the Prophet’s Mosque at Medina. (figure 14.3)

These images of the Ka’ba and Medina are a curious blend, combining elements of a more traditional topographic view with a first, self-conscious attempt at the use of Western three-dimensionality. Traditional images of these Holy Places were two-dimensional views that mixed elevation with plan in order to allow the viewer access to the building’s most salient features. In the image of Mecca we see the Ka’ba itself, the magams, or stations of the Four Imams of the Sunni schools, and multiple Ottoman-style minarets. At Medina the walls of the Prophet’s Mosque seem to have evaporated - all that remains is the Prophet’s Tomb with the three rectangular graves below an elaborate dome.66 Although Islam’s sacred places have been illustrated in a traditional fashion, it is interesting to note that the artist has chosen to experiment with a certain Westernization in the treatment of the surrounding houses.

f. 74v-94. Ottoman Turkish text, Qur’anic du’a and salawat.
ff. 95-96. Du’a khatim.

65The first battle fought and won by the nascent Muslim community during the Prophet’s lifetime.
66Zdzisław Zygulski, Jr., p. 46.
67The graves are occupied by the Prophet Muhammad, Abu Bakr and ‘Umar.

Catalogue #15 - Halet Efendi 5, Süleymaniye Library, Istanbul


Fine, thin pink paper. 136 folios. 26 x 16.6 cm. 11 lines per page. Nesih. Exquisite, red leather genre binding with nakleb. (figures 15.1 and 15.2).

Produced in the year 1173/1799-60, in the Balkan city of Dimotika, Halet Efendi 5 is a superb manuscript. The original red leather genre binding has been exquisitely stamped, embossed and gilded, both inside and out. The tezhip is spectacular, the unvan sahifesi is bordered by thick gold bands and a graceful balkari design that shimmers with gold. Halet Efendi 5 is the first E’n’im-i şerif to feature bird’s eye views of the Ka’ba and the Prophet’s Mosque and tomb at Medina. The manuscript was produced by Mahmud, the son of the grand vezir, Mehmed Paşa, and eventually owned by Mehmed Sa’d Halet Efendi (1760-1823), a member of the Mevlevi order who was “the most influential and long-lived among the conservative leaders of the time.”67 Halet Efendi’s manuscript collection, including rare works of history, literature and Sufism was first endowed to the library he built at the Mevlevi tekke in Galata. When the tekkes were closed in the 1920s by order of Atatürk, the collection entered the Süleymaniye where Halet Efendi 5 is found today.


This spectacular unvan sahifesi consists of a surah heading written in gold over a series of whirling blue arabesques. (figure 15.3) Above the heading, a golden dome is covered in multi-coloured flowers, while the ubiquitous floriated

blue finials have become more of a backdrop. The gilt surround of the text seems to melt into the golden borders, and the background has been painted with watered-down gold paint to produce the shadowy effect known as kalkari.


ff. 39v-40v. The asma’ al-husna.

ff. 41-42v. The asma’ al-nabi.

f. 43. Qur’anic passage about salawat on the Prophet Muhammad.

ff. 43v-45. A hilye gerif. (figures 15, 4, 15, 5, and 15, 6)

The hilye is a straightforward text, written in Arabic with a Turkish translation in red ink running between the lines. The ustaw is decorated with a wave of gold and midnight blue covered with tiny pink and peach flowers with green tracery, and finials of red and blue. The text of the ustaw reads: "This is the hilye of the Prophet, may the peace and blessings of God be upon him." The text of the hilye itself reads:

"In the Name of Allah, Most Gracious, Most Merciful... We sent thee not, but as a Mercy for all creatures. (Allah) There is no god but God, and Muhammad is the Messenger of God. (Muhammad). From Ali ibn Taib, (may God enable his face, and may God be pleased with him) his description of the Prophet, may the peace and blessings of God be upon him. He said: 'He was neither tall, nor very short. Neither curly nor straight-haired. He was wavy-haired. He was neither stocky, nor plump-cheeked. His face was round and fair-skinned with redishness. His eyes were jet-black. He had a large back and shoulder-joints. His body was hairless. He had thick-set fingers and toes. He was a vigorous walker, and he did not turn aside except with his whole body. Between his shoulders was the Seal of Prophethood, and he was the Seal of the Prophets. He was the most generous and open-handed of people. The most truthful of humanity in speech, and the softest of speech among people. He was the noblest of human company. Whoever saw him from afar stood awed by him. Whoever shared familiarity with him loved him. Whoever tries to describe him says: 'such as he was never seen before or after. May peace and blessings be upon him.' The names of the al-ashara muhabara, the list of those promised Paradise, then follow, written in golden ink: "Abu Bakr, 'Umar, 'Uthman, 'Ali, Hasan, Hussain, Hamza, 'Abbas, Talha, Zubair, Sa'd, Sa'id, Abd al-Rahman, Abu 'Ubayda, may God be pleased with them all."

f. 45v-46. The Ka’ba and The Prophet’s Mosque at Medina. (figure 15. 7)

This bird’s eye view includes incredibly detailed images of the holy cities of Mecca and Medina, set in oval cartouches. The artist has a sophisticated grasp of the use of perspective, and has depicted details such as the city walls of Medina and surrounding places of spiritual importance, such as al-Baqi’ cemetery where many of the Prophet’s family and his companions are buried.


Surah al-Fatiha, the first five verses of Surah al-Baqara, and various other Qur’anic verses.


ff. 67v-96v. Salawat.

63 Himmidhi’s text. See Cat. #10, Yarim Bagislar 269, ff. 49v-50 and Cat. #17, YSM EH 371, ff. 105v-106.
f. 97. Hadith about salawat, and more salawat.

ff. 102v-105v. The kitāb gerif of Imam Nawawi.


ff. 109v-120v. Dhikr of the names of the people of Badr, and salawat. (figure 15. 9)

ff. 120v-135v. The dhikr of the names of the ahl al-kahf (people of the Cave, i.e. the Seven Sleepers), (figure 15. 9) and various du‘a (Ramadan, ‘Eid, etc.)

ff. 135v-136. Colophon and a bouquet of roses. (figure 15. 10)

Catalogue #16 - University of Victoria Manuscript 95-014

Ent’am gerif, by Musa Efendi ibn Hasan Efendi, a student of Ibrahim Rodosi, in Arabic and Ottoman Turkish, copied in 1201/1786-87, by Mustafa Eyyüb Efendi-zade

According to the colophon⁷⁰, this Ent’am gerif was copied in the year 1201/1786-87 by Mustafa Eyyüb Efendi-zade from an original manuscript written by the calligrapher Musa Efendi ibn Hasan Efendi, a student of Ibrahim Rodosi. The manuscript consists of a selection of Qur’anic surahs, du‘a, salawat, calligraphic roundels, hilâl, ta‘iriz, and a series of miniature paintings. The script is a competent, even elegant nestîh. The hand is sure; the letters smooth and well-shaped, with black ink used for the basic text and white ink for headings. Throughout the manuscript the lines of text are ringed in gold by the beyne’s-satur, or gilt surround. The ruled gold borders are thinly outlined in black and red. Verse markers are tiny gold circles with black lines radiating from the centre. The centre and points of contact with the circumference are marked with red and blue dots. The tezhip is typical of that seen in the late eighteenth century, with the predominant colours being gold, blue, peach, pink, red, yellow, and orange.

It is not known whether or not Mustafa Eyyüb Efendi-zade was responsible for either the illumination, or the illustration of the manuscript. His placement of the colophon after the surahs and prayers and just prior to the calligraphic and representational images might suggest that someone else may have produced these images; however, a close examination of the inscriptions of the later part of the text indicate that they were in fact probably produced by the original calligrapher. In any case, both images and text were purposely bound together in a simple red leather sense binding. (figure 16.1) The binding

⁷⁰p. 311.
measures 19.5 x 12.5 cm. and is stamped with three scalloped medallions in the centre and four corner medallions. The medallions are embossed with gold. The central medallion is painted with a red floral arabesque. The borders of the binding have been painted with a gold outline, as well as a gold, rolled “s” stamp.

p. 4-11. The text begins with an evrad, or daily litany, including Qur'anic passages from al-Fatiha (figure 16.2), al-Baqara (2:1-5, and 284-285) (figure 16.3), and al-Inunan (3:189-200).

The surajun sahifati, or right hand opening on p. 4, (figure 16.2) contains Surah al-Fatiha, the opening chapter of the Qur’an. Framed in gold and peach, the white ink inscription reads from right to left: “This is Surah al-Fatiha, the Seven Verses.” Underneath, but all the more noticeable because of the blackness of its ink, and the long sweep of the letter sin, is written the bismillah, the words that begin every surah except one.”

"In the Name of Allah, the Beneficent, the Merciful.”

Praise be to Allah, the Lord of the Universe, Most Gracious, Most Merciful; Master of the Day of Judgement
These do we worship, and only Thine aid we seek.
Shew us the straight way
The way of those on whom Thou hast bestowed Thy Grace,
Those whose portion is not wrath and who go not astray.

A background of midnight blue and gold is strewn with a floriated arabesque of orange buds and flowers of pale blue, peach, pink and white with red accents.

In the lower left corner of the page, calligrapher Mustafa Eyyüb Efendi-zade has again written: “bismillah.” He has used the catchword system74 (rakât, in Turkish) whereby a word that is written on a slant at the end of each page, repeats the first word of the following page. Common not only in Ottoman Turkish manuscripts, but in Arabic, Persian, and most European ones until well into the nineteenth century, this system insures the proper arrangement of pages in an unpaginated manuscript. The rakât system also provides the reader with a transitional moment to insure the smooth flow of text from one page to the next. When reciting Qur’an there are certain places where one must not pause, in order to safeguard the meaning of the text. The inclusion of the rakât is intended to prevent this occuring.


p. 192-253. The ammc ciz’i, or thirtieth, and final part of Qur’an, followed by al-Fatiha.

p. 254-259. Ayats (Qur’anic verses) of protection. (figures 16.10 to 16.19)

These verses were chosen because they contain various forms of the root word hafiz, to guard or preserve.

74The Islamic world may have been responsible for the introduction of the catchword system to Europe around the year 700 C.E. via Spain, Italy and South West France. See the entry for “catchword" in Michelle P. Brown, Understanding the Illuminated Manuscript, Malibu, 1994, p. 36.
The writing of this En‘am-i serif and sublime words (balaam munif) was completed by the hand of the poor servant by the mercy of Allah the Almighty, Musa Efendi, son of Hasan Efendi, student of Ibrahim Rodosi Efendi, may the Mercy of the Giver of Life (al-Bari) be upon him. Earlier, he recommended (muṣaffat) that I write his name in this copy (去过) for the sake of baraka. I sought Allah's guidance in this matter, and I wrote it. I am asking to receive Allah's Mercy from His Abundance, to give me good health, and forgive my sins. Mustafa Eyyüb Efendi-zade. May Allah make the way easy for us all. 1201H.

p. 313. The "Great Seal." (Figure 16.68)

This calligraphic device consists of a central medallion containing God's name (ya Allah) repeated 16 time in a central square, representing earth. The square is surrounded by a circle, representing heaven. The phrase ya Allah is repeated four times in squares located in each of four surrounding half circles. The circle and half circles are gold, encircled in gold on a silver background. On the silver interstices are written the names of the Prophet's descendents: Imam Hasan, Zain al-Abidin, Imam Hussain, Musa Kazim, Jafer ibn al-Sadiq, and Imam Muhammad al-Mahdi. Calligraphic roundels in the four corners contain the names of God, written in red ink on a blue background. This seal may serve as a ta‘ziz because of the way it is structured.

The text reads:

In the Name of Allah the Beneficent, the Merciful.
Verily, Allah and His angels send blessings on the Prophet.

Oh Self-Subsisting! Oh Ever Living!
Oh Lord of Majesty and Generosity!

14 This point was reinforced by Uzur Derman in an interview in Istanbul during July, 1996.

15 See the discussion of the symbolism of circles and squares in Anfālān and Bakhtiar's The Sense of Unity, p. 29.
p. 314. Calligraphic roundel "Allah." (figure 16. 69)

The text of the umran is written in white ink on a gold background with silver and peach borders. It reads: "This is the Name of the Lord of Creation..." The image consists of calligraphic roundels containing the word "ALLAH" in black ink on a gold background, bordered by a circle of silver and a finer still circle of gold. The roundel is placed against a background of midnight blue, against which floats a floriated arabesque of purple, white, peach and red flowers.

p. 315. Calligraphic roundel "Muhammad." (figure 16. 70)

The text of the umran reads: "This is the name of the Prophet Muhammad, may Allah’s blessings and peace be upon him." The image is identical to that of the facing page except the roundel contains the word "MUHAMMAD." The name Muhammad comes from the verb hamada, to praise, and means "he who is worthy of praise," or "the one who is often praised."

p. 316-33. A series of hilye describing the physical appearance and characteristics of a number of prophets and the first four caliphs, or successors of the Prophet Muhammad. Each hilye also contains four roundels, each of which includes one of the Prophet Muhammad’s names written in red ink.77

p. 316. The hilye of Adam. (figure 16. 71)

Written in white ink on a gold background, bordered with silver, gold and peach, the umran reads: "This is the hilye of the venerable Adam, the Sincere Friend of Allah, may Allah’s blessings and peace be upon him." The descriptive text consists of five lines written in black ink on a gold background. It is encircled with gold on a silver background. The text of the hilye describes Adam as having large, beautiful eyes, a long nose, no beard, and a noble face. In names in the four corner roundels are: Muhammad (worthy of praise, mentioned in surahs 3:40, 33:40, 47:2, and 48:29), Mahmud (praised), Ahmad (mentioned in 6:16), Hamid (praising).78 The repetition of these names is said to convey baraka, or blessings, and they are held to have talismanic properties.79

p. 317. The hilye of Noah. (figure 16. 72)

The umran reads: "This is the hilye of the venerable Noah. May Allah’s blessings and peace be upon him." The text of the hilye describes Noah as having a white face, curly hair and brown eyes. He has a noble face with a small beard. The hilye is identical to that of Adam on the facing page. The names in the four roundels are: Hamud (praising), Qasim (divider), 'Aqib (the last), Khatim (the seal, mentioned in 33:40).

p. 318. The hilye of Abraham. (figure 16. 73)

The umran reads: "This is the hilye of the venerable Abraham, may Allah’s blessings and peace be upon him." The text of the hilye describes the prophet Abraham as having a white face and curly hair, with hazel eyes. He has a small nose, a large forehead and a noble face. The borders of the heading are silver and orange. The names in the four roundels are: Mahi (wipes out infidelity), Da’

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76. This verse enjoins the believers to engage in salma on upon the Prophet, calling upon Allah to shower him with blessings and honour.

77. This verse is said to be ninety-nine in number.

p. 319. The *hilāy* of Issac. (figure 16.74)

The *sunnan* reads: "This is the *hilāy* of the venerable Issac, may Allah’s blessings and peace be upon him." The text describes Issac as having a white complexion, red cheeks, a short neck, and a head carried to one side in humility. He has a beautiful face. The names in the four roundels are: Hashir (who gathers people), Mubashhir (bringer of good news, mentioned in 33:45), Bashir (bringer of good tidings, mentioned in 7:88), Nasir (helper).

p. 320. The *hilāy* of Isma’il. (figure 16.75)

The *sunnan* reads: "This is the *hilāy* of the venerable Isma’il, may Allah’s blessings and peace be upon him." The text of the *hilāy* describes the Prophet Isma’il, like his brother, as being white complexioned with red cheeks. *Nur*, or heavenly light, radiates from his face. He has a beautiful character with humbleness. Physically, he is very beautiful. The names in the four roundels are: Mundhir (?), Mursil (sender), Rasul (messenger, mentioned frequently in the Qur’an), Nabi (prophet, mentioned frequently in the Qur’an).

p. 321. The *hilāy* of Lot. (figure 16.76)

The *sunnan* reads: "This is the *hilāy* of the venerable Lut, may Allah’s blessings and peace be upon him." The text of the *hilāy* describes Lut as being light brown in complexion. He had beautiful hair. He had a righteous character. He was physically handsome. The names in the four roundels are: Murtad (dressed?), Mahdi (well-guided), Khalil (good friend), Jayib (heart).

p. 322. The *hilāy* of David. (figure 16.77)

The *sunnan* reads: "This is the *hilāy* of the venerable David, may Allah’s blessings and peace be upon him." The text describes David as having a reddish complexion, and a thin body with a big stomach. He has delicate, soft features, and his character is gentle. The names in the four roundels are: Tayyib (good), Safi (sincere friend), Ta Ha (mentioned in 20:1), Ya Sin (mentioned in 36:1).

p. 323. The *hilāy* of Moses. (figure 16.78)

The *sunnan* reads: "This is the *hilāy* of the venerable Moses, may Allah’s blessings and peace be upon him." The text of the *hilāy* describes Moses as having a black beard. His physical appearance was majestic. He had full lips and spoke with God directly. The names in the four roundels are: Mustafa (chosen), Murtada (content), Mukhtar (chief), Nasir (helper).

p. 324. The *hilāy* of Aaron. (figure 16.79)

The *sunnan* reads: "This is the *hilāy* of the venerable Aaron, may Allah’s blessings and peace be upon him." The text of the *hilāy* describes Aaron, Moses’s brother, as having a dark complexion. He was very righteous. His physical appearance was very pleasant. The names in the four roundels are: Qa’im (support), Hafiz (protector), Shafeed (witness), Shahid (witnessing).

p. 325. The *hilāy* of Jacob. (figure 16.80)

The *sunnan* reads: "This is the *hilāy* of the venerable Jacob, may Allah’s blessings and peace be upon him." The text of the *hilāy* describes Jacob as having a white complexion with a reddish face. His lower lip is larger than the top lip. His nose is slightly turned up. The names of the Prophet Muhammad in the four roundels are: ‘Alim (knower), ‘Adil (just), Halim (forbearing), Nur (light).

p. 326. The *hilāy* of Joseph. (figure 16.81)
The _nawm_ reads: "This is the _hilce_ of the venerable Joseph, may Allah's blessings and peace be upon him." In the text of the _hilce_ Joseph is described as having a reddish face, large eyes, no beard, and a beautiful appearance. The names in the four roundels are: Mubin (clear, evident, mentioned in 15:89), Burhan (proof), Hujjat (authority), Bayan (proclamation).

p. 327. The _hilce_ of Jesus. (figure 16.82)

The _nawm_ reads: "This is the _hilce_ of the venerable Jesus, may Allah's blessings and peace be upon him." The text of the _hilce_ describes Jesus as having beautiful eyes. He has a medium build, with a white complexion. He has a very beautiful face. The names in the four roundels are: Mutʻi‘ (obedient), Mudhakkir (makes remembrance), Wā‘iz (admonisher), Sahib (friend).

p. 328. The _hilce_ of Muhammad. (figure 16.83)

The _nawm_ reads: "This is the _hilce_ of the venerable Muhammad, may Allah's blessings and peace be upon him." The text of the _hilce_ describes Muhammad's body as blessed, noble, entirely perfect and complete without any mistake, flawless. He had black eyebrows, medium build, a large head and forehead, with a gap between his teeth. He had light in his eyes. The names in the four roundels are: Nātīq (spokesman), Sadīq (sincere, mentioned in 19:54), Musaddiq (declares the truth, mentioned in 2:101), Mutaffir.

p. 329. The _hilce_ of Muhammad (continued). (figure 16.84)

The _nawm_ reads: "This is the _hilce_ of the venerable Muhammad, may Allah's blessings and peace be upon him." The text of the _hilce_ continues: His eyes were black. He had light coming from his face, with a round beard, large shoulders and a flat stomach with a line of hair down his chest until his belly. He had the seal of prophecy between his shoulders. The names in the four roundels are: Makki (from Mecca), Madani (from Medina), Abtah (from al-Batha, near Mecca), Qarnishi (from the Quraish tribe).

p. 330. The _hilce_ of Abu Bakr. (figure 16.85)

The _nawm_ reads: "This is the _hilce_ of the venerable Abu Bakr al-Sidqi, may Allah be pleased with him." The text of the _hilce_ describes Abu Bakr, the first caliph, closest friend and father-in-law of the Prophet, as being very tall and thin. He had a white complexion. He was so thin that you could see his cheekbones. The names in the four roundels are: 'Arabi (of the Arabs), Hashimi (of the clan of Hashim), 'Aziz (noble, dear), Haris (concerned).

p. 331. The _hilce_ of 'Umar. (figure 16.86)

The _nawm_ reads: "This is the _hilce_ of the venerable 'Umar, may Allah be pleased with him." The text of the _hilce_ describes 'Umar, the second caliph and father-in-law of the Prophet, as having a dark face and a light body. He was tall. He had a big head, he was bald, and he had a very beautiful face. The names in the four roundels are: Ra‘uf (mild, mentioned in 9:128), Rahim (merciful, mentioned in 9:128), Jawwad (generous, magnanimous), Ghari (rich).

p. 332. The _hilce_ of 'Uthman. (figure 16.87)

The _nawm_ reads: "This is the _hilce_ of the venerable 'Uthman, may Allah be pleased with him." The text of the _hilce_ describes 'Uthman, the third caliph and twice son-in-law of the Prophet Muhammad, as being of medium height. He had a beautiful face with soft skin and a hairless body. He had big shoulders, big bones. The names in the four roundels are: Fattah (conqueror), 'Alim (knower), Munib (repenter), Khatib (preacher).

p. 333. The _hilce_ of 'Ali. (figure 16.88)
The *unvan* reads: "This is the hilye of the venerable 'Ali, may Allah be pleased with him." The text of the hilye describes 'Ali as having a brown complexion, and being of medium height with a hairy body and large shoulders. He is slightly bald, and has a beautiful face. It ends with a special prayer for 'Ali: "kara'm Allahu wathahn," asking that light may shine on his face on the Day of Judgement. The names in the four roundels are: Fašt (well-spoken), Rashid (well-guided, mentioned in 11:78) Tahir (pure), Munahhar (purified).

p. 334. The Seal of God's Names. (figure 16. 89)

The *unvan* bears a verse from the Qur'an that reads:

"In the Name of Allah, Most Gracious, Most Merciful, Muhammad is not the father of any of your men, but (he is) the Messenger of Allah, and the Seal of the Prophets: and Allah has full knowledge of all things."

In the central medallion, the extended verticals of God's Names are used to form a six-pointed star, the Seal of Solomon. Written in gold ink on a pale blue background are the words: "O Most Tender! O Most Gracious!" The centre of the star is silver, on each of the six points are written in black ink one of God's Names: "O Ever Living! O Self-Subsisting. In the corners surrounding the medallion are four roundels encircled with gold containing the Prophet's names: Imám (leader), Ummi (unlettered), Muqtasid (adopted a middle course, mentioned in 35:32) Sabiq (winner).

p. 335. The Seal of the Qur'anic verse 'Inná Alláh kalli shay'in qaddir." (figure 16. 90)

The *unvan* is written in white ink on a golden background, bordered with silver and orange. It reads: "In the Name of God, the Beneficent, the Merciful. Verily Allah and His Angels send blessings on the Prophet: O ye who believe send blessings on him, and salute him with all respect." The phrase, "Verily, Allah hath power over all things," forms the basis for this calligraphic device. It is taken from the Qur'an, 3:189: "To Allah belongs the dominions of the heavens and the earth, and Allah hath power over all things." The words fairly seem to spin outwards from a central point where the phrase: "verily Allah" is repeated four times in black ink on a background of silver. The golden 'ayn of the word 'ala, or "over," surrounds these Names of God, forming a clover-like motif at the centre. The *alif maqura* of the same word sweeps down over a blue and red background and reaches right to the edges of the medallion, as if to scoop up the rest of the phrase, written in red in on four, cloud-like cartouches. The medallion itself is ringed in gold on a silver background. Four roundels, one in each corner, circled in gold and written in black ink, contain names of the Prophet: Haqq (truth, mentioned in 3:86), Muqtasid (adopting the middle course, mentioned in 35:32), Awwal (the first), Ahad (the one). These names also serve as Names of God.

p. 336. The "Seal of Prophethood." (figure 16. 91)

The *unvan* is written in white ink on a gold background, surrounded by silver and peach/red borders. It reads: "This is the Seal of the Prophet Muhammad Mustafa, may Allah's peace and blessings be upon him." This image depicts the "Seal of Prophethood" that tradition says was located between the shoulders of the Prophet Muhammad. The central motif is an extended, oval-shaped seal with white writing on a gold background, surrounded by orange/red and gold borders. The text reads:

"Allah is One. He has no associates. There is no god but Allah and Muhammad is the Messenger of Allah. Go wherever you like, you..."
are supported. This is the seal of Prophecy, and he is the Seal of the Prophets, peace be upon him."

The seal itself forms the central portion of a three-panel device. The top half of the seal is placed against a background of crimson red with the words: "O Most Tender! O Most Gracious!" written in white ink. Below this, the background colour changes to black with a golden arabesque. Appearing to pierce the seal from above is a golden triangle, framed in silver. Below the seal is a golden rectangle bordered in peach and red. The two outer panels each contain two cartouches of text written in black ink on a gold background, bordered with silver. They read: "Victory is from God, and the near ... " "He is the bringer of light, O Muhammad." "This is the Seal of Prophethood, and he is the Seal of the Prophets." According to tradition, the caliph Abu Bakr said that anyone placing this seal in his shroud or grave "will never experience the pain of the grave, and God will forgive all his sins, great and small."30

p. 337. The "Seal of Solomon." (figure 16. 92)

The **amulet** is written in white ink on a gold background, bordered with silver, peach and red. It reads: "This is the seal of Solomon..." The "Seal of Solomon" was a ring with which the prophet Solomon was able to control the world. The ring is usually presented as a six-point star. Here, however, the central motif is a five-pointed star. The five points of the star are silver, with the words "In the Name of God, the Beneficient, the Merciful," written in white ink. The star floats on a gold background, encircled by a gold and orange/red border. Four golden roundels, one in each corner, bear the names of the Prophet

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30These two Names of God are mentioned in hadith, and are not part of the 'names of huma. See Ghazzali's The Ninety-Nine Beautiful Names of God, Islamic Texts Society, Cambridge, 1992. p. 168.  
31Schimmel, And Muhammad is His Messenger, p. 91.

p. 338. A ta'wil, or protective amulet. (figure 16. 93)

The **amulet** is written in white ink on a gold background, with silver and blue borders. It reads: "In the Name of Allah, Most Gracious, Most Merciful. Glory be to Allah, all praise is for Allah, there is no god but Allah, Allah is Greatest." Three lines of text, written in black ink against a gold background, are encircled by yet another line of text. The text of the outer circle of the ta'wil reads:

"In the Name of Allah, Most Generous, Most Merciful. And the Unbelievers would almost trip thee up with their eyes when they hear the Message; and they say: 'Surely he is possessed!' But it is nothing less than a Message to all the worlds." 44.

The inner circle reads: "Nothing exists without His Will. There is no power and no might except that of Allah, the Exalted, the All-Powerful. Oh Ever-Living, Oh Allah." In each of the four corners, circles of gold border names of the Prophet written in black ink: Hadi (guide), Muahil (follower), Muhamarr (prohibitor), Amir (ruler).

p. 339. Another ta'wil. (figure 16. 94)

The outer circle reads:

"We sent down (stage by stage) of the Qur'an that which is a healing and a mercy to those who believe: to the unjust it causes nothing but loss after

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"And when I am ill, it is He who cures me." Say: 'It is a guidance to those who believe.'

The centre of the circle reads: "A guidance and a healing for the diseases in your hearts. It is Allah who heals, O Healer! O Sufficient! O Giver of Health! O Ever Living! O Allah!" Surrounding circles contain the Prophet's Names: Na, Hakim (wise), Qarib (near), Shukur (most grateful).

p. 340-351. Calligraphic renderings of the names of the rightly guided caliphs: Abu Bakr (figure 16.95), Umar (figure 16.96), Uthman (figure 16.97), and 'Ali (figure 16.98); the Prophet's grandson's Hasan (figure 16.99) and Hussain (figure 16.100); and six of the al-ashura al-mubashshara, 'the Ten who were Promised Paradise': Talha (figure 16.101), Zubair (figure 16.102), Abdallah (figure 16.103), Abd Al-Rahman (figure 16.104), Sa'd (figure 16.105), and Sa'id (figure 16.106).


The" is written in white ink on a golden background with a peach coloured border. It reads: "This is the explanation of the Great Seal." Written in Ottoman Turkish, the text describes the purpose of the Great Seal found on page 353:

"Ja'far ibn al-Sadiq said that for anyone who looks at this blessed seal, Hell will be forbidden. Anyone who looks at it in the morning, Allah will protect them from evil until night. Anyone who looks at it at night, Allah will protect them from evil until morning. Whoever looks at it from the beginning of the month, Allah will protect and keep them safe until the end of the month. Allah created seventy thousand angels to protect this seal and those who gaze upon it."

The Great Seal's central motif consists of six concentric circles, ringed with gold on a silver background. Above and below, smaller circular medallions cluster one upon the other, the smallest bearing the Names of God: "Oh Ever Living! Oh Self-Subsisting! Oh Possessor of Majesty and Benevolence!" Four slightly larger medallions repeat Sarah al-Rahim in their outer circles: "Say: He is Allah, the One; Allah, the Eternal, Absolute; He begetteth not, nor is He begotten; and there is none like unto Him." Inside two of these medallions are written the Names of God: "O Most Glorious! O Ruler! O Clear Evidenced! O Just!" The largest, central medallions, top and bottom, bear the testament of belief: "I believe in Allah and His Angels, and His Books, and His Messengers, the Day of Judgment, the Will of Allah, both good and bad." The text of the central motif reads:

Outer circle:

"There is no god but Allah, Muhammad is the Messenger of Allah. There is no god but Allah, Adam is the 'Sincere Friend of Allah'. There is no god but Allah, Noah is the 'One Protected by Allah'. There is no god but Allah, David is the 'Deputy of Allah'. There is no god but Allah, Abraham is the 'Friend of Allah'. There is no god but Allah, Moses is the 'One who Spoke to Allah'. There is no god but Allah."

The second circle and part of third circle:

"Allah, there is no god but He, - the Living, the Self-Subsisting, Supporter of all. No slumber can seize Him nor sleep. His are all things in the heavens and on earth. Who is there that can intercede in His presence except..."
as He permitteth? He knoweth what appeareth to His creatures as before
or after or behind them. Nor shall they compass aught of His knowledge
except as He willeth. His Throne doth extend over the heavens and the
earth, and He feeleth no fatigue in guarding and preserving them for He is
the Most High, the Supreme (in glory). 89

The final part of the third circle: "And the Unbelievers would almost trip thee up with
their eyes when they hear the Message." 90 And the fourth circle: "il ka ha, il ka ha
ha, ha ha mim, ha ha mim, ha ha mim." This pattern of letters is repeated five times.
Those letters, known as tilsim, have a secret meaning and are used as a ta'viz. In
the fifth circle, the shahada, or testament of faith, is repeated in its entirety three
times. The fourth time it is cut off at the word, "Muhammad." "There is no god but
Allah, Muhammad is the Messenger of Allah." In the sixth circle, the phrase "Allah,
the Most High," is repeated five times. In the centre of the seal is inscribed: "O
Allah!"

p. 354. The "Seal of the Seven Sleepers." (figure 16. 109)

The text of the outer circle reads:

"But if they turn away, say: 'Allah sufficeth me. There is no god but He
on him is my (trust)'. He is the Lord of the Throne Supreme." 91 Praise be
to Allah, our Creator, and the Creator of Angels and Spirit. 92

The inner circle of the seal bears the names of the "Seven Sleepers," and their dog,
Qutmir. Here the names are given as Yamikha, Makshalina, Mathalina,
Marnush, Dabarnush, Shadrush, and Kafashaatash.

90:239.
91:68:51.
92:129.
93:This prayer is known as the dhikr (Remembrance) of the Angels.

p. 355. Another ta'viz. (figure 16. 110)

Similar to the ta'viz on pages 338-339 (figures 16. 93 and 16. 94). The text
of the outer circle reads:

"In the Name of Allah, Most Generous, Most Merciful. And the
Unbelievers would almost trip thee up with their eyes when they hear the
Message; and they say: 'Surely he is possessed!' But it is nothing less than
a Message to all the worlds." 93 There is no power...

The inner circle of the ta'viz continues:

"and no might and no strength except with Allah the Almighty, but
Allah will suffice thee as against them, and He is the All-Hearing, the All-
Knowing." 94

p. 356. The Pence perf.95 or the Prophet's handprint. (figure 16. 111)

The unvan is written in white on a gold background with mustard yellow
and silver borders. It reads: "This is the image of the Pence of the Messenger of
God, may the peace and blessings of Almighty God be upon him." A golden
handprint, inscribed in white ink, rests on a blue background interlaced with a
red, foliated arabesque. The text across the Pence is written in white ink.
Although the text has been damaged, it is possible to read: "In the Name of Allah,
Most Gracious, Most Merciful. There is no god but Allah, and Muhammad is the
Messenger of Allah...Glory be to God the Almighty...No victory except 'Ali's, no
sword except Zulfikar.

94:2:139.
95:An Ottoman Turkish word meaning the whole hand, also a set of five things or persons-
traditionally understood to be the Prophet and his family: his daughter Fatima, son-in-law
'Ali, and grandsons Hasan and Husein.
p. 357. The Qudam 'erif, or Prophet’s footprint. (figure 16.112)

The umran is the same as that of the previous page. It reads: "This is an image of the Prophet’s noble footprint, may Allah's blessings and peace be upon him." The footprint is inscribed with the following words:

Love of the Prophet is a blessing for all humanity.
The earth says it is proud because he is sleeping in it.
All of creation must visit his grave.
Gabriel said that the Paradise called "Adan" told the Prophet Muhammad that those who visit (his grave) would enter and live there (Adan) forever.

p. 358. The ra’i ‘erif, or the Prophet’s sandal. (figure 16.113)

The umran is written in white ink on a gold background with a peach and silver border. It reads: "This is an image of the Messenger’s noble sandal, May Allah’s blessings and peace be upon him." The Prophet’s golden sandal resembles a contemporary Turkish bath slipper with a black strap across the top. The text on the sandal itself reads:

In the Name of Allah, the Beneficent, the Merciful.
By Allah’s Name, no one is able to do any evil to you - on earth or in the heavens - and He is the Hearing and Knowing.

p. 359. Zulfiqar, the Prophet’s sword. (figure 16.114)

The umran is written in white ink on a gold background with a peach and silver border. It reads: "Ali does not fight except with his sword Zulfiqar." A golden double-bladed sword, the famous Zulfiqar, given to Ali by the Prophet, is displayed on an orange background with a red arabesque. Five golden roundels surround the sword, bearing the names of the Archangels Michael, Gabriel, Isra’il, Azra’il, and the phrase masha’Allah, "by God's Will." Resting across the seal is an oval cartouche bearing the words: "Oh Ever-Living! Oh Allah!"

The text written in white ink on the sword itself reads:

In the Name of Allah, the Beneficent, the Merciful.
There is no god but Allah.
The King, the Truth.\(^7\)
Muhammad is the Messenger of Allah.
The Evident, the Truth, the Promise, the Trustworthy.\(^8\)

The miniature uses a three-panel layout similar to that of the Seal of Prophecy. Zulfiqar and the roundels are in the central panel. The side panels feature cartouches with black script on a gold background.

p. 360. The staff of Moses. (figure 16.115)

The umran reads: "This is an illustration (rasm) of the staff of Moses." A two-headed, golden staff dominates the middle of the illustration. The black and red finials are snake-headed, a reference to the miraculous transformation of Moses’s staff before Pharaoh. On either side of the staff are golden rectangles, marked respectively: "noble prayer rug," and "noble mat." The prayer rug, seen to the right of the staff, has a niche shaped directional indicator and a hanging mosque lamp - reinforcing its use as a ritual object. The woven mat, on the other hand, appears bereft of specific markings.

p. 361. The rose of Muhammad and the Ten Promised Paradise. (figure 16.116)

A single rose bearing the name of the Prophet Muhammad and the ubiquitous tafsir, or honorific blessing: "may the peace and blessings of Allah be upon him." The ten leaves bear the names of those promised Paradise, according to tradition: Abu Bakr, 'Umar, 'Uthman, 'Ali, Hasan, Hussain, Talha, Zubair,

\(^7\) Names of Allah.
\(^8\) Names of the Prophet Muhammad.

A calligraphic pun that contains within it a visual metaphor for the Divine. Written in gold, the letter ayn surrounds the words “a’la Allah.” The kufic reads: “This is an eye upon (looking toward) God.” The letters are shaped to resemble an eye with the word “Allah” reflected in the pupil, a visual metaphor for the Divine. To the right of the image is the Qur’anic phrase: “but Allah will suffice thee as against them, and He is the All-Hearing, the All-Knowing.” The words, O God, are repeated frequently. The Names of God surround the image: “O Most Tender, O Most Gracious, O Ever-Living, O Self-Sufficient,” as do and the names of Muhammad and the four archangels: Gabriel, Michael, ’Azra’il and Isra’il.

p. 363. The Lita al-hand, or the “Flag of Praise.” (figure 16.118)
The kufic reads: “This is an illustration of the noble banner of Praise.” A golden banner bearing a finial and three triangular-shaped sections inscribed in white ink on a gold background covered with arabesques. The text of the banner reads: “In the Name of Allah, the Beneficient, the Merciful. There is no god but Allah, and Muhammad is the Messenger of Allah. Praise be to Allah, Lord of the Worlds.” According to tradition, on the Day of Judgement, the Prophet Muhammad will gather those who believe together under the Banner of Praise in order to protect them from tribulation.

A silver and gold double-edged ax against a background of red arabesque. The ax is inscribed: “There is no god but Allah, and Muhammad is the Messenger of Allah,” and “O Allah!” "O Muhammad!"

p. 365. The noble date palm. (figure 16.120)
A lush green palm, laden with dates. The earth below the tree has been represented as a golden orb.

p. 366. The Masjid al-Haram, or the Sacred Mosque at Mecca. (figure 16.121)
A perspectival rendering of the Masjid al-Haram at Mecca, with the Ka’ba, the well of Zam-zam, the maqsures of Abraham and the imams of the four schools, and the surrounding houses and hills. The pavement lines in the courtyard of the Haram, the uncharacteristic uniformity of the houses, and the use of a landscape background all suggest a certain Westernizing influence.

p. 367. The Masjid-i Nabi, or the Prophet’s Mosque in Medina. (figure 16.122)
The artist of this manuscript had either never visited the Holy City, or was working from a somewhat faulty memory as the image lacks a certain accuracy. For example, the riwa‘ are depicted as being only one aisle deep, whereas in reality they were much wider. By the year 1201/1786-87, the sanctuary of the Mosque at Medina had ten aisles, there were three aisles each on the eastern and northern sides, and four on the west. The artist has also mistakenly placed the fifth minaret on the north side instead of the west, and he has placed an arcade around the front of al-hujra al-sharif, the Tomb of the Prophet, resulting in an L-shaped plan instead of the traditional, rectangular hypostyle mosque. The image

137 In addition to his own ‘alams, the Prophet Muhammad will intercede for those who come before him: “There is no prophet among the children of Adam up to Muhammad who is not under Muhammad’s banner.” See Schimmel, And Muhammad is His Messenger, p. 282, ll. 20.

includes Fatima’s orchard, stylized houses surrounding the mosque, and green hills in the background.

p. 368. The tree of Tuba. (figure 16.123)

The leaves of the tree that is said to grow upside down in Paradise are shown here to be multi-coloured.

p. 369. The Prophet’s relics. (figure 16.124)

The hirqa gerif, or the Prophet’s cloak, is depicted along with a copy of the Qur’an, his prayer beads, ablution ewer and basin.

p. 370. The Prophet’s sanqat, or banner. (figure 16.125)

The golden sanqat rests on a blue background that is covered with red arabesques. The sanqat is inscribed in white ink with the shahada. The side-panels bear inscriptions: “There is no god but Allah, the King, the Truth, the Evident. Muhammad is the Prophet of God. The truthful, the honourable, the trustworthy.”

p. 371. The Ka’ba. (figure 16.126)

An unusual image of the Ka’ba, a sort of topographical image with a somewhat distorted perspective. The door of the Ka’ba, the Black Stone and the kisw are all indicated, but appear out of context. The words, “masjar Ibratim,” inscribed on top of the image form part of a Qur’anic inscription, but may also be “read” as a visual depiction of the site known as the “Station of Abraham,” where the patriarch is traditionally believed to have stood when he replaced the Black Stone as he completed the rebuilding of the Ka’ba. The sanwan reads: “This is the House of Allah at Mecca.” The Ka’ba itself is inscribed, “House of Allah,” in white ink. A Qur’anic inscription on and around the image reads:

"...The Station of Abraham; whoever enters it attains security; pilgrimage thereto is a duty men owe to Allah, - those who can afford the journey."

These are the True Words of Allah, repeated by the Noble Prophet.”

p. 372. A calligraphic prayer square. (figure 16.127)

p. 373. The maqam Mahmud, or the station of Muhammad. (figure 16.128)

The text of the sanwan reads: “This is the image of the Station of Mahmud.” Surah Banu Isra’il 17: 79 encourages the Prophet Muhammad to pray in the small watches of the morning, an extra prayer of additional spiritual profit, promising him al-maqam al-Mahmud, the Station of Praise and Glory on the Day of Resurrection.

“And in his hand on the Resurrection Day will be the banner of praise. And when he prostrates himself before God in intercession on our behalf and it is accepted he will praise his Lord with a new song that shall then be revealed to him, for his is the heavenly Station of Praise ... and when he rises up in that Station all the assembly shall praise him, Muslims and misbelievers alike, the first and the last, and all meanings and modes of thankful praise shall be gathered up and offered to him.”

Underneath the sanwan, in black ink, is written the tasbih, “Glory to Allah,” the tahmid, “praise be to Allah,” the shahada and takbir, “Allah is Greatest.” These phrases constitute the Ma’aqibat, the “succeeding ones,” expressions of adoration taught by the Prophet Muhammad.

103 i. 96-97.
104 From the preface to Jalal al-Din Sayuti’s (d. 911/1505) Al-Hirz al-Mawli. Sayuti is quoting from the preface to Al-Darimi’s (d. 255/861) famous book of hadith written some seven centurizes earlier. Quoted in Constance Padwick’s Muslims Devotions, p. 75.
105 Abdul Hamid Farid, Prayers of Muhammad, p. 176.