ff. 70v-71. The Seal of Prophethood and its explanation.
Text on f. 70v:

"It is said that our Master Muhammad Mustafa, peace and blessings be upon him, said: 'Whoever looks at this seal and rubs it on his eyes, they receive the same reward as if they recited the entire Qur'an one thousand times, as if they prayed one thousand years, as if they fed one thousand poor people, as if they fought one thousand jihad, the reward of one thousand Arafats, as if they fasted one thousand years, as if they made one thousand hajj, as if they visited one thousand sick people, as if they prayed one thousand Janazas prayers for the dead, as if they built one thousand bridges, as if they freed one thousand slaves, all these rewards Allah gives to whomever looks at this seal."

The surah on f. 71a reads: "This is the Seal of Prophethood, peace be upon him."

The seal itself consists of an inner and an outer circle. The outer circle is inscribed the words: "There is no god but Allah, and Muhammad is the Messenger of Allah... God is One, no partners has He... Everywhere you turn, you are victorious." The inner circle is inscribed: "The Seal of Prophethood, and he is the Seal of Prophets."

f. 71v. The Seal of Shifa (a ta'ziz).

The surah reads: (Turkish) "This is the seal of healing." The ta'ziz consists of an inner and an outer circle. The outer circle reads:

"We send down (stage by stage) of the Qur'an that which is a healing and a mercy to those who believe. And when I am ill, it is He who cures me."

104 Identical to the explanation found in Cat. #19, IUL 3197, f. 123a.
105 17:82.
The centre of the circle reads: "Allah has spoken the Truth, and it was conveyed by a noble Messenger."

f. 72. The Great Seal.

"O Ever-Living, O Eternal, O Lord of Majesty and Glory." The phrase "pt Allah," is repeated in squares inside of circles. The interstices of the circles are inscribed with the names of members of the abī al-bayt from the grandsons of the Prophet to Imam Mahdi.

f. 72v. The Seal of the Seven Sleepers.

The umar reads: "These are the companions of the cave, May God Almighty be pleased with all of them." The names of the Seven Sleepers are inscribed, and surrounded by a circle: "Yunlikha, Makshalina, Mathalina, Marnush, Dabarrush, Hashnush, Kafshasutush, kalbushum (their dog) Qutmir."

f. 73. The Seal of Solomon.

A six-pointed star surrounded by the ayat al-kursi.

ff. 73v-74. Calligraphic roundels "Allah," and "Muhammad."

ff. 74v-75. Hilye of the Prophet Muhammad.

The umar reads: "In the Name of Allah, Most Gracious, Most Merciful...We sent thee not, but as a Mercy for all creatures." And surely thou hast sublime morals." The text itself is in Arabic and reads:

"From 'Ali, a 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 redness. 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."

Ottoman Turkish text in the surrounding panels translates this and the following Arabic hilyes.

f. 75v. Hilye of Abu Bakr.

"Abu Bakr, may Almighty God be pleased with him, was a tall man. He was slim. His face was white. His face was so thin you could see his bones. He fought the unbelievers and the apostates, and he was the Friend of the Cave."

f. 76. Hilye of 'Umar.

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189.26:80.
190.41:44. This seal is almost identical with Cat. #19, IUL 5197, f. 137.
191.10:29.
193.26:84.
194. This title of Abu Bakr is a favourite of Nizamuddin who are fond of telling how while hiding in a cave during their escape from Mocc to Medina, the Prophet taught his closest friend the secret of silent dhikr. See Schimmel, 1973, p. 169.
"Umar, may Almighty God be pleased with him, had a strong build. His complexion was white. He was very tall and heavy-set. He was bald and his scalp was red. The white of his eyes was red. He had broad shoulders. His beard was thick and he put henna in it."

f. 76v. Hijye of 'Uthman.

"'Uthman, may Almighty God be pleased with him, was of medium height. He had a beautiful face. His hair and beard were thick. He was very powerful. His colour was brown. His stomach was round."

f. 77. Hijye of 'Ali.

"'Ali, may Almighty God be pleased with him, was dark brown. He was of medium height. He had a lot of body hair. His shoulders were broad. His hair was thinning. He had a beautiful face. His stomach was round and he was slightly heavy."


ff. 83v-85. Du'a and salatul inscribed in various shapes, eg. cypress trees, tombstones, mosque lamps.

f. 85v-86. The Ka'ba and the Prophet's Mosque in Medina.

Very cursory, almost child-like drawing of the Holy Places. The Ka'ba is not centred in the Haram, the rauda is larger than life, the domes are depicted sideways, and the minarets are nowhere near their actual locations.

f. 86v. The Flag of Praise, the Prophet's prayer beads, and his mimark.

Three-panelled flag bearing the shahada, the bismillah, and the first verse of al-Fatihah: "Praise be to God, the Cherisher and Sustainer of the worlds."

f. 87. The Prophet's Sancak.

The tear-shaped banner is inscribed with the shahada.

f. 87v. The Prophet's Metal Banner.

Also inscribed with the shahada.

f. 88. The Prophet's three sancaks.

The rectangular banners are inscribed with the shahada; "there is no god but God, the (unreadable), the Truth, al-Mubin; and "Muhammad is the Messenger of God, the truthful, the keeper of promises, the trustworthy."

f. 88v. The Tree of Tuba.

f. 89. The Noble Date Palm.

f. 89v. The Muhammadan Rose.

The rose is unusual in that it bears the name of Fatima al-Zahra, the daughter of the Prophet. The leaves bear the names of the al-'ashara al-mubashara, the ten promised paradise: Abu Bakr, 'Umar, 'Uthman, 'Ali, Hasan, Hussain, Talha, Zubair, 'Abdallah and 'Abd al-Rahman.

f. 90. The 'Ayn 'ala Allah, an "Eye upon God."

The unton reads: "This is the image of the likeness of an eye ('ayn) upon God." A calligraphic rendering of the phrase: "An eye/ 'ayn upon God," surrounds the phrases: "O God," "O Muhammad," and the Qur'anic verse, "but
f. 90v. Zulfiquar.

A double-headed sword, between the blades the words: "help from Allah and a speedy victory." The uznun reads: "This is the image of Zulfiquar, no victor except 'Ali, no sword except Zulfiquar. " Cartouches on either side of the image read: "O You who are Kind, be kind with us. Be sparing and clement with us. You are the Mighty, save us from Your Overwhelming Might."

f. 91. 'Ali's Handprint (pence).

The uznun reads: "This is the image of the hand of the Honourable 'Ali, may God enable his face." On the hand is inscribed a verse from Qur'an: "In the Name of Allah, Most Gracious, Most Merciful. Verily We have granted thee a manifest victory." And, repeated from the previous page, the verse "help from Allah and a speedy victory." 105

f. 91v. The Prophet's Footprint.

The uznun reads: "This is an image of the footprint of the Messenger of God, may the peace and blessings of Almighty God be upon him." Unfortunately, the text on the footprint is unreadable.

f. 92. The Prophet's Sandal.

The uznun reads: "This is an image of the sandal of the Messenger of God, may the peace and blessings of Almighty God be upon him." The text is largely unreadable, but it appears to be asking God's protection.

f. 92v. The Seal of Solomon.

f. 93. A Seal.

Four smaller circles surround a large, six ringed seal. The four circles each consist of an outer ring, inscribed with the entire Sarah Al-Ikhlas: "In the name of Allah, Most Gracious, Most Merciful...Say: He is Allah, the One; Allah, the Eternal, Absolute; He begetteth not, nor is He begotten; and there is none like unto Him." The centres of the four circles are each inscribed with two of the Names of God: "O Most Tender! O Most Gracious! O Just! O Proof! O Most Gracious! O Most Merciful! O Ruler! O Glorious!" The outer ring of the seal itself reads:

"There is no god but God, Adam is the Chosen of God. There is no god but God, Noah is the Protected of God. There is no god but God, Abraham is the Friend of God. There is no god but God, Isma'il is the Sacrifice of God. There is no god but God, Moses is the One Who Spoke to God. There is no god but God, David is the Vice-regent of God. There is no god but God, Solomon is the Trusted of God."

The second circle reads:

"In the name of Allah, Most Gracious, 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

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105:137. This verse refers to those who have turned back after having accepted Islam, those who are in schism.
105:13. This type of mat was made of palm fibre.
than a Message to all the worlds. 201. There is no god but He: that is the

The third circle reads:

"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 earth. Who is their who can intercede (in His
Presence) 203 except as He permitteth. He knoweth what (appeareth to His
creatures as) before or after or behind them."

The fourth circle continues the preceding verse:

"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)...O Living, O Self-Subsisting."

The fifth circle consists of tilām, or mystical words of power, "hum, hum, laha,
ilham, ilham, etc." The sixth and centre circle repeats the phrase: "Allah, O the
Highest," four times.

ff. 93v-99. Rather than being hand drawn, these ta'riz have been reproduced
with an inscribed metal stamp.


201.68:51-52.
202.3:18.
203. The words in parentheses are missing from the text.
204. The surat al-kawthar, 2:255.
ruddy complexion. He had big eyes. He was very tall. His chest was broad. ²²⁵

f. 64. Hilye of Noah. (figure 25.4)

"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."²²⁶

f. 64v. Hilye of Abraham. (figure 25.5)

"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."²²⁷

f. 65. Hilye of Issac. (figure 25.6)

"The Most Honourable Issac, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He had a pale complexion with ruddy cheeks. He was very humble, so much so that his head hung to one side."²²⁸

f. 65v. Hilye of Isma'il. (figure 25.7)

"The Most Honourable Isma'il, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He had a pale complexion with ruddy cheeks. He had a spiritual light in his face. He was of good character, and he was humble."²²⁹

f. 66. Hilye of Lot. (figure 25.8)

"The Most Honourable Lot, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He was dark brown. He had very beautiful hair. He was righteous. He had a very beautiful face."²³⁰

f. 66v. Hilye of David. (figure 25.9)

"The Most Honourable David, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His complexion was ruddy. His eyebrows were slim. His stomach was big."²³¹

f. 67. Hilye of Jacob. (figure 25.10)

"The Most Honourable Jacob, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His complexion was white and red. His lower lip was full. He had a mole on his face."²³²

f. 67v. Hilye of Joseph. (figure 25.11)

"The Most Honourable Joseph, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His
complexion was ruddy. He had a long neck. He had big eyes. He was beardless. He had a very beautiful face.”

f. 68. Hilye of Moses. (figure 25. 12)

“The Most Honourable Moses, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His beard was black. His appearance was stern. His lips were full. He was righteous.”

f. 68v. Hilye of Aaron. (figure 25. 13)

“The Most Honourable Aaron, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. He was brown-skinned. He had beautiful hair. He was righteous. He had a beautiful face.”

f. 69. Hilye of Jesus. (figure 25. 14)

“The Most Honourable Jesus the Prophet, may the peace and blessings of God be upon him, and on our Prophet as well as upon him. His face was white. His eyes were beautiful. His height was proportioned. His face was beautiful.”

ff. 69v-71. The ‘asma al-husna. (figure 25. 15)

The Names of God are inscribed beneath an ornamental dome similar to that found in the umum sabīfesi.

ff. 71v-72. The hilye perif. (figure 25. 16 and 25. 17)

An unusually shaped hilye, two pages of Arabic text have been written in black ink, underneath which a Turkish explanation has been written in red. Each page consists of fifteen squares outlined in gold, and a part of the text has been inscribed in each square.

The qira in f. 71v reads: “It is from Solomon, and it is: In the Name of Allah, Most Gracious, Most Merciful.”

His forehead was wide. His beard was round with a few white hairs. His eyes were black, some said brown, and some people said hazel coloured. His eyebrows were comely. There were spaces between his teeth. His nose was aquiline. His skin was tawny. His ears were small. His face was round. His face and beard were round.

The qira in f. 72 reads: “We have sent thee not, but as a Mercy for all creatures.”

His forehead was wide. His arms were long. His height was average. He was of medium build. His fingers were slim. His body was hairless, except for one line of hair from his chest to his navel. Between his shoulders was the seal of Prophethood. In the centre (of the seal) was written: “There is no god but God, Muhammad is the Prophet of God.”

ff. 72v-74. The ‘asma al-nabi. (figure 25. 5)

The names of the Prophet are treated in a similar way to those of God.


These hilyes are identical to those earlier of the prophets. They are also in Ottoman Turkish.

211 Cf. Cat. #11, EH 365 f. 73 and Cat. #19, IUL 5197 f. 120v.
212 Cf. Cat. #11, EH 365 f. 74 and Cat. #19, IUL 5197 f. 129.
213 Cf. Cat. #11, EH 365 f. 73v.
214 Cf. Cat. #19, IUL 5197 f. 151.
f. 74v. Hilj of Abu Bakr. (figure 25. 19)

"The Most Honourable Abu Bakr, may God be pleased with him, was tall. His face was white. His face was so thin you could see his bones. His forehead was prominent. You could see his shoulder bones. You could see the bones of his fingers."

f. 75. Hilj of 'Umar. (figure 25. 20)

"The Most Honourable 'Umar, may God be pleased with him, was dark brown. He was tall and heavy-set. His hair was thinning, bald on top. He had red eyes. He had a beautiful face. He had good manners."

f. 75v. Hilj of 'Uthman. (figure 25. 21)

"The Most Honourable 'Uthman, may God be pleased with him, was tall and heavy-set. His eyes were beautiful. His skin was soft. He had a lot of body hair and big bones. His head was large. He put henna in his beard."

f. 76. Hilj of 'Ali. (figure 25. 22)

"The Most Honourable 'Ali, may God be pleased with him, was dark brown. He was of medium height. He had a lot of body hair. His shoulders were broad. His hair was thinning. He had a beautiful face. He was well-known for putting henna in his beard, and then he allowed it to turn white. He had very big, black eyes."

f. 76v. The Prophet's relics and a ta'wiz of the Seven Sleepers. (figure 25. 23)

A list of the objects left behind at the Prophet's death, and the names of the Seven Sleepers.

ff. 77-149. Du'a, hizb and a passage concerning Imam Ghazali.

ff. 149v. A circular ta'wiz. (figure 25. 24)

The ta'wiz consists of five golden concentric circles, with radiating red lines segmenting black words and letters. The outer circle contains the ayat al-kursi:

"Allah! There is no other 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 to intercede in His presence except as He permitteth? He knoweth what appeareth in 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)."

The segments of the second circle contain a mixture of what appear to be proper names and numbers. The segments of the third circle contain individual letters; read together they form the bismillah. The fourth circle is written in the same manner, the letters forming Names of God: "The Holy, the Unique, the Ever-Living, the Self-Subsisting, the Wise, the Just." In the fifth and last circle each letter of the ayat has again been written separately: "(To) he who was dead...We gave life."

f. 150. A circular ta'wiz. (figure 25. 25)

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217 Cf. Cat. #15, IUL 5197 f. 132v.
218 Cf. Cat. #15, IUL 5197 f. 133.
219 Cf. Cat. #15, IUL 5197 f. 133v.
220 Cf. Cat. #15, IUL 5197 f. 134.
Identical in style to the previous page. The outer circle also contains the ayat al-kursi. The second circle repeats the shahada five times, and begins the repetition of the tilism letters sad and ha (perhaps meaning "correct?"). The repetition of these letters continues for the first half of the third circle, followed by the words la and lam (perhaps meaning "for them"). The fourth circle repeats the letters sad and ha. The centre of the circle reads: "There is no god but Allah, He," the letters sad and ha, and the numbers 5, 5, 2 and 7 in a triangular design.

Catalogue #26 - Spencer Turk 9, New York Public Library, N.Y.

En'am-i serif, by the calligrapher Mustafa Hilmi,224 the student of al-Hajj Mehmed Vasi,225 for the patron Mehmed Emin.226 Date: 27 Rabi' II 1289/5 July 1872.227

Dark cream paper. 143 folios. 20.8 x 14 cm. 13 lines per page. Nesih.
Brown leather binding painted at the centre with golden, baroque foliage. (figure 26. 1)

Mehmed Emin Paşa Kobrasi (1831-1881) served three times as grand vezir under Sultan Abdülmejid (r. 1253/1839-1277/1861). He also served as governor of Aleppo in 1267/1850-51, where he "brutally suppressed" beduin revolts. It is tempting to think that Mehmed Efendi may have commissioned this En'am-i serif to commemorate a visit to the holy city of Medina.228


On folio 1v-2a, a sumptuous seriyet ha containing the first and beginning of the second chapter of the Qur'an, is illuminated in gold and bordered by a thick margin of golden foliage. (figure 26. 2)

ff. 36-38. The 'asma al-husna and the 'asma al-nabi.

224 See Appendix II.
225 See Appendix II.
226 See Appendix II.
227 See Appendix II.
228 Published in B. Schumtz, Islamic Manuscripts in the New York Public Library. pp. 48-49, figures 38, 39, and 40.
229 Barbara Schumtz, p. 48.
f. 38. A du’a in Ottoman Turkish.

f. 38v-39. The "Great Seal," with explanatory text in Ottoman Turkish. (figure 26.3)

The Turkish text on f. 38v reads:

"Anyone who looks at this seal, morning or night, and rubs it over their face and eyes, Allah will forgive the sins of the past seventy years. Anyone who looks at this seal at the beginning of the month, Allah will protect them from difficulties that month. Allah will protect them from their enemies. This is a very great seal, with many secrets."

The centre of the circular seal repeats the phrase, Ya Allah! The names of the four Archangels are inscribed in the interstices.


ff. 40v-45. Hilīye, or physical descriptions of the prophets Adam, Noah, Muhammad, the rashīdun, or rightly guided caliphs Abu Bakr, 'Umar, 'Uthman, 'Ali, and the Prophet's grandsons Hasan and Husain. The hilīye are written in Arabic, encircled by slim, golden crescents against a white background strewn with red flowers and green leaves. Gold arms bear the names of the prophets, caliphs, or inams with the appropriate honorific.

f. 40v-41. Hilīye of Adam and Noah. (figure 26.5)

"Adam, may God be pleased with him, was fair-skinned. His face was large and his complexion was ruddy. He had big eyes. He was sixty arms length in height. His hair was worn in two braids."

"Noah, may God send peace and blessings upon him, had a ruddy complexion. His build was large. His face was open. His beard was long. He was very tall. He was 950 years old."

f. 41v-42. Hilīye of Muhammad. (figure 26.6)

"The Prophet, peace be upon him, was large of head. He was of luminous, lily-white complexion. His eyes were jet-black. His forehead was high. And it was said that he was wide-eyed, aquiline-nosed. His face "The Messenger of God, may God send peace and blessings upon was round. His eyelashes were thick, and his eyebrows met in the middle. He was gap-toothed. His ears were small. His beard was thick with a few white hairs. He was of medium weight, with a graceful body."

f. 42v-43. Hilīye of Abu Bakr and 'Umar. (figure 26.7)

"Abu Bakr, may God be pleased with him, was thin. He had an open face. He was fair-skinned. His body was thin. His forehead was flat. His eyes were big. He was of medium height."

"'Umar, may God be pleased with him, was fair-skinned and he was tanned. His face was unblemished, faultless. He had thin (?) shoulders. He was wide eyed. He had a normal beard. He was tall."

f. 43v-44. Hilīye of 'Uthman and 'Ali. (figure 26.8)

"'Uthman, may God be pleased with him, was fair-skinned. His face was unblemished, faultless. His face was ruddy. He had refined hands and feet. He had a lot of hair. His shoulders were broad. He was of medium build."

"'Ali, may God be pleased with him, had a tawny complexion. His eyes were jet-black. His beard was black. His face was
unblemished, faultless. He had a lot of hair. He had a large
stomache. He was of average height."

f. 44v-45. Hiiye of Hasan and Hussain. (figure 26. 9)

"Hasan, may God be pleased with him, had a luminous, lily-white
complexion. He had jet-black eyes. He had a high forehead. His
eyebrows met in the middle. He had a handsome and engaging
face. His eyelashes were very long. His build was slim. May God
be pleased with him."

"Hussain, May God be pleased with him, had a luminous, lily-
white complexion. He had a round head. He was wide-eyed. He
had a wide forehead and a broad chest. His arms were long. He
had refined hands and feet. May God be pleased with him."

ff. 45v-56. Calligraphic roundels of the al-'ashara al-mubahaha: Abu Bakr, 'Umar,
'Uthman, 'Ali, Talha, Zubair, 'Abdallah, 'Abd al-Rahman, Ibn al-'Aff, Sa'd, Sa'id,
Abu 'Ubaidah, Hasan, Hussain; and the Seven Sleepers: Yamilka, Makshalina,
Mathalina, Marnush, Dabarnush, Shadnush, Kafashatun, and Kaltbhum (their
dog) Qutmir.

f. 55v-57. Seals of the Names of God and the Qur'anic verse: "Huwa 'ala kulli
shayin qadir." (figure 26. 10)

On the right, the words: "O Most Gracious," and "O Most Tender," are
repeated three times in a circle. The vertical shafts of the letters alif are extended
into the centre of the circle and across to form parts of the letters on the opposite
sides. Where the shafts of the letters cross in the centre, they form a six-pointed
star, the Seal of Solomon. Written in red ink in the centre of the star are the
words: "O Most Just, O Most Glorious!" The seal itself is encircled by a golden
crescent, resting against a background arabesque of red.

On the left, the Qur'anic verse: "Huwa 'ala kulli shayin qadir," "He hath power
over all things," is repeated four times with the word 'ala, or 'over" serving as the
central focus. The four initial letters 'ayn meet in the centre to form a clover-
shape, the lam and the alif maqura radiate out to the edge of the circle, sweeping
the rest of the verse and giving it a circular motion. Here too, the seal is
encircled by a golden crescent, and the background is identical to the previous
seal.

f. 57v-58. The mukar shifa' al-Qur'an, the "Seal of Qur'anic Healing," and a hawza.
(figure 26. 11)

The unseen (top and bottom) of f. 57v reads: "This is the Noble Seal of
Healing from Qur'an." Three concentric circles contain the inscriptions. The outer
circle reads:

"In the Name of Allah, Most Gracious, Most Merciful. We send down
(stage by stage) the Qur'an that which is a healing and a mercy to those
who believe. [It is He] Who created me and it is He Who guides me;
Who gives me food and drink. [Say:] It is a guide and a healing to those
who believe. [O Healer, O Sufficient, O Giver of Health. In the
Name of Allah, nothing will harm you, either in the heavens or on
the earth, for He is All-Seeing, All-Knowing."

The middle circle reads:

"In the Name of God, it is God who heals us, and we put our trust
in God, He is our Master, and from Him is the victory. Nothing
[may harm us], either in the heavens or on the earth, and He is All-
Seeing, All-knowing."

229:27-32.
230:66-70.
31:41-44.
The centre reads: "There is no power and no might except with God. Amen."

On f. 58, the top ann on reads: "This is the seal of healing by God's Name."
The bottom ann on reads: "My trust is for God alone." The outer circle reads:

"In the Name of Allah, Most Gracious, Most Merciful...and heal the breasts of believers." O mankind! there hath come to you an admonition from your Lord and a healing for the (diseases) in your hearts, - and for those who believe, a Guidance and a Mercy...there issues from within their bodies a drink of varying colours, wherein is a healing for men. O Healer, O Sufficient, O Giver of Health. In the Name of God, nothing will harm you, either in the heavens or on the earth."

The middle circle continues: "and He is All-Seeing, All-knowing. Healing is from God, we put our trust in God. God is sufficient for us and the Most Excellent Guardian. He is our Master, and He gives us victory." The centre reads: "Glory be to God, all praise belongs to God, and there is no god but God, and God is the Greatest, and to Him is the praise."

f. 58v-59. Two ta 'izis. (figure 26. 12)
The top ann on of f. 58v reads: "This is the seal of healing from the Qur'an."
The bottom ann on reads: "O Healer, O Sufficient, O Ever-Living." The outer circle reads:

"And Who I hope will forgive me my faults on the Day of Judgement. O my Lord! Bestow wisdom on me, and join me with the righteous... 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. We send 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 loss."*  

The middle circle reads:

"In the Name of God, the Healer. In the Name of God, the Sufficient. In the Name of God, the Giver of Health. In the Name of God, by this Name nothing can hurt you either on the earth, or in the heavens, and and He is All-Hearing, All-Knowing, O Ever-Living, O Self-Sufficient, Supporter of all, O Allah, O Beloved."

The top ann on of f. 59 reads: "This is the seal of healing from the Qur'an."
The bottom ann on reads: "O Healer, O Sufficient, O Bringer of Health!" The tu 'izis outer circle and part of the middle circle contains the Ayat al-kursi. The rest of the middle circle reads: "There is no power and no strength except with God. The Messenger of God spoke the Truth." The centre reads: "In the Name of God, the Healer. In the Name of God, the Sufficient. In the Name of God, the Giver of Health, O Healer, O Sufficient, O Bringer of Health, O He!"

f. 59v-60. Seal of the Prophet and the Seal of Solomon. (figure 26. 13)
The ann on of f. 59v reads: "This is the image of the Seal of Prophethood, peace and blessings be upon him." A golden, oval-shaped seal at the centre is inscribed in white ink with the shahada. To the left is inscribed: "Everywhere you turn, you are victorious. O Mohammad!" To the right: "This is the Seal of Prophethood, and he is the Seal of the prophets." A triangle above the seal reads: "God is One, no partners has He."

2239:14.
2249:27.
22516:69.
22626:82-83. (Abraham's prayer)

2264:51-52.
2277:82. (bracketed part is missing).
2287-259.
The *unvan* of f. 60 reads: "This is the image of the Seal of Solomon, peace and blessings be upon him." An unusual, seven-pointed star contains the words: "*Tajaj*'29 O Muhammad! And verily, you are like a lion, Everywhere you turn, you are victorious, God send peace upon him." The points of the star are inscribed with a Qur'anic verse: "It is from Solomon, and it is 'In the Name of Allah.'"30 Between the points of the star and the surrounding circle are inscribed God's names: "the Self-Sustaining, the Wise, the Holy, the Praised, Our Lord, and Lord of Angels and Spirits, Alone and Ever-Living.”

f. 60v-61. The Great Seal of God, and an explanatory text in Ottoman Turkish. (figure 26.14)

The *unvan* of f. 61 reads: "This is the image of the Great Seal." The text of f. 60v reads:

"This is an explanation of a narration from Imam Ja'far [al-Sadiq]. It was narrated from Imam Ja'far that the Messenger of God, may the blessings of Almighty God be upon him, said: 'Anyone who looks at this Great Seal, God will protect them from being thrown into hellfire. Amen to that! They will see God's beauty. They will be protected from seventy thousand difficulties in this life, and never be destitute, and will have a long life. Allah will forgive them their sins. All this is due to the blessings of this noble seal."

Surrounding the seal on f. 61 are four roundels bearing the Names of God: "O Living, O Eternal, O Lord of Majesty and Glory." The seal itself has five circles with text. The outer circle reads:

"There is no god but God, Muhammad is the Messenger of God, Adam is the Chosen of God. There is no god but God, Noah is the

Protected of God. There is no god but God, Abraham is the Friend of God. There is no god but God, Isma'il is the Sacrifice of God. There is no god but God, Muhammad is the Messenger of God." The second circle reads: "There is no god but God, Moses is the One Who Spoke to God. 31 There is no god but God. He is One, no partner has He. To Him is the Kingdom and the praise. And He is above everything. All-Powerful."

The third circle consists of *ta'lim*: *ha hum, ha hum, ha hum, alhajj, alhajj, alhajj, kafir, kafa." The fourth circle consists of the Names of God: "O Ever-Living, O Eternal. God has power over all things. O Most Tender, O Most Gracious, O Just, O Glorious." The centre of the circle is inscribed with God's Name: "O Lord of Majesty and Glory."

f. 61v-62. The Hand of the Prophet and the Sandal of the Prophet. (figure 26.15)

On f. 61v, a golden right hand is inscribed with text against a background of green leaves with red and blue flowers. The nails are visible, indicating that the artist meant this image to represent the actual hand of the Prophet, and not just his hand print. The *unvan* reads: "This is an image of the ponce of the Messenger of God, peace be upon him." The text on the hand is somewhat illegible, but appears to read: "(There is no god but) God, the King, the Truth, the Evident. Muhammad is the Messenger of God, the Truthful, the Honest, the Trustworthy."

On f. 62, the *unvan* reads: "This is an image of the sandal of the Messenger of God." The golden sandal appears upon the same floral background as that of the hand. The sandal is inscribed with white ink and reads: "O our Lord, open for us the clear evidence. Protect us, O Truth. And You are the Opener of goodness."

29This word is *tajaj*. See above.
3027:30.
31To this point, the seal is very similar to *Pertevniyal* 43 f. 99v.
f. 62v-63. The 'Ayn 'ala Allah, and the Rod of Moses, his Prayer Rug, and Prayer Mat. (figure 26. 16)

The urun of f. 62v reads: "This is an image of an 'ayn upon God. I put my trust in God." Two golden 'ayn circle the word Allah.

The urun of f. 63 reads: "This is an image of the staff of Moses, peace be upon him." A golden staff with a double-head and snake finials stands between a rug with a prayer niche, and a reed mat.

f. 63v-64. The Battle-ax of the Prophet, and the Prophet's Rose. (figure 26. 17)

The urun of f. 63v reads: "This is the battle-ax of the Mohammad, peace be upon him." A golden, double-edged ax is inscribed with white ink: "There is no god but God, and Muhammad is the Messenger of God."

On f. 64, a pink rose with two buds rests against a spray of green foliage.

f. 64v-65. The Flag of Praise, and an image of Hell. (figure 26. 18)

The image on f. 64v is a three-panelled golden flag with a gold crescent finial. The urun reads: "This is an image of the Flag of Praise of the Messenger of God, peace be upon him." The flag's panels are inscribed in white ink: "In the Name of Allah, Most Gracious, Most Merciful. Praise be to Allah, the Cherisher and Sustainer of the Worlds." There is no god but God, Muhammad is the Messenger of God.

The urun of f. 65 reads: "This is an image of Hell." Above the image, an ascending and descending line has been drawn and labelled as the bridge above Hell over which the believer must pass in order to enter Paradise. Below, the depths of Hell contain what appear to be two cauldrons, a tree (possibly the cursed Tree of Zaqum, mentioned in the Qur'an 17:60; 36:62-66; 44:43-46; and 56:52), as well as snakes and scorpions.


f. 65v. An image of Paradise, and the Tree of Tuba. (figure 26. 19)

The urun of f. 65v reads: "This is an image of the Highest Paradise." The blue sky is framed by an orange oval. Below the sky stretches an expanse of golden ground, interspersed with multi-coloured, dome-covered buildings (perhaps meant to represent tombs?) and trees.

On f. 66, the green and red leafed tree of Tuba grows upside down in Paradise.

f. 66v-67. The Noble Date Palm, and Abu al-Muslim's battle-ax. (figure 26. 20)

On f. 66v, bright green leaves and brown-red dates are hanging from the miraculous tree.

The golden, single-bladed axe on f. 67 is that of Abu al-Muslim.

f. 67v-68. The Scales of Good and Evil, and the Prophet's Relics. (figure 26. 21)

On f. 67v, the golden scales are perfectly balanced.

The images on the left are of the Prophet's cloak, prayer beads, comb, toothbrush, and ablution basin and ever.

f. 68v-69. The Ka'ba and the Prophet's Mosque at Medina. (figure 26. 22)

Oval-framed views of the holy places with very regular rows of surrounding houses. The ruwa'd at Medina has flames extending skyward from its roof. The surrounding landscape in both images consists of indeterminate brown hills.

f. 69v-70. Zulfiqar, and the Prophet's Foot. (figure 26. 23)

The image on f. 69v is that of 'Ali's double-bladed sword displayed against a background of green leaves and red flowers.

Each toe of the image of the Prophet's Foot (f. 70) has a well-defined nail, making this the first of these images to actually depict a foot, as opposed to a
footprint. The foot is inscribed in white ink with a hadith, "He [the Prophet Muhammad], peace be upon him said: '...? The Messenger of God speaks the truth, the Beloved of God speaks the truth.'"

f. 70v-71. Three standards of the sanaks, and three standards of the gerifs. (figure 26. 24)

On the right are the three furled flags of the gerifs, or descendents of the Prophet, with crescent finials.

To the left, three green, rectangular sanaks are inscribed: "Victory is with God...O God!... O Muhammad!"


Various "shapes" filled with text consisting of salawat on the Prophet Muhammad.

ff. 80-143. Various du’as in Turkish and Arabic.

f. 143. colophon. (figure 26. 27)
ff. 158v-160. A kīlī gezīf.

The Ottoman Turkish text on f. 158v (figures 27. 3) offers a prayer and describes the purpose of this kīlī (here referred to as a “seal”).

“In the Name of Allah, Most Gracious, Most Merciful.
This is the noble seal of honour.
(O God) Make me shine like the sun in front of your servants.
Make them always respect me.
Whoever writes and keeps this seal close to their chest, God will cause people to respect His servant.”

The unvan of f. 159 reads: “This is a most honourable and noble kīlī, (of the Prophet Muhammad), upon him be blessings and peace.” The text is in Arabic, and reads:

“His complexion was luminous, lily-white. He had a high forehead. His beard was thick. He was middle-aged, with a bit of white in his beard. He had beautiful eyebrows. There were spaces between his teeth. His face was round. He had small ears and an aquiline nose. His was the highest station.”

ff. 159v-160: (figure 27. 4)

(f. 159v) He had broad shoulders. He was of medium height. His body was hairless, except for one line of hair that ran from his chest to his navel. Between his shoulders was the Seal of Prophethood. On the Seal was written, ‘There is no god but God, and Muhammad is the Messenger of God.’

(f. 160.) “He was a slim, white man. He had thin shoulders and was of an attractive height. His face was well-known. His iṣār would not stay wrapped about his waist because his stomach was so flat. He was generous, and knew the genealogies of all of the Arabs. His eyes were large. He used ḥenna (in his beard)...”

f. 160v-161. The kīlī of Adam and Noah. (figure 27. 5)

Adam:

“This is the kīlī of the Beloved of God, peace and blessings be upon him. He was a white man, and he was not tall. His complexion was ruddy. And they said he was from the Bani Asad. And they said he was Adam because he had skin like leather. And he put henna in his beard, which was very thick. He was self-disciplined and reminded others of the inevitability of death.”

Noah:

“This is the kīlī of God’s ‘Protected One’, peace and blessings be upon him.” He was a man who was neither short, nor tall. He had a serious face. His skin was very soft. His complexion was tawny. His build was heavy. His shoulders were broad. He had gold between his teeth. He had hair on his shoulders, arms and chest. He never smiled.”

f. 161v-162. The kīlī of Abraham and another kīlī gezīf. (figure 27. 6)

Abraham:

“This is the kīlī of the Beloved Friend of God, may peace and blessings be upon him. He was a very powerful man. His stomach was large. The base of his eyebrows were prominent. He was bald. His face was beautiful. His eyes were sunken. He could wrestle any man to the ground. He had a silver ever. His nose was aquiline. His hands were powerful.”

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244 The name Noah comes from the word nūh, meaning “crying”. Noah is said to have lived to the age of nine hundred and fifty. As a prophet, he had spent many of those years calling people to submit to the One God, but it was to no avail. In despair, he prayed to God, asking that the earth be cleansed of those who disbelieved. God answered Noah’s prayer, sending the Great Flood. From that day forward, the Prophet Noah ceased to smile and spent his time in tears, repenting his unfortunate prayer.
Muhammad:

"This is the šuhra of the Most Noble Creation of God; peace be upon him. (outside circle): You could see and feel the Seal of Prophethood, and between his shoulders was the Seal of Prophethood. 'Aisha said you could see and feel this seal, and, in another book by Bukhari, the seal was as big as his thumb. (middle circle) God is One, no partners has he. Any way you (the Prophet Muhammad) turn, you are victorious. It is narrated that the Seal of Prophethood was the size of a dove's egg. (centre) 'Aisha narrated that the Seal of Prophethood was written in flesh: 'There is no god but God, and Muhammad is the Prophet of God.'"

f. 162v-163. The Noble Seal of Prophethood and the Seal of the Seven Sleepers. (figure 27. 7)

f. 163v-164. Calligraphic roundels "Allah," and "Muhammad." (figure 27. 8)

f. 164v-165. The sanak of the Prophet and the pen of serv. (figure 27. 9)

f. 165v-166. The Prophet's footprint and the Prophet's sandal. (figure 27. 10)

f. 166v-167. Zulfiqar, and the Tree of Tuba. (figure 27. 11)

f. 167v-168. The battle-ax of the Prophet, and the Muhammadan Rose. (figure 27. 12)

f. 168v-169. The noble date palm, and the noble staff. (figure 27. 13)

f. 169v-170. The Prophet's scales; and the Prophet's relics, including a prayer rug, a prayer mat, prayer beads, mizvak, and comb. (figure 27. 14)

f. 170v-171. The Prophet's cloak; and the Seal of Solomon. (figure 27. 15)

The Prophet's black cloak rests against a background of gold.

The Seal of Solomon is an inscribed, golden six-pointed star against a background of midnight blue and floral arabesques. The amans read "This is the Seal of Solomon, peace and blessings be upon him." The star itself is inscribed with the Qur'anic phrase: "It is from Solomon, and it is as follows: In the Name of Allah, Most Gracious, Most Merciful. Be ye not arrogant against me, but come to me in submission (to the True Religion)." 246

f. 171v-172. Two ta 'biz, or seals of healing. (figure 27. 16)

The amans of f. 171v read: "This is the image of the seal of healing. [of the Prophet] peace and blessings be upon him." The outer circle reads: "In the Name of Allah, Most Gracious, Most Merciful. We send 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 loss."

The centre reads: "O Opener!"

The amans of f. 172 read: "This is the image of the seal of healing of the Prophet peace and blessings be upon him." The outer circle reads: O mankind! There hath come to you an admonition from your Lord and a healing for the (diseases) in your hearts. 247 The centre reads: "O Opener."

f. 172v-173. The Seal of ayat al-kursi; and the "Eye of 'Ali." (figure 27. 17)

The amans of f. 172v read: "This is the image of the seal of the ayat al-kursi." The four corner roundels contain the Names of God: 'O Most Tender! O Most Gracious! O Most Just! O Most Glorious! The outer and second of three circles contain the ayat al-kursi. The centre reads: "And the unbelievers would almost

247 17:82.
248 10:57.
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. ’”

The sura of f. 173 reads: "This is the figure (shukl) of 'Ali." This golden calligraphic design resembling an eye may be read either as "an eye upon God," or as the 'eye of 'Ali" with the word Allah representing the eye's pupil.

f. 173v-174. The Ka'ba; and the Prophet's Mosque at Medina. (figure 27. 18)


f. 180-181. The dua' of the Messenger.

f. 181v-194. Da'a.

f. 194v-195. Da'a and ta'wiz. (figure 27. 19)

Two circular tawiz. The centre of the top circle reads: "O Allah, O Glorious One." The outer ring consists of tilsim: "la hum," (for them), and "hum," (them). The centre of the bottom circle contains the shahada, the Names of God, Muhammad, Jesus and Tangri Bir. 299


f. 199v-200. A ta'wiz, and the genealogy of the Prophet. (figure 27. 20)

f. 200v-201. Roses and a ta'wiz. (figure 27. 21)

f. 201v-202. A ta'wiz, and an "Eye" of the seriats. (figure 27. 22)

An eighteen petalled "eye" with the names of the four imams of Islamic law and their followers.

ff. 202v-203. The names of the imams of the four madhahab, and the scales; and the names of the Ottoman sultans. (figure 27. 23)

ff. 203v-204. The Liwa al-hamad, or the Flag of Praise; and the ladder of the sources of seriats. (figure 27. 24)

On the right, the "Flag of Praise" is a winged banner soaring above the heavenly pool of Kauthar promised by God to the Prophet Muhammad as refreshment for his faithful followers on the Day of Judgement. Inscribed in golden circles under the banner are the names of the prophets, the rightly guided caliphs, those who have been promised heaven, their wives and children. The text describes the banner as having "wings" of white material from Paradise and a ruby finial.

On the left, this ladder-like image describes the sources or silsila, of religious knowledge. Beginning at the bottom "rung," we find listed those scholars who practice iqladi, they follow or imitate the four imams of the schools of Islamic law. The imams took their knowledge from the sahaba, the sahaba from the Prophet, and the Prophet from the angel Gabriel. Listed in ascending order, this sacred knowledge has come from: that part of al-latah al-mahfuz (the Guarded Tablet) that is changeable in nature; then al-latah al-mahfuz itself; al-Qalam, or the Pen; al-Kursi, the Footstool; al-'Arsh, the Throne; and, finally, al-wahy al-latti la tuksahf, the Revelation that is hidden, or has yet to be revealed.

f. 204v-205. The Tree of Tuba and the likeness of the "Bridge over the Fire." (figure 27. 25)
The bridge over the fire of hell must be traversed by all on the Day of Judgement. The bridge is said to be more slender than a hair and sharper than a sword.

f. 205v-206. An image of the Ka’ba with the names of the four imams and other scholars raising above it; and a ta’ziy. (figure 27. 26)

f. 206v-207. The genealogy of the Prophet and the names of the four imams in astrolabe-shaped figures. (figure 27. 27)

Catalogue #28 - IUL 5619, Istanbul University Library, Istanbul

En’ām-i şerīf by an unknown calligrapher.

dated: 1292/1875-76

No images available.

Thin, dark cream-coloured paper. 136 folios. 14.1 x 10 cm. 9 lines per page. Brown leather binding with flap.

This is the final manuscript in our study. The manuscript is identified as an En’ām-i şerīf at the top of f. 1v.


ff. 2-6. Passages from Surah al-Baqara.

ff. 6v-7. Serlesta with Surah al-Fatiha and Surah Ya Sin.


ff. 52. Du’a.

ff. 52v- 53. Genealogy of the Prophet Muhammad.

ff. 53v-54. The “Great Seal,” with explanatory text in Ottoman Turkish.

The text on f. 52v reads:

"Anyone who looks at this seal, morning or night, and rubs it over their face and eyes, Allah will forgive the sins of the past seventy..."
years. Anyone who looks at this seal at the beginning of the month, Allah will protect them from difficulties that month. Allah will protect them from their enemies. This is a very great seal, with many secrets."

The centre of the circular seal repeats the phrase, Ya Allah! seventeen times, and again six or eight times each on the top, bottom, left and right sides of the circle. The names of the four Archangels are inscribed in the interstices. 281

ff. 54v-55. Calligraphic roundels "Allah," and "Muhammad."

ff. 55v-60. Hilye of Adam, Noah, Rasul Allah, Abu Bakr, 'Umar, 'Uthman, 'Ali, Hasan, and Hussain. The text of these hilyes is in Arabic, and identical to the texts of the hilyes found in Cat. 26, Spencer Turk 9, ff. 40v-45, (figures 26, 3 to 26, 9).

f. 55v. Hilye of Adam.

"Adam, may God be send peace and blessings upon him, had a ruddy complexion. He had big eyes. He was sixty arms length in height. His hair was worn in two braids."

f. 56. Hilye of Noah.

"Noah, may God send peace and blessings upon him, had a ruddy complexion. His build was large. His face was open. His beard was long. He was very tall. He was 950 years old."

f. 56v-57. Hilye of Muhammad.

"The Messenger of God, may God send peace and blessings upon him, was large of head. He was of luminous, lily-white complexion. His eyes were

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281 Identical with Cat. 26, Spencer Turk 9, f. 38v-39, (figure 26, 3).
in the middle. He had a handsome and engaging face. His eyelashes were very long. His build was slim. May God be pleased with him."

f. 60. Hījā of Hussain.

"Hussain, May God be pleased with him, had a luminous, lily-white complexion. He had a round head. He was wide-eyed. He had a wide forehead and a broad chest. His arms were long. He had refined hands and feet. May God be pleased with him."


f. 71v. The Seal of the Names of God.

"O Most Gracious, O Just, O Most Glorious, O Ruler, O Allah!"

f. 72. The Seal of "Humā 'ala kulli shay'in qadir."

f. 72v. A ta'vīz.

The top ʻuruṣ reads: "This is the seal of Shī'a al-Qur'an." The bottom ʻuruṣ reads: "In the Name of God, and I put my trust in God." The circular text reads:

"In the Name of Allah, Most Gracious, Most Merciful."

"We send 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 forgiveness."

f. 73. Ta'vīz.

The top ʻuruṣ reads: "This is the seal of Shī'a al-Qur'an." The bottom ʻuruṣ reads: "In the Name of God, the Healer. O Sufficient, O Giver of Health."

The text inside the circle reads:

"In the Name of Allah, Most Gracious, 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. 234 There is no power and no strength except with God, the Most High, Almighty. In the name of God nothing may harm you by His Name, either on earth, or in the heavens. And He is All-Hearing, All-Knowing."

f. 73v. The Seal of Prophethood.

f. 74. The Great Seal of Solomon.

f. 74v-75. The "Great Seal," and an explanatory text in Ottoman Turkish.

The ʻuruṣ (f. 78) reads: "This is the image of the Great Seal. There is no power or might except with God the Highest, Almighty." The text (f. 74v) reads:

"This is an explanation of a narration from Imam Ja'far al-Sadiq. It was narrated from Imam Ja'far that the Messenger of God, may the blessings of Almighy God be upon him, said: 'Anyone who looks..."
at this Great Seal, God will protect them from being thrown into 
hellfire. Amen to that! They will see God’s beauty. They will be 
protected from seventy thousand difficulties in this life, and never 
be destitute, and will have a long life. Allah will forgive them their 
sins. All this is due to the blessings of this noble seal.”

The seal has four surrounding roundels: “O Opener, O Provider, O Giver of 
Riches, O He Who is Rich.” The seal consists of four circles with text:

(The outer circle) “There is no god but God, Muhammad is the 
Messenger of God. Adam is the Chosen of God. There is no god 
but God, Noah is the Protected of God. There is no god but God, 
Abraham is the Friend of God. There is no god but God, Isma’il is 
the Sacrifice of God. There is no god but God, Muhammad is the 
Messenger of God.” (The second circle) “There is no god but God, 
Moses is the One Who Spoke to God. 350 There is no god but God. 
He is One, no partner has He. To Him is the Kingdom and the 
praise. And He is above everything. All-Powerful.” (The third 
circle) “He is the Master, and the Victor, and there is no power or 
might except with God the Highest, Almighty.” (The centre) “By 
God’s will.”

f. 75v. The pence, or “Hand of the Prophet.”

f. 76. Zülfiqar.

f. 76v. The Prophet’s Footprint.

f. 77. The Prophet’s Sandal.

f. 77v. The ‘Ayn ‘ala’ Allah.

f. 78. The rod of Moses.

f. 78v. The Prophet’s ax.

f. 79. The Muhammadan rose.

f. 79v. The Flag of Praise.

f. 80. The Prophet’s relics: his cloak, tashbih, ewer and basin.

f. 80v. The Ka’ba.

f. 81. The Prophet’s Mosque in Medina.

f. 81v. The Maqṣūm Mahṣud, or station of Muhammad, illustrated by the green 
dome of the Prophet’s Mosque in Medina.

f. 82. Dhikr.

ff. 82v-83. Sancaks.

ff. 83v-87. Du’a munajat şerif.

ff. 87v-89v. Du’a istağfir kabir.

f. 90. Du’a barat şerif.
f. 90v. Du’a Ramadan.

f. 91-96. Du’a.

ff. 97-98. Salawat.

f. 99. Du’a sanani jadid.


ff. 102-106v. Du’a salawat kahir.


ff. 112-116v. Du’a munajati şerif.


ff. 121-124. Du’a Ramadan şerif.

ff. 124v-126. Du’a Mi’raj şerif.

f. 126v. Du’a of Khidr.

ff. 127-133. Du’a istaghfir.


f. 136. Cepheron.
APPENDIX II

Biographies of the Calligraphers, Patrons and Collectors of the En'am-i serif

"And know, O, brother, that every human craftsman requires a teacher (USTAD) from whom he learns his craft or his science, and that his teacher in turn requires a teacher before him, and so on until one is reached whose knowledge does not derive from any human being."

The Calligraphers

Dervish Mehmed ibn Mustafa Dede (d. 1001/1593)

Dervish Mehmed's father, Seyh Mustafa Dede ibn Hamdullah (900-945/1494-95 - 1538-39) was the son of Seyh Hamdullah Efendi. Mustafa Dede is known to have written over one thousand En'ams and Kafi' Surasi. Dervish Mehmed's work is represented here by two manuscripts, both dated 956/1549: TSM EH 307, and H. Husnu Pasa 103.

Hafiz Osman (d. 1110/1698)

Hafiz Osman was born in 1052-53/1642, the son of 'Ali Efendi, muezzin' of Haseki Mosque in Istanbul. He acquired the cognomen Hafiz because he learned to recite the Qur'an at a very early age. His patron was the grand vezir, Mustafa Pasa, and his teachers Dervish 'Ali and Suyoluzade Mustafa Eyvubi. The first of the two manuscripts in our study written by Hafiz Osman was written prior to

1090/1678, the year he abandoned the "Seyh Manner" of Hamdullah Efendi and began working in his own style. Hafiz Osman was the first to write the hilye in the form of a leaflet. He is known to have trained approximately fifty students, including Ottoman sultans Mustafa II (1106-1115/1665-1703) and Ahmed III (1115-1143/1703-1730). Sultan Mustafa held Hafiz Osman in such high esteem that he held the latter's inkwell for him as he worked. Despite his lofty position, Hafiz Osman lived the simple life of a dervish, and when he died in 1110/1698, he was buried in the graveyard of the Sufi dergah (lodge) of Sumbul Efendi, in Kocamustafa-pasa, Istanbul.

There are two manuscripts by the hand of Hafiz Osman in this study: TSM EH 322, and TSM EH 324.

Hasan Úsküdar (d. 1145/1732)

Hasan was born in Üsküdar (thus the cognomen Úsküdar), but his date of birth is unknown. He was one of Hafiz Osman's foremost pupils. The manuscript Yazmar Bagislar 245 is by the hand of Hasan Úsküdar.

Hasan al-Rashid (d. 1272/1855-56)

Hasan al-Rashid was hafiz al-Qur'an. He was a student of Mahmud Celaleddin, and he received his izzat from Sayyid Mehmet Tahir. Hasan al-

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1Leaflets according to Uğur Derman, were calligraphic compositions that were popular in the eighteenth and nineteenth centuries. These leaflets were 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 te'shi / or protective amulet. See also, Muhammad Zakarria, "Islamic calligraphy, a technical overview," in Brocade of the pen: the art of Islamic writing. ed. Carol Garrett Fisher, East Lansing, 1991. p. 9.
2Stories such as these are quite common and are a traditional way of expressing great respect for one's teacher.
3Uğur Derman, p. 82.
4Uğur Derman, p. 82.
Rashid was the calligrapher responsible for both IUL 5197 and IUL 5756. His works were innumerable.9

Hocazade Mehmet (d. 1066/1659)

Hocazade Mehmet was of the same generation of calligraphers as Hafiz Osman. They shared the same calligraphy teacher, Suyolcuza Mustafa Eyyübi (1028-1097/1619-1686).9 Hocazade Mehmet was the original calligrapher of TSM EH 383, written in 1094/1682-3, and illuminated by Salih in 1144/1731-32.

Hüseyin Şah b. Abdullah (Hüsameddin) (d. after 965/1557-58)

Hüseyin Şah b. Abdullah (Hüsameddin) was the appointed successor of Şeyh Hamdullah Efendi. The name Hüsameddin is a pen-name, and although a contemporary history10 cites his father's name as Kamal Paşa Zade Halil Bey, he has signed the En'am-i gerif in this study ibn Abdullah. Uğur Derman has pointed out that the paternal name, ibn Abdullah, refers to Hüsameddin's status as a slave.10 The master calligrapher brought his most favored pupil up as the elder brother of his own son, Mustafa Dede, and together taught the two calligraphy. As a mark of his high esteem, it is said that Şeyh Hamdullah took as much care of Hüsameddin as he did of his own eyes. It is also said that the master calligrapher used to sign Hüsameddin's finest work with his own name, another sign of great regard and respect. In 898/1492-93 he was employed as a katip in the Divan-i Humayun, and in 911/1505-06, he was a katip in the Hazine-i Amire. In 917/1511-12, he became a muhasip, or accountant.14

Hüseyin Şah's year of death is unknown, but we know that he lived at least until the year 965/1557-58, as that is the date of the En'am TSM EH 355.

Ibrahim Rodosi (d. 1201/1787)

Ibrahim Rodosi came from Rhodes. His father was a qadi in Rumeli, and they lived near Aksaray. He studied süsüs and nesil from Ismail Zuhdi, and when the latter passed away, he took his izazet from Katibzade Mustafa Efendi. Ibrahim Rodosi himself became qadi in Bursa, where he took his izazet in tāliq from Asim Seyyid Mustafa Efendi. He lived in Sultan Mahmud I's time (r. 1143-1188/1730-1754), and was a very famous calligrapher in his day.10 Ibrahim Rodosi was the teacher of both Mustafa Eyyübi Efendi, the calligrapher responsible for the original En'am-i gerif of which UVic 95-014 is a copy, and Mustafa Kütahi.

Kadıasker Mustafa Izzet Efendi (d. 1293/1876)

Seyyid Mustafa Izzet (Izzet was a pen name) was one of the foremost calligraphers of the nineteenth century. He was born in Tosya in 1216/1801, and his father, DOSTAN (or Bozcan) Agazade Mustafa Aga, died when Mustafa Izzet was very young. His mother sent him to study in Istanbul at Fatih Medrese, and it was then that his voice that attracted the attention of Sultan Mahmud II (r. 1223-1255/1808-1838), who sent the young Mustafa Izzet to the Enderun school for three years. His calligraphy teachers were CEM Ofi Mustafa Vasi (süsüs-nesil) and Yesarzade Mustafa Izzet (Izzet was a pen name) (ta'liq and celi ta'liq). Mustafa Izzet Efendi,15 spent a further three years of study at the Galatasaray, where he became a master neyzen, or reed flutist, as well as an accomplished composer and singer. Uğur Derman noted Mustafa Izzet's pre-eminence by saying that "just as no

9Uğur Derman, in Selçuklu Collection, p. 72.
10Serin, p. 63.
11Uğur Derman, p. 96.
12Mustafa Izzet was the teacher of Seyyid Mehmet Hülin, calligrapher of Izmırli I. Haoss 1595 and YV 874.
calligrapher ever achieved the same standing in music as Mustafa Izzet Efendi, so no musician reached such heights in calligraphy. 17

Mustafa Izzet was said to have found palace protocol "irritating," and requested permission to make the pilgrimage to Mecca, where he became a member of the Naqqabandi order. 18 He returned quietly and unannounced to Istanbul, following a stay in Cairo. In 1247/1832 he angered Sultan Mahmud II when the latter, realizing that he had been avoided, discovered his protege had returned and was calling the aśan at Bayezid Mosque. During the subsequent reign of Abdulmejid, Mustafa Izzet held a number of high religious and judicial positions, including serving as Sultan Abdulmejid's imam and as the imam of Eşref mosque. Mustafa Izzet served as a member of the Supreme Court, as the kadıskar of Rumeli (the head of the ulema second only to the seyyid of Istanbul), and as the representative of the serif of Mecca in Istanbul.

Mustafa Izzet was the calligrapher responsible for the famous circular levhas found in the Ayasofya, containing the names, "Allah," "Muhammad," the four rightly guided caliphs, and the Prophet's grandsons, Hasan and Hussain. He wrote eleven Qur'ans, eleven Dala'il al-khayrat, more than thirty En'am-i serif, more than 200 hilâr serif, and many kitâbes and muhakkas. His usual forms of ketebelik indicated his mystical leanings: "Hak-pay-a evliya, Seyyid Izzet Mustafa" and "Bende-i Ali-ı, Seyyid Izzet Mustafa." Mustafa Izzet died in 1293/1876, and was buried in the graveyard of the Kadıri lodge in Topkapi. 19

Mustafa Izzet was the teacher of Seyyid Mehmet Hilmi, calligrapher of İzmirli I. Hakki 1509 and TSM YY 874.

17 Uğur Derman, p. 118.
19 The information for this entry has been taken from Uğur Derman, p. 116-118 except where noted.

Mahmud Raci (n.d.)
Mahmud Raci was a student of Mustafa Kütahi. 20 He is the calligrapher responsible for TSM EH 371.

Mehmed Rasim (d. 1169/1755-56)
Mehmed Rasim is mentioned as an important link in the sîlsîla of Şeyh Hamdullah: Dervish Mehemet (988/1580-81), Hasan Üsküdarî (1023/1614-15) 21, Halid Erzurumî (1040/1630-31), Dervis Ali (1084/1673-74), Mustafa Suyucuza (1097/1685-86), Hafiz Osman Efendi (1110/1698-99), Yedikuleli Seyyid Abdullah Efendi (1144/1702), and finally Hoca Mehmed Rasim (1169/1755-56). 22

Mehmed Rasim was born in 1099/1687-88 in Istanbul, the son of Yusuf Efendi, a calligrapher and imam of the Molla Aski Cami at Egrikapı. Mehmed Rasim was also known as Egrikapılı Çelebi. His earliest works are signed İmamzade, or son of the Imam, and at forty he began to sign his work Mehmed Rasim. 23 He began studying calligraphy with his father, and eventually became the most noted pupil of Hafiz Osman’s renowned student, Yedikuleli Seyyid Abdullah Efendi. Mehmed Rasim was an accomplished scholar with izzet in seven styles of calligraphy by the age of eighteen. In 1126/1714 the sadrazam (grand vezir) Şehit Ali Paşa, who was also a Bayrami-Melami shaykh, 24 appointed Mehmed Rasim to teach calligraphy at Galatasaray and at the Topkapı Palace where he trained some one thousand pupils. Mehmed Rasim died in the year 1169/1755-56 and was buried next to the city gate where he had been born. He is known to have written over sixty Qur’ans, and many En'am-i serif. 25 including TSM EH 395 in our study.

20 Uğur Derman, p. 96.
21 This is not the same Hasan Üsküdarî who wrote Yaza Bagıslar 245.
22 Uğur Derman, p. 48.
23 Uğur Derman, p. 90.
25 Uğur Derman, The Sultanı Collection, p. 90.
Mehmed Vasfi Efendi (d. 1248/1832-33)

Mehmed Vasfi Efendi, known as Kebeçizade, was the chief calligrapher under Sultan Mahmud II (1223-1255/1808-1839). He is known to have written twenty Qur'ans, approximately one hundred and fifty *Dala'il al-khayrat* and *En'am-ı serif*, two hundred and fifty *hilye serif*, over one thousand prayer books and thousands of *kit'a* and *murakka*. Mehmed Vasfi was the teacher of Mustafa Hilmi Efendi, the calligrapher responsible for Spencer Turk 9.

Mehmed Tahir Efendi (d. 1262/1845)

Mehmet Tahir was the most renowned pupil of Mahmud Celaleddin, and teacher of Sultan Abdülmecid (r. 1255-1277/1839-1861). Another of his pupils, Hasan al-Rashid, was the calligrapher of both IUL 3197 and IUL 3756.

Mustafa Eyyüb Efendi (no dates)

Copied an *En'am-ı serif* (UVic 95-014) from Musa Efendi ibn Hasan Efendi, a student of Ibrahim Rodosi.

Mustafa Hilmi Efendi (n.d.)

Mustafa Hilmi Efendi, the calligrapher responsible for Spencer Turk 9, was a student of Mehmet Vasfi Efendi (d. 1248/1832-33).

Mustafa Kütahâ (d. 1197/1783)

Mustafa Kütahâ, born in Kütahya, was the foremost calligrapher of the last half of the eighteenth century. He was also known as * Şeyhâzade*, because of his uncle, a Sufi shaykh. A student of Ibrahim Rodosi, Mustafa Kütahâ studied in Istanbul and taught in the madrese system. He died in 1197/1783, and was buried in Uskudar. His student, Mahmud Raci, was the calligrapher responsible for TSM EH 371.

Mustafa Mir (d. 1175/1761)

Mustafa Mir’s father was Rami Paşa, a former grand vezir. Mustafa Mir’s teachers were Namdâsh Abu Kasim and Mehmet Rasim (d. 1169/1755-56). His father-in-law was the former *şefkatlı* Pir-zade Mehmet Salûb Efendi. He worked in the upper levels of government, eventually becoming a *muhasib*. His *murskid* or Sufi shaykh, was mentioned in his will as Nur al-Din Efendi, who was the Hekveti-Sûbûli shaykh of the Kocamustafa Paşa *khanagâ*. He was buried in this *khanagâ* when he died in 1175/1761. He is the calligrapher responsible for writing TSM EH 394, in 1144/1731-32, at the request of Sultan Mahmud I (r. 1143-1168/1730-1754). The binding of this manuscript was produced by Ahmed Altunî (the goldsmith).

Mustafa Paşa b. Mehmed Paşa (d. 1176/1763)

Mustafa Paşa was the son of a former grand vezir (*sadir-i esbak*) under Sultan Ahmed III (r. 1115-1143/1703-1730) known as *tebr-dar* (the axe-wielding) Mehmed Paşa (1071-1124/1660-1712). One of Mustafa Paşa’s teachers, Omer Efendi-zade, was a well-known painter (*ressam*) in the *Humâyün*, or Royal Academy. His calligraphy teacher was Mehmed Efendi. Mustafa b. Mehmet Paşa was particularly well-known for his *hilye serif* as well as a number of *levhâs* which were hung over the main entrance and the outer vestibule of the *Ayasofya*, and the *ayat al-kursi* at the tomb of Eyyüb Sultan. He died in 1176/1763 in the city of Dimtoka, several years after he wrote Halet Efendi 5.

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27 Derman, p. 104, 112.