

# The Calligraphy and the Calligraphers of the Qur'an

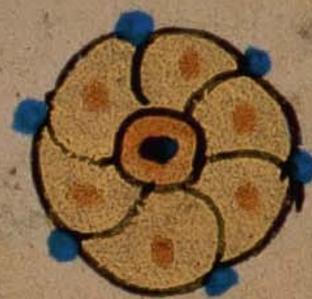
...السنن ...

وَمِنْ نَبِيِّ اللَّهِ يَجْعَلُ

وَمِنْ نَبِيِّ اللَّهِ رِي

...سكنت ...

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
اجْلِسْ مِنْ أَنْ يَضْعَنَ حَمَلُهَا  
مُرَّا لِلَّهِ أَنْزَلَهُ إِلَيْكَ  
أَجْرًا أَتَاكَ مِنْ مَرْحَمَةٍ



# The Calligraphy and Calligraphers of the Qur'an

Dr. Süleyman Berk  
Municipality of Zeytinburnu Cultural and Art Center  
Educational Consultant

## The Birth of Arabic Calligraphy and its Diverse Art Forms

There are many conflicting narratives to be found in Islamic sources about the origin of Arabic script - the script in which the Qur'an is scribed.<sup>1</sup> The various reports are concentrated into three main groups.<sup>2</sup> According to the first account, the writing was from a holy or divine source. It follows from this that the inventor of writing was the first person and prophet, Adam. Another account says that Arabic calligraphy was a type of Southern Arabian epigraphic writing or even a form of Himyarite<sup>3</sup> writing which spread along the Southern Arabian trade route, first to Damascus and later into the Hejaz region. Yet another source claims that Arabic calligraphy evolved from the style of writing of the pre-Islamic Nabataean<sup>4</sup> tribe.

According to scientific research, Arabic Calligraphy is a kind of Nabataean writing, but a much more highly developed form of it.<sup>5</sup> The transition from Nabataean writing to Arabic calligraphy took place during the 4<sup>th</sup> and 5<sup>th</sup> centuries and spread into the Hejaz region, Petra and Al Ula.<sup>6</sup> Arabian calligraphy is related to Phoenician writing, which has links to Aramaic. Therefore, Arabic calligraphy is believed to have evolved from Nabataean writing, which, in turn, developed from Aramaic.<sup>7</sup>

## Various Styles of Calligraphic Script

In the first years of Islam, two separate styles of script were in use. These styles were related to the materials that were available and to the regions where they were used. One style was severe and angular, used for manuscripts, inscriptions and important written documents and the other more rounded script with curving

- 1 See al-Belâzurî, "Fütuhu'l-Buldan", trans. by Mustafa Fayda, Ankara, Ministry of Culture, 1987, p. 690-691; Ibnü'n Nedim, "al-Fihrist", Beirut, (ts), p. 4; al-Kalkaşandî (Ahmed b. Ali), "Subhu'l-A'şâ", III, Beirut, 1987, p. 10-11; Muhammad Hamidullah, "Muhtasar Hadis Tarihi ve Sahife-i Hemmam Ibn Münebbih", trans. by Kemal Kuşçu, Istanbul, Bahar Publishing, (ts), p. 15; Ismail Hami Danişmend, "İzahlı İslam Tarihi Kronolojisi" I, Istanbul, Bab-ı Ali Publishing, 1960, p. 191-205; Selahaddin al-Müneccid, "Dirâsât fi târihi'l-hattî'l-Arabî", Beirut, "Daru'l-Kitâbi'l-Cedîd", 1972, p.12-27; Rıfıkı Melul Meriç, "İslam Yazısının Menşei ve İntişarı", (ed Cüneyt Emiroğlu, "İslam Yazısına Dair"), Istanbul, Sebil Publishing, p. 101; Mahmud Es'ad Efendi, "İslam Tarihi", Istanbul, Marifet Publications, 1983, p. 158-159; Nihad M. Çetin, "İslam Hat San'atının Doğuşu ve Gelişmesi" (İslam Kültür Mirasında Hat San'atı), p. 14-15; Ali Alparslan, "İslam Yazı Sanatı", Doğuştan Günümüze Büyük İslam Tarihi, v. XIV, Istanbul, Çağ Publications, 1993, p. 441-443; b. Moritz, Arabistan (Yazı) IA, I, pp. 498-499; İbrahim Cum'a, "Dirâsât fi tatavvuri'l-kitabatî'l-kûfiyye, Dâru'l-fikri'l-arabiyye", ts, p. 17.
- 2 Nihad M. Çetin, "İslam Hat Sanatı'nın Doğuşu ve Gelişmesi" (Yakut Devrinin Sonuna Kadar), İslam Kültür Mirasında Hat San'atı (Hat San'atı). Istanbul, Islamic History, Art and Culture Research Center (IRCICA), 1992, p. 14.
- 3 The Himyarite were a tribe indigenous to Southern Arabia (Translator's note)
- 4 Nabataean was derived from Phoenician and had very simple shapes. (Translator's note)
- 5 3 "Aklam-ı Sitte", Türkiye Diyanet Vakfı İslam Ansiklopedisi, (DIA), v.II, Istanbul, Türkiye Diyanet Vakfı, 1989, p. 276-280; id., "Hat San'atı", p. 14.
- 6 B. Moritz, Arabistan (Yazı), IA, I, 499; Çetin, DIA, II, 276; id., "Hat San'atı", p. 15.
- 7 Müneccid, ibid., p. 19; Çetin, "Hat San'atı", p. 15.

lines was used for writing journals and such.<sup>8</sup>

During the Caliphates of Omar and Ali, flat unrounded writing was being developed in Basra and Kufa, based on the style of writing that had been used in Mecca and Medina. These two styles of calligraphy soon took their names from the cities where they were developed to become known as *basri*<sup>9</sup> and *kufic* scripts. From the beginning, manuscripts, important documents, epitaphs and panels were written in the angular, stark script developed in the city of Kufa<sup>10</sup> but for the first time, there was a definite separation between the rounded and the angular styles of calligraphy, in terms of both name and purpose.

In the Hejaz region of the Arabian Peninsula a style of calligraphy appeared called “Hijazi” script that was known in “Mecca” as “Meccan” and in Medina as “Madani”. Its letters were notably angular and square with slight curves that had a tendency to slope up and to the right; the bottom of the letter *alif* had an upward hook at the bottom and was slanted to the right. In this script, the letters were set in their lines in an orderly and clear manner. The spacing of the lines was unlabored and restful to the eyes. It is commonly agreed that these texts, which we can date from the Ummayyad Period (661-750), mark the beginning of a style, in calligraphic terms. The Museum of Turkish and Islamic Art’s Damascus Document contains examples of this type of script on pages such as ŞE. 8755, ŞE. 8822.

*Kufic* script was the name of the main script that later developed in various regions and which used the same characters.<sup>11</sup> Depending on the region where it was written, *kufic* was divided into three types. In the region where it began and the surrounding area it was called *kufic*, while in the regions to the east it had different characteristics and was called *mashreq* (eastern) *kufic*. In the region to the west, it was given the name *maghreb* (western) *kufic*. The Damascus Document in the museum’s collection contains many examples of classical *kufic* calligraphy. Between the *mashreq* and *maghreb* styles of *kufic* script, a minor style developed called Qayrawan script.<sup>12</sup> *Kufic* script was used until the 11<sup>th</sup> century as the main script of the Qur’an. Later, in place of *kufic*, the more rounded *mubhaqqaq*<sup>13</sup> and *rayhani*<sup>14</sup> scripts became prevalent. However, for the captions placed at the beginnings of the surahs in *Mushafs* and for architectural epitaphs and inscriptions,

8 Çetin, *ibid.*, p. 17.

9 No examples of the *Basric* Script have survived. see Müneccid, p. 75

10 Ibrahim Cum’a, *ibid.*, p. 19–20; Müneccid, *ibid.*, p. 75; Mustafa al-Habib, “Yazı ile Mimarinin Kaynaşması” Görüş, no. 12 (December 1977), p. 44; Çetin, “Hat San’atı”, p. 20–21; Alparslan, “İslam Tarihi”, XIV, p. 458; Mübahat S. Kütükoğlu, “Osmanlı Belgelerinin Dili (Diplomatik)”, İstanbul, Kubbealtı Neşriyatı, 1994, p. 54.

11 Çetin, “Hat San’atı”, p. 21

12 Derman, “Hat San’atı”, p. 183.

13 *Mubhaqqaq* Script : The use of this regular, legible and readable script was especially prevalent during the Abbasid Caliphate and was used to produce some of the most magnificent Qur’ans. (Translator’s note)

14 *Rayhani* Script Small *mubhaqqaq* script, often partnered with *mubhaqqaq* and written with a single pen. (Translator’s note)

*kufic* continued to be used.<sup>15</sup>

#### Developments in Calligraphy during the Ummayyad Period (AH.41-132/CH.661-750)

The most important development in the art of calligraphy was the transition to using less angular, curved characters.<sup>16</sup> The principal use of this script began during the Ummayyad Period.<sup>17</sup> The first person we know of who was addressed by the name “calligrapher” was Kutba al-Muharrir. Kutba was the first person to develop calligraphy as an art. It is universally agreed that he was the first in the line of great calligraphers who were to follow.<sup>18</sup>

Individuals who did not worry about the appearance of their writing, and who were only concerned with producing books and not with artistic execution, were given the name “warraq”. Quite a long time later, the names “muharrir” and “warraq” were replaced respectively by the names “hattat” (calligrapher) and “katip” (scribe).

#### Calligraphy during the Abbasid Period (AH.132-656/CE.750-1258)

A famous vizier and calligrapher who lived during the first Abbasid Dynasty was Abu Ali Muhammad b. Ali (Ibn Muqla) (d. AH.328/CE.940). He set measurements and rules for the shapes of letters that had been developed through experience and research up until that time.<sup>19</sup> However, he broke free of the influence of the *kufic* script, and established the *Aqlam al-Sitta*<sup>20</sup> school of calligraphy, which heralded a new style of writing. His knowledge of geometry influenced this style.<sup>21</sup> Ibn Muqla and Abu Abdullah Hasan b. Ali divided letters into uniform groups and drew up geometric rules and measurements for calligraphy. The organization of the writing included measurements for dots, *alifs* and circles.<sup>22</sup> The measurements they determined were based on dots for a height letter, the Arabic letter *alif* for the height of a vertical letter, and the circle for the width of a rounded letter. Thus, the *Aqlam al-Sitta* styles were given rules to follow.<sup>23</sup>

15 Nihad M. Çetin, “İslam’da Paleografyanın Doğuşu ve Gelişmesi” (Tarih Boyunca Paleografya ve Diplomatik Semineri, April 30/May 2, 1986 Memo) Istanbul University Faculty of Literature, Istanbul, 1988, p.8.

16 Çetin, “Hat San’atı”, p. 21.

17 Çetin, “Hat San’atı”, p. 20.

18 Müneccid, *ibid.*, p. 81.

19 Çetin, “Hat San’atı”, p. 24.

20 The Six Scripts or Six Styles school of art refers to *rika*, *mubaqqaq*, *ihuluth*, *rayhani naskh* and *tawqi* scripts (Translator’s note)

21 Ali Alparslan, “İbn Mukle’nin İslam Yazısına Hizmeti”, Tarih Boyunca Paleografya ve Diplomatik Semineri, April 30/May 2, 1986 Memo) Istanbul University Faculty of Literature, Istanbul, 1986, p. 11.

22 Adolf Grohmann, “Arabische Paläographie” (I. Teil), Wien, 1967, p. 16; Issam al-Said and Ayşe Parman, “Geometric Concepts In Islamic Art”, World of Islam Festival Publishing Company Ltd. London, 1976, p. 131; Alparslan, “İslâm Tarihi”, XIV, p. 463.

23 To view the system of measurement that Ibn Muqla invented, see Yasin Hamid Safadi, *Islamic Calligraphy*, London, Thames and Hudson, 1978, 17.

Ibn al-Bawwab (d. AH.413/CE.1022), who lived one century after Ibn Muqla, represented the second stage of his school. In aspiring to reach the level of Ibn Muqla, Ibn al-Bawwab imitated his style of writing for many years and eventually developed it into a more elegant and attractive form.<sup>24</sup> Ibn al-Bawwab adjusted and improved the geometric rules of measurement of Ibn Muqla's style, and made it more delicate and pleasing to the eye. He reproduced sixty-four *Mushafs*. He set down classic rules for the six scripts. No examples of the work of Ibn Muqla have survived. Very few of the calligraphic works of Ibn al-Bawwab are in evidence today. One of two *Mushafs* written by him, in *rayhani* script, is in the DCBL and the other is in the Museum of Turkish and Islamic Art Collection. The Museum of Turkish and Islamic Art also owns a collection of poems by the same calligrapher.<sup>25</sup>

Two hundred years after Ibn al-Bawwab, Abu al-Majd Jamal al-Din Yaqut b. Abdullah al-Musta'sim (d. AH.698/CE.1298) brought a breath of fresh air to the art of calligraphy.<sup>26</sup> Yaqut, who had spent a long time examining the styles of Ibn Muqla and Ibn al-Bawwab, introduced a new concept in calligraphy.<sup>27</sup> Yaqut clarified the rules of *Aqlam al-Sitta* and the art of writing developed into a more beautiful stage.<sup>28</sup> The most significant change instituted by Yaqut, was to cut the nib of the reed pen at an angle instead of horizontally as it had always been prepared, and to give it more of a slant.<sup>29</sup> As indicated previously, Yaqut had benefited greatly from studying the work of Ibn Muqla and Ibn al-Bawwab; if he followed their rules at all, it is evident in the elegance he brought to the calligraphy of Ibn al-Bawwab, which initiated the new style.<sup>30</sup> The aesthetic rules, symmetry, and proportions that Yaqut laid out for the *rayhani* and *muhaggaq* scripts resulted in some of the most spectacular examples of art ever produced by an Islamic civilization. These styles remained in use until the dawn of Ottoman Calligraphic Art. After the political demise of the Abbasids and the death of Yaqut, Baghdad lost its identity as a center of art, leaving that honorable title to Cairo and, later on, to Istanbul.<sup>31</sup> As a note of interest, the *Mushafs* endowed to a foundation by

24 Çetin, "Hat San'atı", 24; see "Mustakimzâde Süleyman Sa'deddin Efendi" in "Tuhfe-i Hattatin", Istanbul, Türk Tarih Encümeni Külliyyatı, Istanbul, 1928, s. 331-332; Habib Efendi, "Hat ve Hattatin", Istanbul, 1305, s. 44-48; A. Süheyl Ünver, "Hattat Ali Bin Hilâl, Hayatı ve Yazıları" Istanbul, Yeni Laboratuvar Yayınları, 1958, p. 5.

25 In subsequent articles, "TIEM" or "Museum" will be used in place of the Museum of Turkish and Islamic Art., "inv.no." and "cat." will be used to refer to Inventory Number and Catalog, respectively.

26 Selahaddin al-Müneccid, "Yakût al-Musta'simi", Beirut, "Daru'l-Kitâbi'l-Cedid", 1985, p. 17; Çetin, "Hat San'atı", p. 27.

27 Mustakimzâde, "Tuhfe-i Hattâtîn", p. 575; Çetin, "Hat San'atı", p. 27.

28 Alparslan, "İslâm Tarihi", p. 464.

29 al-Müneccid, "Yakût el-Musta'simi", p. 28; Nihad M. Çetin, "Yakut Musta'simi, IA, XIII, 354; id., "Hat San'atı", p. 27.

30 Çetin, *ibid.*, p. 27.

31 Muhittin Serin, "Hattat Şeyh Hamdullah, Hayatı, Talebeleri Eserleri", Istanbul, Kubbealtı Akademisi Kültü ve Sanat Vakfı, 1992, p. 14.

Amajur, a governor of Damascus during the Abbasid period, bear endowment records and dates for the first time (inv. no. 13114, cat. 6).

### The Calligraphy of the *Mushaf*

Calligraphers wrote poetry and epigrams, but the majority of their time was spent copying verses from the Qur'an and writing down the sayings of the Prophet. To reproduce, in writing, the major source of the Islamic faith, the Qur'an, was the goal of every calligrapher. Throughout the history of Ottoman Calligraphic Art, some calligraphers spent the vast majority of their lives doing just that.

During the Ottoman Period, *Mushafs* were copied using various sizes and were given names such as *Cami Mushafi* (mosque codex), *Kebîri Kit'a* (grand *qit'a*<sup>32</sup>), *Veziri Kit'a* (vizier *qit'a*), *Küçük Kit'a* (small *qit'a*), *Sümün Kit'a* (one eighth *qit'a*) and *Sancağ Mushafi* (banner codex), according to their sizes. In the Museum of Turkish and Islamic Art Collection, the Qur'an with the largest dimensions measures 88x57 cm. It was written by Calligrapher Hân Ahmed-i Seyrî and the date indicates it was written in Dhu al-Hijja, AH.1007/CE.1599 (inv. no. 531, cat.90).

For the reproduction of a Qur'an, quality handmade paper is dyed to the desired color. The usual colors of choice for the pages of a Qur'an are different tones of beige or ecru. Various substances such as tea, onion skins, buckthorn and saffron are used to dye the paper. After the paper has been dyed, it is dressed by coating it with *abar*<sup>33</sup>, burnished and pressed under weights for a period of time to flatten it. Many kinds of paper were used for producing a Qur'an. This type of paper was used in a Qur'an from the Timurid Period that is found in the Museum of Turkish and Islamic Art collection (inv. no 41, cat.70).

The dressed paper is then prepared according to the size of the Qur'an that is to be produced. The parts of the pages that are to contain the text are marked and the paper is ruled to indicate the lines. The side margins of the pages are half the width of the text portion and the upper and lower borders measure half the width of the side border.

In the prepared area of each page, the text of the Qur'an was written. The pages of a Qur'an usually had nine, eleven, thirteen or fifteen lines on them (inv. no. 85, 87, 365, 471, 487, cat. 121, 122, 56). However, it is also possible to see some Qur'ans with other numbers of lines on a page. Depending on the historical period and the region, the bookmaker's approach to style and page composition differed. In Shiraz Qur'ans, one sees verses that have each line written in a different color of

32 *Qit'a*: A piece of calligraphy consisting of one line of *thuluth* followed by several lines of *naskh* script. The margins are normally decorated by marbling or gilt illumination. (Translator's note)

33 *Abar* is the term used for the coating that was applied to paper to make it smooth and non-absorbent, suitable for writing upon with a calligrapher's reed pen and ink. It also preserved the paper. (Translator's note)

ink. In the Museum of Turkish and Islamic Art collection, inventory number 378 (cat. 84) is such a Qur'an, written in the hand of Calligrapher Abdulqadir b. Abdulwahhab al-Huseyni al-Shirazi. The alternating lines of the text are written with narcissus berry navy ink, and the letters are outlined in gold (inv. no. 378, cat.84). It is common to find different complimentary scripts used together on a single page of a Qur'an, such as *muhayraqq-rayhani* and *thuluth-naskh-muhayraqq*.

During the Ottoman Period, toward the end of the 18<sup>th</sup> century, some calligraphers used a style known as *ayetberkenar*<sup>34</sup> to write Qur'ans, beginning a page with one verse and ending the page at the end of a second verse. There is ongoing research to determine when the *ayetberkenar* style for the writing of *Mushafs* began.<sup>35</sup> The earliest example of the *ayetberkenar* style in the Qur'an collection of the Museum of Turkish and Islamic Art is a *Mushaf* dated AH.1203/CE.1789, written in the hand of the calligrapher Ömer Hulusi Efendi and bearing his signature, (inv. no. 4382). Other examples of *Mushafs* written in the *ayetberkenar* style are numbers 87, 372 and 477 (cat. 122, 126 and 130)

In the texts of Qur'ans, the end of each verse is indicated by a sign or symbol to indicate a pause at the end of the verse. After each five or ten verses have been written, on the outer edge of the page, the numbers 5 or 10 appear in the shape of a gilded rosette or in Arabic script. At the end of each *juz*, a *juz* rose was drawn. In each *juz*, one fourth of the text was indicated by a *hizip* rose or the word "*hizip*" in writing. In some Qur'ans the writing "*nisf juz*", marks the midpoint of a section. At the end of a *juz*, which is made up of 20 verses, another *juz* rose is placed, or the word "*juz*" is written.

Generally, the entire Fatiha Surah and the first five verses of the Baqara Surah are written on facing pages near the beginning of the Qur'an (inv. no. 405, cat. 117). However, in first period manuscripts the Fatiha Surah and the first verses of the Baqara Surah were written together on one page. Two fine examples of this practice were written in *rayhani* script by Yaqut al-Musta'simi (inv. no. 505, 507, cat. 47, 48). In Safavid manuscripts, the Fatiha Surah is inscribed in the center of an illuminated page (inv. no. 506, cat. 82). Surah headings were written in a style of script different from that used in the body of the text, usually in *kufic* or *tawqi*<sup>36</sup> script, and with a different color of ink. In the first period, we see *kufic* script being used for surah headings. Later on, the *tawqi* script became the main choice for the headings of surahs (ŞE 709, ŞE 36). However, apart from these two styles,

34 *Ayetberkenar*: A very complicated method of arranging a page so that the writing of the text begins with the first verse of one surah and ends at the end of the following verse. (Translator's note)

35 An article by Prof. Dr. Muhittin Serin refers to an *ayetberkenar Mushaf* by Calligrapher Yaqut, found in the Dârû'l-kutubi'l-Misriyye'(nr. 20). See Serin, DIA, c. XXXI, p. 252.

36 *Tawqi*: Modified and smaller version of *thuluth* that was mostly employed in official state papers and documents during the Ottoman Period (Translator's note)

there are surah headings whose letters are written in outlined *zerendud*.<sup>37</sup> The surah headings of a *Mushaf* written by Jamal al-Din Amasi are written in gold *tawqi* script (inv. no. 97).

There are many designs to be seen for the last sections of manuscripts, after the last, or Nas Surah of the Qur'an has been written. This last portion of a manuscript most often contains the colophon, Qur'an prayers, prophecies and an explanation of vowel marks in the text. All, some or none of the above-mentioned may be found in any one manuscript. One *Mushaf* written by calligrapher Abdulqadir b. Abdulwahhab b. Shahmir al-Huseyni, contains a colophon, prophetic interpretations and a *hatim* or ritual prayer. Among the *Mushafs* found in the museum are some that were written by Yaqut, Ergun Kamili, Abdulqadr b. Abdulwahhab b. Shahmir al-Huseyni and Raşid Efendi of Eyüp which contain prayers which are especially noteworthy. One of the prayers contained in a *Mushaf* written by Ergun Kamili was written by another calligrapher, Ibrahim Şerbeti (inv. no. 173, 202, 247, 287, cat.80).

The museum's inventory also contains many manuscripts that have no colophons to tell us who their artists were. Rarely, one finds a Safavid Manuscript from Herat, with the "Asmâ al-Husnâ" (99 names of Allah) written inside (inv. no. 180, 211, 251, 422, 423, cat. 74, 75, 76, 77). In one manuscript found in the Museum of Turkish and Islamic Art, immediately after the Nas Surah, a classical style "hilye-i şerif" is placed, which is a panel on which a description of the Prophet Muhammad is written. In the form that we know it today, the first such panel was designed by Calligrapher Hafız Osman Efendi (1642-1698). The fact that sets this manuscript apart from other *Mushafs* in the museum is that a description of the prophet is written after the Nas Surah but before the colophon. The calligrapher of this masterpiece, Hafız Osman, had the same name as the famous Hafız Osman of a later period, who was also a calligrapher (inv. no 407, cat. 119).

From a historical aspect, the most important element of a *Mushaf* is its colophon, generally found at the end of the Qur'an after the Nas Surah or following the prayers and the prophecies. Colophons can contain many interesting tidbits of information. In the manuscript recorded as number 4 in the museum's inventory, Calligrapher Nur al-Din Mehmed b. Muhyiddin al-Hiravi recorded his age as 60 years. Sometimes, the artists included information such as their places of birth, how and by whom they were delegated to produce the manuscript and how they wrote it, all in intricate detail. For example, on one colophon, Calligrapher Mahmud al-Nahifi wrote that he began to write the manuscript during the month of AH. Dhū al-Hijja, 957 and that the work was completed in the year AH.960, during the 4<sup>th</sup> month of the Hijri calendar, Rabi al-Akhir. (inv. no. 316). On some colophons, even the number of *Mushafs* that the calligrapher had written is

---

<sup>37</sup> *Zerendud*: Written in gold. (Translator's note)

recorded. From such information it was determined that the 99<sup>th</sup>, 100<sup>th</sup> and 101<sup>st</sup> *Mushafs* written by Calligrapher Ali Naili Efendi of Galata are in the Museum of Turkish and Islamic Art (inv. no. 461, 463,471, cat. 123). Calligrapher Mehmed Vasfi Efendi denotes his teachers as a line of calligraphers beginning with Raşid Efendi and continued to Huseyin Habli and Dervish Ali II (inv. no. 20). One *Mushaf* found in the Museum of Turkish and Islamic Art (inv. no. 86) was written by a group of calligraphers that can almost be called as a veritable committee. According to its colophon, until the end of the Haj Surah, Abdullah b. Mustafa b. Muhammad al-Mushtahir bi-Filibevi took pen in hand, but after he died in AH.1285, Hafız Muhammad Filibevi completed the Mumin Surah and a third of the Yasin Surah. The Qur'an was completed by Hafız Ismail Hakkı al-Burduri. On the Qur'an's colophon, the name of Mustafa Asım b. Abdullah, the son of the original calligrapher, Abdullah b. Mustafa, is recorded, along with the date, AH. 1318.

Prayers are the must of the colophon. On these pages, prayers for the calligrapher, his teachers, his parents, Qur'an readers, all Muslims and even those who took care of the Qur'an are offered. One *Mushaf* that has an unusual colophon was written by Calligrapher Ömer Zihni Efendi and completed in AH.1266/CE.1850. Recorded on the page is a list of names, along with a list of months during which the prayers for them are to be read (inv. no. 4414, cat. 128).

## THE QUR'AN COLLECTION OF THE MUSEUM OF TURKISH AND ISLAMIC ART

### Qur'an Manuscripts from the Early Period

The Qur'an collection of the Museum of Turkish and Islamic Art is important in terms of the history of calligraphy because it shows how the orthography of the Arabic language used in the Qur'an gradually developed, and how the introduction of new elements and styles of writing by calligraphers resulted in the transformation of writing into an art form. The Damascus Documents in the museum's collection, acquired in 1914 from the Damascus Ummayad Mosque, consist of examples of Qur'an folios and *juzs* written on parchment which are closest in age to the first copies of the Qur'an.

Two *Mushafs* found in the Museum of Turkish and Islamic Art Collection have always drawn attention. One of them is a manuscript believed to have belonged to Caliph Uthman and the other is a manuscript attributed to Caliph Ali.<sup>38</sup> Research carried out on the Uthman *Mushaf* has recently been published.<sup>39</sup>

38 Of these *Mushafs*, the work recorded as number 457 is attributed to Uthman. The one attributed to Ali is recorded as number 458. Another *Mushaf* attributed to Uthman is in the Topkapı Palace. See Mustafa Altındağ, p. 53–87.

39 Tayyar Altıkulaç, "Hz. Osman'a Nisbet Edilen *Mushaf-1 Şerif*", Istanbul, 2007.

The Damascus Documents contain disorganized Qur'an folios, scribed in classic *kufic* script. The text written in ink on parchment, provide an opportunity to examine orthographic characteristics from the first period. As an example, on page ŞE.811 (cat. 27), the verses of the Fatiha Surah are written within the heading. The diacritical marks in the text are rendered in red ink according to the rules of Abu al-Aswad al-Dua'li. The practice of placing dots between the double letters to separate them had not yet begun during that period. Examples ŞE 421 and ŞE 404 (cat. 24) show two lines of the Qauther Surah at the top and the remainder of it written within the ornamentation. Next, there is the inscribed surah heading of the Kafirun Surah. Under it, the remainder of the Kafirun Surah continues, prefaced with eight lines of the "Bismillah"<sup>40</sup> invocation. Still further on, the surah heading for the Nasr Surah is found. In the body of the text, a few of Abu al-Aswad's diacritical marks are visible, in red ink. There are also slanted lines of dots in the body of the text, written in the same color ink as the text.

An example of a first period manuscript written in *mashreq kufic* is in the museum's collection of *Mushafs* (inv. no. 453-456, cat. 35). The five volumes of the masterpiece are oriented horizontally. The four lines of text on each page bear Abu al-Aswad al-Dua'li style vowel marks, in a different colored ink. Letters that are similar in form are separated with diagonal lines. The style of calligraphy, vowel marks and dots are characteristic of a first period *Mushaf*. On the colophon of the last volume of the manuscript, the phrase, "Muhammad b. Ahmed b. Yâsin al-bi-Isfahân, sene selâse ve semânîne ve selâsemie, 383" is written. Many other examples of works written in *mashreq kufic* script can be found in the Damascus Documents (ŞE 2509, cat. 29).

The form of *kufic* script used in the regions in and around North Africa were referred to as *maghreb* script. A beautiful example of a *Mushaf* written in *maghreb* script can be found in the Museum of Turkish and Islamic Art (inv. no. 359- 360, cat. 51). Its two volumes are written on gazelle skin with brown ink, seven lines to a page. The headings of the surahs are rendered in gold *kufic* script. The text has diacritical marks. The end of each verse is indicated with a decorative rose. The first volume contains the surahs from the Fatiha Surah to the Kahf Surah, while the second volume contains the surahs from the Maryam Surah to the Nas Surah.<sup>41</sup> Another beautiful example of this script can be seen in a *Mushaf* rendered in delicate *maghreb* calligraphy, inventory number 536 (cat. 50).

These *Mushafs* bear witness to the diverse styles of writing that were widely dispersed throughout the vast Islamic Empire. In terms of the exhibition, these works are also important because they display the richness of the museum's *Mushaf*

40 Muslims begin an activity by saying, in Arabic, "In the name of Allah, the Beneficent, the Merciful".

Bismillah is the short form of the Arabic phrase "Bismillahirrahmanirrahim" (Translator's note)

41 See "The Museum of Turkish and Islamic Art", p. 89.

collection. Also found in the collection are *Mushafs* and *juzs* from Afghanistan, Iran, the Arabian Peninsula, North Africa and former Ottoman territories that are representative of different schools of art. Works by pre-Ottoman calligraphers who played important roles in the development of the historic *Aqlam al-Sitta* school of calligraphy such as Ali b. Hilal (Ibn Bawwab), Yaqut al-Musta'simi, Ergun Kamili, Abdullah Sayrafi, Shams al-Baysunghur, Asadullah Kirmani and Suhrawardi are conserved and protected in the *Mushaf* collection of the museum.

In the museum collection, a *Mushaf* attributed to one of the calligraphers of the school of the Abbasid Period, Ibn al-Bawwab, can be seen (inv. no. 449, cat. 42). Although there is a colophon, the obscure rendering and junctures on top of the artist's signature have raised doubts about whether he was the calligrapher who produced the masterpiece. There are also points where the calligraphy does not correspond to Ibn al-Bawwab's usual style. The calligraphy of this Qur'an does not display the maturity of Ibn al-Bawwab in its pen strokes. The lines in other *Mushafs* known to have been scribed by Ibn al-Bawwab are very narrowly spaced and the letters are much closer together. Generally, when looking at a page from one of his *Mushafs*, the intricacy of the writing is immediately apparent. This intricacy of style will become considerably more relaxed by the efforts of Yaqut al-Musta'simi.

Before the Ottoman Period, the leading name in the art of calligraphy was undoubtedly Yaqut al-Musta'simi. His full name was Abu al-Majd Jamal al-Din Yaqut b. Abdullah al-Musta'simi. The name "Musta'simi" comes from the last Abbasid Caliph, Musta'sim Billah. For a long period, Yaqut al-Musta'simi studied the calligraphy of Ibn Muqla and Ibn al-Bawwab, two leading artists who had lived before him. He chose the most beautiful letters from their scripts and created a new style in *Aqlam al-Sitta*. The classic forms of calligraphy, especially *mubhaqqaq* and *rayhani* scripts, reached their peak with Yaqut. In AH.698/CE.1298, Yaqut died in Baghdad. Up until the Ottoman era, the harmony and proportion of the Yaqut style was adopted as the ideal example in Islamic countries and bestowed him with the name "Qibla al-Quttab".<sup>42</sup>

Yaqut, along with six of his students, are memorialized today as the Seven Masters.<sup>43</sup> Their names, with small changes, were Abdullah Sayrafi, Ergun b. Abdullah al-Kamili, Yahya Sufi, Mubarek Shah Qutb, Mubarak Shah Suyufi and Ahmad Suhrawardi.

In the museum's Qur'an collection there are six *Mushafs* that were scribed by or are attributed to Yaqut al-Musta'simi. Of course, with respect to the special characteristics of the calligraphy in these *Mushafs*, they must be classified carefully. Four of the six *Mushafs* in the inventory, numbered 328, 508, 525 and 507, have

<sup>42</sup> *Qible al-Quttab*: Qibla of Scribes, Father of Calligraphy, Gift to Calligraphy (Translator's note)

<sup>43</sup> *Esatize-i seb'a*: The Seven Masters, refers to Yaqut and his six master pupils (Translator's note)

colophons, while two of them, numbered 26 and 173, do not (cat. 47, 48).

A manuscript scribed by Ahmed Suhrawardi, one of Yaqut's important agents, often referred to as the "Second Yaqut", can also be found in the Museum of Turkish and Islamic Art. The Qur'an that Müstakimzade mentioned in his book, "Tuhfe-i Hattatin"<sup>44</sup>, is today in the museum's collection, recorded as number 486. This work, dated 718/1318, was formerly preserved in the Haghia Sophia Library. The style and decoration of this *Mushaf* are strongly reminiscent of the technique of Yaqut (cat. 53).

In the museum are two *Mushafs* scribed by Abdullah b. Mahmud al-Sayrafi, one of the followers of Yaqut. He learned calligraphy from one of Yaqut's pupils, Seyyid Haydar Gundenuvis. However, he is numbered among the Ustâdân-ı Seb'a.<sup>45</sup> One of the works contains a colophon (inv. no. 178). The other is attributed to Abdullah Sayrafi, because of this sentence found at the end of the work: "This manuscript is believed to be the work of Abdullah Sayrafi Efendi, the teacher of the late Calligrapher Sheikh Hamdullah Efendi" (inv. no. 487, cat. 56).

Another of the Seven Masters who followed in the footsteps of Yaqut was Ergun b. Abdullah al-Kamili, who learned *Aqlam al-Sitta* calligraphy from Yaqut himself. He died in the year AH.744/CE.1343. Two *Mushafs* scribed by Ergun b. Abdullah al-Kamili, complete with colophons, are recorded in the museum's *Mushaf* collection (inv. no. 202, 452, cat. 55).

Very little is known about another of Yaqut's followers, Yahya b. Nâsır al-Jamali al-Sufi. He is often confused with another calligrapher from Edirne named Yahya Sufi, who lived during the time of Mehmed the Conqueror (inv. no. 430).<sup>46</sup>

Ali b. Malik al-Hafız al-Sebzvari was another of Yaqut's important disciples.<sup>47</sup> The fourth *Mushaf* that he wrote is found in the museum (inv. no. 490).<sup>48</sup>

An important *Aqlam al-Sitta* calligrapher of the Timurid Period, Shams al-Baysunghuri, was born in Herat. He wrote important works in the style of Yaqut. A magnificent *Mushaf*, a masterpiece of calligraphy and illumination, was scribed in the style of Yaqut, in *naskh* script (inv. no: 294, cat. 69).<sup>49</sup>

44 Tuhfe-i Hattatin: Calligraphers' Paragon (Translator's note)

45 For more about his life see Ali Alparslan, "Abdullah-ı Sayrafi", Türkiye Diyanet Vakfı İslam Ansiklopedisi, (DIA), İstanbul, Türkiye Diyanet Vakfı, 1988, v. I, p. 132.

46 For more about this manuscript see Hat San'atı", p. 189; Museum of Turkish and Islamic Art, p. 202–203.

47 For more about his life see Müstakimzade, p. 321–322.

48 Inv.no. 490. The *Mushaf* has 11 lines in *naskh* script to a page. There are no rosettes to mark the sections. The first page of the text is illuminated. The surah headings are scribed in gold leaf on a gilded background. There are a total of 386 folios. Page 385 (b) is the colophon which indicates this is the 4<sup>th</sup> *Mushaf* he scribed and that he hoped to scribe 100 more. The date on the *Mushaf* is 8 Dhu al-Qa'dah, 899/1494.

49 Inv. no. 294 measures 26.4 x 35.5 cm. and has 13 lines of *naskh* script per page. A total of 280 folios, the colophon indicates that it was scribed by the calligrapher, imitating of the style of Yaqut. It is dated 22 Ramadan, 837/2 May 1434. According to inventory records, it was brought to the museum from the

The museum also owns a *Mushaf* attributed to the Ilkhanid Period, scribed in a complementary form, (inv. no. 539, 540 ve 541, cat. 52a, 52b, 52c) five lines to a page, rendered in golden *muhaggaq* calligraphy. Bonded white lead and *tawqi* script are used in the surah headings. On the colophon of the work, inventory number 539, the words “Ali Ibn Muhammad b. Zayd b. Muhammad b. Zad b. Muhammad b. Muhammad b. Zad b. Ahmed b. Muhammad b. Muhammad b. Ubaydullah b. Ali b. Ubaydullah b. Ali b. Ubaydullah b. al-Huseyin b. Ali b. al-Huseyin b. Ali b. Abi Talip” are written. The date on this portion of the complementary *Mushaf* is AH.706/CE.1306. On the colophon of the work, numbered 540, the inscription, “Ali b. Muhammad b. Zayd b. Muhammad b. Ubaydullah al-Alevi al-Huseyni” can be read. Number 541 in the inventory is a section of the *Mushaf* that completes the afore-mentioned *Mushaf* and measures 56.3x40 cm. It is written in the same way, five lines to a page, rendered in *muhaggaq* script in gold. It contains 57 folios. On the colophon is written: “Ali b. Muhammad b. Zayd b. Muhammad b. Ubaydullah al-Alevi al-Huseyni” and it is dated AH.706/CE.1306-7. These three complementary manuscripts were prepared for the Ilkhanid Sultan Olcayto Muhammad.

The calligraphy, gilding and binding techniques prevalent during the Safavid Period produced spectacular masterpieces. The museum has, in its collection, an Ilkhanid Period *Mushaf*, written in *muhaggaq* script, nine lines to a page. Under each line, there is a space where explanations are finely written in red ink. On the first two pages, only the Fatiha Surah is written. Recorded on the colophon is the name of the calligrapher and illuminator, “Muhammad b. al-Hac Devletshah al-Shirazi”. The date of this *Mushaf* is AH.734/CE.1333-34 (inv. no.73, cat. 57).<sup>50</sup>

Number 211 in the inventory is an important *Mushaf* from the Safavid Period. The two facing pages on which the complete Fatiha Surah and the first verses of the Baqara Surah are scribed, are coated in gold and bonded white lead paint has been used. The Qur’an’s text is written in *muhaggaq* script, eleven lines to the page, gold and black inks are used to write alternating lines. On the colophon, the name that appears is “Muhammad b. Ahmed al-Halili al-Tabrizi”. The date on the *Mushaf* is the 10<sup>th</sup> month, Shawwal, AH.983/CE.1576.

The similarities of two manuscripts written in *naskh* and *muhaggaq* scripts from the same period are striking. These are number 528, a *Mushaf* with 15 lines to a page, with the first, eighth and tenth lines written in *muhaggaq* script, while the remaining lines are written in *naskh* script. The influence of Yaqut can be detected in the writing and arrangement of the pages. Recorded on the colophon

---

mausoleum of Abdulmecid on 30 January, 1926. For information about this *Mushaf*, see “Hat San’ati”, p. 189; TIEM, 210–213; Şahin, p. 192–193, 196.

50 For information about this Manuscript see. David James, “Qur’ans of The Memlûks”, London, Thames & Hudson, 1988, p. 242.

is the inscription, “*Ketebehu ekallu ibadullâhi Shams al-Din Abdullah*”.

The calligraphy of the afore-mentioned *Mushafs* are important because although they were produced after the Yaqut and before the Ottoman schools of art, indicating the level of the work being done outside of Ottoman limitations.

Some of the most beautiful examples of large *Mushafs* are seen in those that were produced during the Timurid Period. Number 566 in the museum’s collection is a section whose text is written in bonded gold *muhaqqaq* calligraphy and whose surah headings are rendered in *kufic* script. Curiously, many pause marks are placed in the middle of the lines of text. Fragments that are similar to this section, attributed to Herat and the 15<sup>th</sup> century, are found in libraries in Iran, Shiraz Pars Museum and the Mashhad Library. (inv. no. 566).<sup>51</sup>

A large, beautifully written and decorated *Mushaf* from the Great Seljuk Dynasty is comprised of three volumes. It consists of a first volume that contains sections 1-10<sup>52</sup>, a second volume contains sections 10-20<sup>53</sup> and a third volume that contains sections 20-30<sup>54</sup>. The influence of Yaqut was still strong during the period when it was produced, as can be seen in the use of *muhaqqaq* script to write the text of the *Mushaf*, but upon evaluating it from an artistic point of view, one can see that the elegance of style associated with the Ottoman period is missing (inv. no. 437- 439, cat. 49).<sup>55</sup>

The orthography of a *Mushaf* found in the museum, dating from the Mameluke Dynasty (1250-1517) is eye-catching. It bears all of the characteristics of a 15<sup>th</sup> century Qur’an written in *muhaqqaq* script. However, in many instances when the letter *alif* occurs, it is written separately in red ink. Again, in many instances, the diacritical marks are also written separately in red ink (inv. no. 445, cat. 59).

Two eye-catching *Mushafs* that display a very different style, written outside Ottoman boundaries in a region of India, are also part of the museum’s collection (inv. no. 126, 264). The calligraphy used in these manuscripts is known as “*bihari* script”.<sup>56</sup> These works have absorbed influences from the local geographical regions where they were produced (inv. no. 126, 264, cat. 92).<sup>57</sup>

Another manuscript from the same region dated 1284, is written in *naskh* script. However, its script is far less developed than the *naskh* script that was being used by the Ottomans at that time. The influence of Yaqut is still obvious in the

51 For more information about this *Mushaf*, see Museum of Turkish and Islamic Art, p. 214.

52 Contains the Fatiha Surah and the Tawbah Surah up to the first sentence of the 92<sup>nd</sup> verse.

53 The Tawbah Surah begins with the 94<sup>th</sup> verse and ends with the 45<sup>th</sup> verse of the Ankebut Surah.

54 The Ankabut Surah begins with the 45<sup>th</sup> verse and ends with the Nas Surah.

55 For more information about this *Mushaf*, see “Museum of Turkish and Islamic Art”, p. 80– 81.

56 *Bihari* was the official script of courts and administrative offices in the province of Bihar in India (Translator’s note)

57 See Safadi, *ibid.*, p. 29.

calligraphy of this work (inv. no. 3384, cat. 94).

### The Ottoman Period

After the 15<sup>th</sup> century, the art of calligraphy started to develop by leaps and bounds. No doubt the strong relationship between master and apprentice created a fertile atmosphere for learning, as did the support and patronage of the Ottoman court for all artists, especially those who studied the art of calligraphy.

The *Ehl-i Hiref*<sup>58</sup> of the Ottoman Court were the leading artists of the land. The seat of government in Istanbul encouraged this situation.

Interest in the art of calligraphy began to increase during the reign of Ottoman Sultan Bayazid II; a new school of calligraphy developed in *Aqlam al-Sitta* calligraphy and especially in *thuluth* and *naskh* scripts. Sources indicate that Sheikh Hamdullah Efendi, who was born in Amasya in 1429, studied the art from a calligrapher by the name of Hayreddin Mar'ashi. During that time, he wrote in the style of Yaqut al-Musta'simi, whose techniques were still being used in Anatolia. While fulfilling his duties as a governor of Amasya, he formed a friendship with Prince Bayazid and gave him lessons in calligraphy. When Bayazid ascended to the throne after the death of Mehmed the Conqueror in 1481, Calligrapher Sheikh Hamdullah Efendi came to Istanbul. There, he was given preferential treatment by the sultan who gave him some of the written works of Yaqut that had been stored in the treasury. This afforded Sheikh Hamdullah Efendi the opportunity to closely examine and scrutinize the writing of Yaqut and establish his own school of calligraphy. Sheikh Hamdullah Efendi's improvements and aesthetic contributions to the style of Yaqut are responsible for bringing an end to the domination of the Yaqut style of calligraphy in Anatolia. Sheikh Hamdullah initiated the practice of using *naskh* calligraphy to copy the Qur'an.<sup>59</sup>

In the museum's collection of manuscripts, there are *Mushafs* written by other calligraphers of the Yaqut style that Sheikh Hamdullah was related to. However, Hayreddin Mar'ashi, who was Sheikh Hamdullah's personal calligraphy teacher, was not among these. Also in the collection are manuscripts by students of Sheikh Hamdullah, his students' students and other calligraphers who adopted his new school.

Calligraphers who are known to have been students of founder of the Ottoman Calligraphy School, Sheikh Hamdullah Efendi include his son, Mustafa Dede (d. AH.945/CE.1538), his son-in-law, Şükrullah Halife (d. AH.950/CE.1543), Behram b. Abdullah and Ali b. Mustafa. Others, who continued his school of calligraphy are: Ali Alaaddin Çelebi (d. AH.950/CE.1543), Dervish Mehmed b. Mustafa Dede (d. AH.1001/CE.1593), Hamza b. Mustafa Dede (?), Pir Mehmed

58 *Ehl-i Hiref*: "Community of Talented", artists and craftsmen of the Ottoman Palace. (Translator's note)

59 See Muhittin Serin, "Hat Sanatı ve Meşhur Hattatlar", Istanbul, Kubbealtı Publications, 2003, p. 97.

b. Şükrullah Halife (d. AH.988/CE.1580), Ahmed b. Pir Mehmed b. Şükrullah Halife (d. AH.989/CE.1581?), Abdullah Kırımı (d. AH.999/CE.1591), Hasan Üsküdari (d.AH.1023/CE.1614), Halid b. Ismail (d.AH.1040/CE.1630), Dervish Ali I (d. AH.1084/CE.1673), Ramazan b. Ismail (d. AH.1091/CE.1680), Suyolcuzade Mustafa Eyyübi (d. AH.1097/CE.1686), Ali b. Ismail (d. AH.1118/CE.1706), Şekerzade Mehmed Efendi (d.AH.1666/CE.1753). Two manuscripts scribed by Sheikh Hamdullah are in the museum. One of them was entirely produced by the Sheikh (inv. no. 402), while the other was completed by a 19<sup>th</sup> century calligrapher named Yahya Hilmi Efendi (1833-1907). This situation is clarified on the colophon and confirmed on the pages that follow (inv. no. 402; inv. no. 3907, cat. 98,129).<sup>60</sup>

None of the manuscripts produced by Sheikh's son and pupil, Mustafa Dede or his son-in-law Şükrullah Halife are in the museum's collection.<sup>61</sup> However, two manuscripts scribed by Calligrapher Behram b. Abdullah are included in the museum's inventory (inv. no. 152, 321, cat. 107). A Qur'an written in *naskh* script by one of his students Ali b. Mustafa, is also in the collection (inv. no. 182). A manuscript scribed by the son of Sheikh Hamdullah's son-in-law Pir Mehmed b. Şükrullah Halife is more reminiscent of the style of Şükrullah Halife than that of his grandfather with respect to the wider spaces under the lines and between the letters (inv. no. 411, cat. 105). Dervish Mehmed b. Mustafa Dede was Sheikh's

<sup>60</sup> Recorded on the colophon of a *Mushaf* found in the Museum of Turkish and Islamic Art (inv. no. 3907) are the following words: "Thanks be to Allah inventing the pen and parchment and for teaching us what we do not know, greetings and salutations to his prophet Muhammad (pbuh), may his family and riches and source of mercy be for his friends. These Ancient Words was written by master Sheikh, the son of Hamdullah (may they both rest in peace), beginning with the Baqara Surah, from the Ibrahim Surah (May the most excellent prayers and complete submission be upon him!) He wrote until the 22<sup>nd</sup> verse. Famous masters wrote about this to this *Mushaf*'s end and verified it. Now I write this Qur'an from the beginning of this verse (Ibrahim Surah) to the end and with aid of Allah, the real Sovereign Lord who knows all and the encouragement of Hasan Ziver Efendi, the Steward of the Imperial Council of the Sultan. Allah, render his laborer satisfactory, forgive his sins and make his work acceptable! I, Yahya Hilmi am in need of grace and mercy. May Allah overlook his insults to the honor of the Qur'an and forgive his sins. Year, AH.1289." Before the signature, there is an endorsement by Mustafa Izzet Efendi. The text of it reads: "I truly believe that this copy of the Qur'an was written by Sheikh Hamdullah, from the Ibrahim Surah up to the 22<sup>nd</sup> verse (peace and mercy be upon him!). The remainder of the words of Mighty Allah (the Qur'an) were written successfully by Hafiz Yahya Hilmi Efendi. May Allah bless the two servants of The Prophet. And me, Al-i aba Seyyid Izzet Mustafa. Year AH.1289." The text of Calligrapher Mehmed Hulusi Efendi's endorsement reads: "As other famous masters have already attested, I believe with certainty that this *Mushaf* was written by the man known as the son of the Sheikh, Hamdullah, from the Baqara Surah and Ibrahim Surah to the 22<sup>nd</sup> verse (peace and mercy be upon him!) and that the remainder of the words of Almighty Allah (the Qur'an) were successfully completed by Hafiz Yahya Hilmi Efendi. May Allah accept their efforts. Amen. Al- Fakir al-Sayyid Mehmed Hulusi." The text of the endorsement by Calligrapher Mehmed Şevki Efendi reads: "I believe as do other famous masters, that this *Mushaf* was written in the hand of Sheikh Hamdullah, and that he wrote the section from the Baqara Surah and Ibrahim Surah to the 22<sup>nd</sup> verse (peace and mercy be upon him!). Afterwards, the writing of the holy words of Allah (the Qur'an) was completed successfully by Hafiz Yahya Hilmi Efendi. May Allah forgive their sins in the name of Muhammad (pbuh) and his family. Prayer offered by Seyyid Mehmed Şevki, AH.1289." For more information about this *Mushaf* see Serin, Sheikh Hamdullah, p. 92.

<sup>61</sup> A *Mushaf* written by Mustafa Dede can be found in the, Istanbul University Rare Artworks Library (A. 6566) see Alparslan, "Osmanlı Hat Sanatı Tarihi" p. 42.

grandson. He practiced his father Mustafa Dede's writing and received his icazet (diploma). His calligraphy adhered to the styles of his father Mustafa Dede and grandfather Sheikh Hamdullah Efendi (inv. no. 326). Information about the Sheikh's paternal grandson and his life is scarce, but a manuscript written by Hamza b. Mustafa Dede is part of the museum's collection of manuscripts (inv. no. 325). One of the disciples of the Sheikh who is worthy of attention is Calligrapher Abdullah Kırımı (d. AH.999/CE.1591).<sup>62</sup> A manuscript written by him in *naskh* script is in the inventory of the museum. The Sheikh's grandson Dervish Mehmed b. Mustafa Dede studied the *thuluth* and *naskh* scripts and received his icazet. At times he experimented with styles that were unsuccessful (inv. no. 385, cat 108).

An important figure of the art of Ottoman Calligraphy is Calligrapher Halid b. Ismail, who is, so to say, a bridge between Sheikh Hamdullah and Hafız Osman. In his own writing, he associates himself with Sheikh Hamdullah through Hasan Üsküdari (d. AH.1023/CE.1614). His students reach Hafız Osman through teaching Dervish Ali I (d. AH.1084/CE.1673) and his teacher, Nefeszade Seyyid Ismail Efendi (AH.1090/CE.1679). Two *Mushafs* written by Halid b. Ismail are found in the Museum of Turkish and Islamic Art. One is dated AH.1029 and the other, AH.1026 (inv. no. 403, cat. 112).

Sheikh Hamdullah, Muhyiddin, Celal (inv. no. 972, cat. 99) and Abdullah Amasi, Mustafa Dede b. Sheikh Hamdullah, Ahmed Karahisari and Şerbetçizade Ibrahim Efendi of Bursa are known as the "Seven Masters of Calligraphy" of Anatolia.<sup>63</sup> Two *Mushafs* scribed by Pir Mehmed b. Hayreddin Efendi, a student of Celal Amasi, are found in the Museum of Turkish and Islamic Art (inv. no. 335, 350).

Dervish Ali I, another important person associated with the art of Ottoman Calligraphy, took lessons from Halid b. Ismail (Halid Erzurumi). He had been a sergeant in the Janissary corps. He is known as Dervish Ali I to distinguish him from later persons with the same name. He gave lessons to the Ottoman Grand Vizier of Köprülü Fazıl Ahmed Pasha. He was instrumental in reviving the school of calligraphy established by Sheikh Hamdullah, which had all but died out.<sup>64</sup> In the museum are four *Mushafs* written by Dervish Ali I. Three of them have colophons (inv. no. 176, 401, 404), the fourth one has a record that was added at a later date (inv. no. 396).

62 For information about Abdullah Kırımı see. Şinasi Acar, "Bir Kitabenin Düşündürdükleri", Tarihi ve Kültürüyle Eyüp Sultan Sempozyumu VI (Bulletin), İstanbul, Municipality of Eyüp, 2003, pp. 324–329. Eyüp Sultan Historical and Cultural Symposium VI (Bulletin), İstanbul, Municipality of Eyüp, 2003, pp. 324–329.

63 Serin, "Hat Sanatı ve Meşhur Hattatlar", p. 98.

64 For more about his life see Mustakimzade, p. 336; Suyolcuzaade, p. 49; Habib, p. 126; Serin, "Hat Sanatı ve Meşhur Hattatlar", p. 118.

Suyolcuzade Mustafa Eyyubi Efendi (d. AH.1097/CE.1686), was given calligraphy practice by Dervish Ali I and obtained his diploma. His most important achievement is that he gave calligraphy lessons to the famous Hafız Osman. During the reign of Sultan Mehmed IV, he was one of the leading calligraphers.<sup>65</sup> The Museum of Turkish and Islamic Art has one of his *Mushafs* in its inventory (inv. no. 83). A *Mushaf* dated AH.1095, scribed in *naskh* script by a student of Suyolcuzade Mustafa Eyyubi Efendi, named Musa b. Ahmed Ferruhzade,<sup>66</sup> is also in the museum's collection as number 475.<sup>67</sup>

One of the powerful representatives of the Sheikh Hamdullah school of calligraphy, Şekerzade Mehmed Efendi, was born in Manisa. Since his father worked as a candymaker, he was referred to as “Şekercizade”<sup>68</sup> but he used a shorter form of the nickname “Şekerzade” when signing his name. He took lessons in the art of calligraphy first of all, from Ibrahim Kırımı, and then from Seyyid Abdullah Efendi of Yedikule and obtained his diploma. During the reign of Sultan Ahmed III, he was encouraged by Musahib Çavuş Ahmed Efendi to go to Medina, where he copied the *Mushaf* of Sheikh Hamdullah.<sup>69</sup> Upon returning from his pilgrimage, he had the *Mushaf* illuminated and presented it as a gift to the reigning Sultan, Mahmud I. This same *Mushaf* was printed in AH.1291/CE.1874 by the Ministry of Education, during the reign of Sultan Abdülaziz.<sup>70</sup> Seventy copies of the *Mushaf* were printed on *ahar* paper and illuminated, as gifts for government dignitaries. Şekerzade Mehmed Efendi died in AH.1166/CE.1752.

In the Museum of Turkish and Islamic Art Qur'an Collection there is only one *Mushaf* by Calligrapher Şekerzade Mehmed Efendi. Şekerzade scribed the masterpiece, imitating the style of Hafız Osman (inv. no. 85, cat. 121).<sup>71</sup> Şekerzade's earlier work is reminiscent of the style of Sheikh Hamdullah, but his later work more closely resembles that of Hafız Osman.<sup>72</sup>

65 For more about his life see Müstakimzade, pp.536– 537; Alparslan, “Osmanlı Hat Sanatı Tarihi”, pp. 49–50.

66 For more about his life see. Müstakimzade, p. 562.

67 *Mushaf* 475 measures 16.5 x 10 cm, with title, 13 lines of *naskh* script to a page. Surah headings are written in gold on white lead. There is no colophon at the end. Part of a signature reads “...al-Sayyid Musa b. Ahmed Efendi al-Ma'rûf bi-Ferruhzade min telamizi Mustafa Efendi al-Şehir bi-Suyolcuzade... fi sene hamsun ve tisine ve elf.”

68 Şekercizade: Son of the candymaker (Translator's note)

69 To view this Qur'an's title page see Alparslan, “Osmanlı Hat Sanatı Tarihi”, p. 52.

70 For more details on this subject see Osman Keskiöglü, “Türkiye’de Matbaa Te’sisi ve *Mushaf* Basımı”, Ankara Üniversitesi İlahiyat Fakültesi Dergisi, issue XV. (1967), p.121– 139.

71 The *Mushaf*'s colophon records: “This *Mushaf* was written by a poor slave, Seyyid Mehmed, known as Şekerzade (May Allah grant him honor and increase it) by the order of great sultan, owner of Arabia and Persia, Sultan Gazi Ahmed son of Sultan Mehmed son of Sultan Ibrahim (Allah bless his reign and give him every sort of good thing), copied line for line and word for word from the Uthman's calligraphy known as Hafız al-Qur'an, found in the Imperial Treasury. This was approved by the mercy of Allah.(the writing of the Qur'an) dated AH. Rajab 1141 {finished}

72 Alparslan, “Osmanlı Hat Sanatı Tarihi”, p.53.

A second important school of calligraphy is represented in the Ottoman Calligraphy school of Ahmed Karahisari (d. CE.1556). His real name was Ahmed Şemseddin. He took lessons from Asadullah Kirmani. It is commonly known that Kirmani was a representative of the Yaqut Musta'simi school of calligraphy. Karahisari's style was always close to that of Yaqut. However, he experimented with Yaqut's style and introduced new elements into it; the level that he achieved in his designs are still envied by artists of today. He improved on Yaqut's style. A *Mushaf* attributed to him is found in the Topkapı Palace Museum.<sup>73</sup> A large proportioned *en'âm*, along with several examples of his writings and eye-catching pattern designs are items of interest found in the Museum of Turkish and Islamic Art. The afore-mentioned large volume of selected Qur'anic verses consists of 15 folios and is recorded as inventory number 1443. In these works Karahisari presents some very unusual designs. At the bottom of the repeating bismillah motif written in gold<sup>74</sup>, is another repeating bismillah written in gold *thuluth* script, both outlined. On the same page, Karahisari has used *naskh* and bonded gold *mubaqqaq* script and created a refined mixture of materials. On another page of the same work, between the upper and lower texts written in *ma'qili*<sup>75</sup> script, a "Bismillah" is written in an entirely different linked style. This masterpiece still has the ability to awaken admiration in those who view it. This piece with its two unusually written bismillahs designed by Karahisari is a rare instance of his work that shows his power as an artist. It is really a work that exhibits all of the styles of which he was a master (inv. no.1443). Karahisari's *Mushaf*, his *en'am* (inv. no. 1438, cat. 102) and his album of calligraphy (inv. no. 1443) are in the Museum of Turkish and Islamic Art. The Qur'an was scribed by Karahisari in *naskh* script, and here it is in the exact style of the Yaqut school of calligraphy (inv. no. 385, cat. 108).

The master who taught Karahisari was Asadullah Kirmani. Asadullah Kirmani studied *thuluth* and *naskh* calligraphy from Mehmed Kirmani. He himself was a calligrapher who had adopted the Yaqut style. Karahisari was influenced by the Yaqut style because of Asadullah Kirmani. The Yaqut style remained in use in Anatolia for an extra hundred years, thanks to Karahisari and his other students. Asadullah Kirmani died in AH.892/CE.1487 (inv. no. 385, cat. 108).<sup>76</sup>

73 TSMK EH 5; for an assessment of this Qur'an see Filiz Çağman, "The Famous Qur'an Attributed to Ahmed Karahisari'ye Atfedilen Ünlü Kur'an-ı Kerim", IX. Milletlerarası Türk Sanatları Kongresi Bildirileri I, Ankara, Kültür Bakanlığı, 1996, 521– 528.

74 The word used to describe this technique is "müselsel" meaning repeating, chained. (Translator's note)

75 *Ma'qili* is a script characterized by the straightness of its lines. (Translator's note)

76 In the Museum of Turkish and Islamic Art, there is a *Mushaf* attributed to Asadullah Kirmani inv. no.448. No colophon or date is found on the work. In "Tuhfe-i Hattatin" p. 113, Mustakimzade describes the life of Asadullah Kirmani and refers to a *Mushaf* found in the Haghia Sofia. On page 24 of his work "Fatih Devri Hattatları", Ekrem Hakkı Ayverdi mentions the Haghia Sofia *Mushaf* referring to the Tuhfe and even provides the date of the *Mushaf* as AH.862/CE.1458. But he also states that he could not locate the *Mushaf* in the library of the Haghia Sofia. It is also not clear how he determined the date of the *Mushaf*. There is an inventory notation of this work in the Museum of Turkish and Islamic Art stating, "received from the Haghia Sophia Library, March 31, 1330". Examination of the characters in the writing of the *Mushaf* show it could be attributed to Asadullah Kirmani. For Asadullah Kirmani's two writings see: Ekrem Hakkı Ayverdi, "Fatih Devri Hattatları ve Hat Sanatı", Istanbul, Istanbul Fethi Derneği, 1953, p. 25– 26.

Calligraphers who are known to have studied under Karahisari include Hasan Çelebi, Dervish Mehmed and Ferhad Pasha. The son of Ferhad Pasha, Mir-i alem Mustafa, also became a calligrapher and carried on the Karahisari style. Hasan Çelebi, was one of Karahisari's most important pupils and represented his school of calligraphy splendidly. He was even legally adopted by Karahisari. The calligraphy that decorates the Suleymaniye Mosque is his work. On the inscription above its arched entrance his signature can be seen. There are no works by Calligrapher Hasan Çelebi to be found in the Museum of Turkish and Islamic Art, but there is a *Mushaf* scribed by his pupil, Mustafa Amasi. In style, Mustafa Amasi, follows closely in his teacher's footsteps. His *naskh* script especially, bears a close resemblance to that of his teacher, Hasan Çelebi (inv. no. 64).

Another student of Karahisari was the calligrapher Ferhat Pasha, who was raised in the Enderun-u Hümayun.<sup>77</sup> While he was a Janissary Aga, Ferhat Pasha would take calligraphy lessons from Karahisari whenever he had the opportunity and attained a striking level of expertise in the *naskh* script. His son Mustafa Aga was also a calligrapher. Ferhat Pasha followed Karahisari's style. Mustafa Aga's *naskh* script was more orderly and neater than his father's (inv. no. 388, 102, 246, cat. 110).

Ramazan b. Ismail Efendi (d. AH.1091/CE.1680) was another important writer of *Mushafs*. He had taken lessons from Abdullah b. Cezzar. He was busy most often with writing in the *naskh* script and became quite famous because he had produced 400 *Mushafs*. He was friends with Dervish Ali I, Suyolcuzaade Mustafa Eyyubi and Hafız Osman. One of his students was Seyyid Hasan Haşimi, the father of Seyyid Abdullah Efendi of Yedikule. The inventory of the Museum of Turkish and Islamic Art houses one *Mushaf* that was written by Ramazan b. Ismail Efendi (inv. no. 465).

A *Mushaf* written by Ahmed Karahisari al-Katib's student, al-Antalyevi, is found in the museum. Not much is known about his life. The work that is mentioned in the book by Mustakimzade is thought to be this *Mushaf*.<sup>78</sup> The *Mushaf* is one that would befit a student of Karahisari. It is written in strong, clean and steady *naskh* script (inv. no. 383, cat. 109).

Calligrapher Hafız Osman Efendi was born in AH.1052/CE.1642 in Istanbul. After Karahisari, Hafız Osman Efendi worked to improve on the Sheikh Hamdullah school of calligraphy and bring new maturity to the art of Ottoman Calligraphy. He took his first lessons in the art from Dervish Ali I. Due to his

<sup>77</sup> *Enderun-u Hümayun: Imperial School* (Translator's note)

<sup>78</sup> In Müstakimzade's book (p. 369) a few lines refer to the calligrapher under the title "al-Khatib".

By the way, he mentions a *Mushaf* that is dated AH.966, located in the Haghia Sophia Library. The colophon states that the *Mushaf* was completed by Calligrapher al-Katib al-Antalyevi in AH.967 outside of the Antalya Castle. Müstakimzade indicates the date of the work as AH.966. For details of this *Mushaf* see Filiz Çağman-Şule Aksoy, "Osmanlı Sanatında Hat", Istanbul, Ministry of Culture, 1998, pp. 40-41.

advancing age, Dervish Ali I sent Hafız Osman to learn from one of his own students, Suyolcuzade Mustafa Eyyub. When he was only 18 years old, Hafız Osman received his diploma from Suyolcuzade. In order to study the school of Sheikh Hamdullah he continued his studies with Nefeszade Seyyid Ibrahim Efendi. He became acquainted with the elegant style of Sheikh Hamdullah. As if this wasn't enough, he also proceeded to investigate other new pursuits. He took Sheikh Hamdullah's writing to higher levels and improved upon the aesthetics of the six scripts.

Hafız Osman Efendi wrote all of his calligraphy in the style of Sheikh Hamdullah until Nefeszade's death. Afterwards, he began to show more of his own character in his work by making the letters smaller and eliminating the crowding of the *naskh* characters by spacing them further apart. The letters of his *thuluth* script became more spirited.

The museum has three copies of the Qur'an that were scribed by Hafız Osman Efendi. One of the copies was begun by Hafız Osman Efendi, but completed by his pupil, Yahya Hilmi Efendi (inv. no. 399). The others bear the date AH.1097; of which facsimile editions were printed twice (inv. no. 405, cat. 117).<sup>79</sup> The earliest *Mushaf* scribed by, Hafız Osman in the collection is dated AH.1084/CE.1673 (inv. no.365).

Calligrapher Hafız Osman Efendi produced more than twenty-five Qur'ans; he also designed and wrote many *delail al-hayrat*<sup>80</sup>, *juzs*, *qit'as*, and *muraqqas*<sup>81</sup>. He was the first to design the panel form of "*hilye*", which is the description of the appearance and demeanor of the Prophet. As an important name in *Aqlam al-Sitta* calligraphy, he deeply influenced artists who came after him. *Thuluth* and *naskh* calligraphers remained true to his style, not only his personal students, but many others who admired his work. He trained many pupils and gave lessons in the art of calligraphy, including Sultan Mustafa II and Sultan Ahmed III. Apart from the above-mentioned pupils, students of Hafız Osman Efendi included Dervish Ali II (d. AH.1128/CE.1715), Dervish Mehmed Kevkeb (d. AH.1129/CE.1717) and Seyyid Abdullah of Yedikule (d. AH.1144/CE.1731). The legacy of his calligraphy continued through the work of Seyyid Abdullah Efendi and survived long enough to influence the work of Halim Özyazıcı (1898 - 1964).<sup>82</sup>

79 This Qur'an was printed as a gift for the government officials during the reign of Abdülhamid II in 1298/CE.1881. See Serin, "*Mushaf*", DIA/XXXI, p. 251. This *Mushaf* was printed by Islami Kitabevi in 2007.

80 *Delail-i hayrat* – A book containing ayets, hadiths and prayers. Some of these books contain miniatures depicting the Kaaba and the tomb of the Prophet at Medina (Translator's note)

81 A *muraqqa* is a collage or decorative page composed of pieces of writing that are patched together. (Translator's note)

82 For detail about the life of Hattat Hafız Osman Efendi and his students, see Mustakimzade, pp. 301– 304; Kemal Çiğ, "Hattat Hafız Osman Efendi", Istanbul, 1949, p. 15, 18.; Ömer Faruk Dere, "Hattat Hafız Osman Efendi", Istanbul, Korpus Publishing, 2009, p. 234.

Hafız Osman Efendi's most important student was Seyyid Abdullah of Yedikule. He was very skilled at the *naskh* script and followed successfully in his teacher's footsteps. He gave lessons to Calligrapher Mehmed Rasim Efendi and Şekerzade Mehmed Efendi.<sup>83</sup> None of his *Mushafs* are found in the museum. There is a *Mushaf* that was scribed by his pupil, Mehmed Rasim Efendi (inv. no. 466) and one *en'am* (inv. no.1449) in the museum's inventory.

Another calligrapher who was representative of the school of Hafız Osman was Mehmed Hıfzi Efendi (d. AH.1173/CE.1759). He began taking lessons from Mehmed Rasim Efendi, from whom he received his diploma, and then continued to study from Seyyid Abdullah Efendi. During the reign of Mahmud I he was a personal scribe, and later worked as a head clerk at a customs-house. One *Mushaf* scribed by Mehmed Hıfzi Efendi is found in the museum today (inv. no. 271).

Toward the end of Hafız Osman Efendi's life, his health failed and he had to have his writing instruments prepared by Çinicizade Abdurrahman Efendi, who had learned calligraphy from Ramazan b. Ismail. The Qur'ans he scribed were illuminated by Abdullah of Baruthane. One of the *Mushafs* that was illuminated by Abdullah of Baruthane is in the museum (inv. no. 476).

One 17<sup>th</sup> century calligrapher, Mehmed Pasha Belgradi (d. AH.1080/CE.1669) was taught his art by Hafız Mehmed Efendi. There is a *Mushaf* that he wrote in the museum's inventory (inv. no. 272). From a note written in the margin of a work by Ibrahim Namık Efendi it was learned that the *Mushaf* was prepared by Belgradi. A student who was trained by Belgradi, Fazlullah b. Mehmed Efendi, was from Tokat. He took lessons in *thuluth* and *naskh* scripts from Belgradi in the *Enderun-u Hümayun* (inv. no. 414).

Ahmed Naili Efendi of Galata was another important calligrapher who scribed *Mushafs*. His teacher was Mustafa Efendi of Kütahya, and he produced over one hundred and twenty *Mushafs*,<sup>84</sup> four of which are in the Museum of Turkish and Islamic Art. Ahmed Naili Efendi was associated with the school of Hafız Osman and was a prolific calligrapher who scribed many works in the *naskh* script (inv. no. 461, 463, 471, 1461, cat. 123).<sup>85</sup>

Calligrapher Hakkakzade Mustafa Hilmi Efendi gave lessons in *thuluth* and *naskh* script to Calligrapher Ömer Vasfi Efendi who was also known as Laz Ömer. He was the son-in-law of Calligrapher Ibrahim Sükuti. Hakkakzade was a teacher of calligraphy at the Nakşidil Valide Sultan school and then at the Bezmialem Valide Sultan school. At the request of Sultan Mahmud II he scribed three

83 For more about his life see Mustakimzade, 269–271; Serin, "Meşhur Hattatlar", 135, 136.

84 Alparslan gives this number as 121 in "Osmanlı Hat Sanatı Tarihi" (p. 78).

85 For more about his life see İbnülemin Mahmud Kemal Inal, "Son Hattatlar", İstanbul, Maarif Vekaleti, 1955, p. 218–221.

*Mushafs*. He also produced a work called “Mizanü’l-hat ala Vaz’ı Üstadi’s-Selef”.<sup>86</sup> In AH.1268/CE.1852 he died.<sup>87</sup> One *Mushaf* scribed by Hakkakzade Mustafa Hilmi Efendi is found in the Museum of Turkish and Islamic Art ( inv. no.363).

Mehmed Raşid Eyyûbi, who was born in Eyüp in AH.1232/CE.1827, came from a long succession of calligraphers as far back as Sheikh Hamdullah and such famous names as Kebecizade Mehmed Vasfi Efendi, Ebubekir Raşid Efendi, Huseyin Habli, Dervish Ali II, Ismail Efendi of Agakapı, Dervish Ali I, Halid b. Ismail and Hasan Üsküdari. He was the son of Calligrapher Huseyin Şakir Efendi. He learned *thuluth* and *naskh* scripts from Kebecizade Mehmed Vasfi Efendi and received his diploma in AH.1243/CE.1827. He wrote a total of thirty-two Qur’ans.

A student of Raşid Efendi, Abdullah Zühdi Efendi wrote the calligraphy on the Ravza-i Mutahhara,<sup>88</sup> located in Medina. He later worked as the head tombkeeper at the Halid Shrine in Eyüp. He died in AH.1297/CE.1879.<sup>89</sup> One of the *Mushafs* that he wrote is in the museum (inv. no. 287).

Osman Hafız Efendi was the artist who directed the main route for *thuluth* and *naskh* scripts in Ottoman Calligraphy. To these main styles, however, new elements had been added. In the realm of *thuluth* and *naskh* calligraphy, one of Hafız Osman’s disciples, Mehmed Şevki Efendi (1829- 1887) took the school of Hafız Osman to its highest form with his original technique and unusual innovations (inv. no. 448, 388, 102 and 246, cat. 93, 110).

One more calligrapher whose work is represented in the museum is “Son-in-law of Afif” or, as he was otherwise known, Deli Osman.<sup>90</sup> He studied calligraphy from Hacızade Mustafa Efendi. The fact that he was the son-in-law of the Master Calligraphy Teacher of the Imperial Palace, Ibrahim Afif Efendi of Kocapaşa, is recorded on some of his colophons. Certain sources indicate that he scribed a Sancak *Mushaf* at the behest of Sultan Selim III and was rewarded for doing so. He died in AH.1220/CE.1805.<sup>91</sup> One *Mushaf* written by Deli Osman resides in the museum (inv. no. 481).

A famous 19<sup>th</sup> century calligrapher, Ibrahim Şevki Efendi was sent as a calligraphy teacher, to Shumen, in today’s Bulgaria, by Sultan Mahmud II.<sup>92</sup>

86 See Ali Haydar Bayat, “Mizanü’l-Hatt”, İstanbul, İslam Tarihi, Sanat ve Kültürünü Araştırma Vakfı, 2007, pp. 7–8.

87 For more about his life see “The Last Calligraphers”, 213– 214; Nedret Kuran Burçoğlu, “Osman Bey, the First Person to Obtain Permission from the Palace to Print the Qur’an”, History and Society, p. 205 (January 2001), p. 33– 41.

88 Ravza-i Mutahhara : The tomb of the Prophet, found in Medina—literally, “the gateway to heaven” (Translator’s note)

89 For more about his life see. Rado, p. 220.

90 Deli Osman: Crazy/Mad Osman(Translator’s note)

91 For more about his life see “Son Hattatlar”, 246; Rado, p. 185.

92 See Süheyl Ünver, “Şumnu’da Türk Hattatları ve Eserleri”, Belleten, c. XLVII, no. 185 (1983), pp. 31– 36.

There, he played a large role in bringing the writing of the artists there to a higher level. One of his *Mushafs* is found in the Museum (inv. no. 479).

Undoubtedly, the most significant of the important names in Turkish Calligraphy Art is Kazasker Mustafa Izzet Efendi (CE.1801-1876). Kazasker Mustafa Izzet was a composer of music, a neyzen<sup>93</sup>, a singer and a scientist, as well as a dynamic calligrapher. He learned the six scripts from Calligrapher Çömez Mustafa Vasıf Efendi, and took lessons in *taliq* script from Yesarizade Mustafa Izzet Efendi. His *jali thuluth* and *taliq* scripts were as beautiful as his *naskh* script. His composition of his *naskh* script shows the elegance of the strokes of his thin pen. The arrangement of the letters on the lines and the placement and beauty of the diacritical marks and pauses are magnificent. Kazasker used pen, paper and ink in perfect harmony. Besides adopting the Rakım technique in his large *thuluth* script, owing to the influence of Sultan Abdulmecid, his work showed similarities to that of Mahmud Celaledin. Later he abandoned that style but the influence of the two schools can be seen in his work, the Rakım influence being more obvious. Kazasker Mustafa Izzet Efendi was the calligrapher who produced two *Mushafs*<sup>94</sup> found in the Museum of Turkish and Islamic Art (inv. no. 406, 408) and thirty complete volumes of Qur'an *juzs* (inv. no. 1162- 1191, cat. 124).

An important calligrapher who developed along the same path as Kazasker, Mehmed Şefik Bey, was born in AH.1235/CE.1820 in Istanbul. He took his first calligraphy lessons from Ali Vasfi Efendi and later practiced writing with Kazasker Mustafa Izzet Efendi. There is one *Mushaf* scribed by Şefik Bey in the museum (inv. no. 409).

A calligrapher who was an important advocate of the style of Kazasker, and who gained fame for his skill at scribing *Mushafs* was Kayışzade Hafız Osman Nuri Efendi of Burdur (d. AH.1311/CE.1894). After serving as a reciter of the Qur'an in his home province of Burdur, he came to Istanbul and began taking lessons in *thuluth* and *naskh* calligraphy from Kazasker Mustafa Izzet Efendi. When his teacher died, he continued to take lessons from Muhsinzade Abdullah Bey and developed his art. He is very well-known in Islamic circles for the *Mushafs* he scribed whose pages were organized according to the *ayetberkenar* style and for the numerous times his *Mushafs* have been printed. Having not yet completed his 107<sup>th</sup> *Mushaf*, on AH.4 Ramadan, 1311/ CE.11 March, 1894, in the course of performing *tarawih* prayers<sup>95</sup>, he suddenly died. The 105<sup>th</sup> Qur'an that was copied by him is in the museum collection (inv. no. 3402).

Hafız Abdülahad Vahdeti Efendi was an important calligrapher who lived in the 19<sup>th</sup> century. He was born in Burdur in AH.1248/CE.1832. He took lessons

93 Neyzen: One who plays the ney, a flute-like instrument (Translator's note)

94 Inv. no. 406, facsimiles of this *Mushaf* were produced in 1977 by Ajans Turk. The *Mushaf* bears the seal of the Ministry of Religious Affairs Examination Council.

95 *Tarawih*: Extra prayers that are performed after the evening meal during Ramadan. (Translator's note)

in *thuluth*, *naskh* and *jali* scripts from Abdullah Zühdi Efendi. He was a calligrapher at the War Academy. We know from Ibnülemin that one of the *Mushafs* he scribed was located in Medina, in the tomb of the Prophet and another was in the Yıldız Hamidiye Mosque. The Yıldız Mosque copy is now in the museum (inv. no. 482).

## CONCLUSION

The Damascus Documents and the other works of art in the Museum of Turkish and Islamic Art's Qur'an Collection are rare items of the utmost importance from the standpoint of the history of the art of calligraphy and to make it more well-known. These Qur'ans, each one a magnificent masterpiece, are being exhibited for you to view. They were produced over 1300 years, from the 7<sup>th</sup> to the 20<sup>th</sup> centuries, by Muslim artists, using their calligraphic, illuminating and bookmaking abilities to achieve the beautiful "Arts of the Book".

## BIBLIOGRAPHY:

- Kur'an-ı Kerim ve Türkçe Açıklamalı Meali. Ankara, Turkish Religious Affairs Foundation Publications, 1993.
- Abdülbaki, Muhammad Fuad. al-Mu'cemü'l-Müfehres li-Elfazi'l-Kur'ani'l-Kerim. Istanbul, School of Islamic Studies, 1982, p. 782.
- Acar, Şinasi, "Bir Kitâbenin Düşündürdükleri", "6<sup>th</sup> Eyüp Sultan Historical and Cultural Symposium", Istanbul, (announcements), Istanbul, Eyüp Municipality, 2003, s. 324- 329.
- Âli, Gelibolulu Mustafa. Menâkıb-ı Hünerverân. Istanbul, Turkish History Commission Complete Works, 1926, pp. 133+92
- Alparslan, Ali, "Abdullah-ı Sayrafi", Turkish Religious Affairs Encyclopaedia (DIA), Istanbul, Turkish Religion Foundation, 1988, c. I, p. 132.
- Alparslan, Ali. Ünlü Türk Hattatları. Ankara, Ministry of Culture Publications, 1992, p. 147.
- Alparslan, Ali, "İslâm Yazı Sanatı", Great Islamic History to the Present Day. c. XIV, Istanbul, Çağ Publications, 1993, pp. 441-522.
- Alparslan, Ali. Osmanlı Hat Sanatı Tarihi, Istanbul, Yapı Kredi Publications, 1999, p. 215.
- Alparslan, Ali. "İbn Muqlanın İslâm Yazısına Hizmeti" Paleography and Diplomacy Throughout History Seminar 30 April / 2 May 1986 Announcements, Istanbul, 1986, pp. 11-14.
- Altıkulaç, Tayyar. Hz. Osman'a Nisbet Edilen *Mushaf-ı Şerif*, I- II, (Museum of Turkish and Islamic Art), Istanbul, Turkish Religious Foundation Islamic Research Center, 2007, (v. I, pp. 156+280 ; v. II, pp. 281- 886).
- Altıkulaç, Tayyar. Hz. Osman'a Nisbet Edilen *Mushaf-ı Şerif* (Topkapı Palace Museum Copy), Istanbul, Islamic History, Art and Culture Research Center, 2007, pp. 109-820-119
- Altıkulaç, Tayyar. Hz. Hz. Osman'a Nisbet Edilen *Mushaf-ı Şerif* (Copy Located in the Cairo El Huseyin Mosque), Istanbul, Islamic History, Art and Culture Research Center, 2009, I. v. pp. 178-360-205 ; II. v. pp. 361-1091.
- Altındağ, Mustafa, "İstanbul Topkapı *Mushafı* Hz. Osman'a mı aittir?", Marife, Year. 2, no. 1, p. 53-87.
- Arat, Reşit Rahmet. Vekayi Babur'un Hâtıratı. Ankara, Turkish History Commission, 1987, v. II, p.678
- Ayverdi, Ekrem Hakkı. Fatih Devri Hattatları ve Hat Sanatı, Istanbul, Istanbul Fethi Club 1953, p. 56
- Baltacıoğlu, İsmayıl Hakkı, Türklerde Yazı Sanatı. Mersin, Ministry of Culture, 1993, p. 143
- Bayat, Ali Haydar. Hüsni Hat Bibliyografyası. Istanbul, Islamic History, Art and Culture Research Center, 2002, p. 416
- Bayat, Ali Haydar. Mîzânü'l-Hatt, Istanbul, Islamic History, Art and Culture Research Foundation, 2007, p. 7-8.
- Baykal, İsmail, "Yazı Sanatkârı Hafız Osman", Yedigün, no: 387 (6 August 1940), p. 7.
- Bedâiü'l-mahtutâtü'l-Kur'aniyye bi'l-İskenderiyye ( Mektebetü'l-belediyye, Mektebetü Ebü'l-Abbas al-Mersi), İskenderiye, 2003/1417, p. 62
- Berk, Süleyman. Hattat Mustafa Râkım Efendi. Istanbul, Kaynak Publications, 2003, p. 182
- Berk, Süleyman. Hat Sanatı. Istanbul, Municipality of Greater Istanbul Arts and Career Training Center (İsmek), 2006, p. 192
- Blair, Sheila S. Islamic Calligraphy. Cairo, The American University, 2006, p. 681
- Burçoğlu, Nedret Kuran, "Saray'dan İlk Defa Kur'an-ı Kerim Basma İzni Alan Hattat Matbaacı Osman Bey" History and Society, no. 205 (January 2001), p. 33- 41.

- Cum'a, Ibrahim. *Dirâse fî Tatavvuri'l-Kitâbâtî'l-Kûfiyye. Dâru'l-Fikri'l-Arabî*, ts. p.286
- Çağman, Filiz, "Ahmed Karahisari'ye Atfedilen Ünlü Kur'an-ı Kerim", IX. International Turkish Arts Congress, Announcements I, Ankara, Ministry of Culture, 1996, pp. 521- 528.
- Çağman, Filiz- Aksoy, Şule. *Osmanlı Sanatında Hat*. Istanbul, Ministry of Culture, 1998, p.115
- Çetin, Nihad M. "İslâm'da Paleografyanın Doğuşu ve Gelişmesi" (Paleography and Diplomacy Throughout History Seminar), 30 April/2 May 1986 Announcements) Istanbul University Faculty of Literature, Istanbul, 1988, p. 1-10 (Panels, 223-230)
- Çetin, Nihad M. "Aqlâm al-Sitta", Turkish Religious Foundation Islamic Encyclopaedia (DIA), c.II, Istanbul, Turkey Religious Affairs Foundation, 1989, p. 276- 280.
- Çetin, Nihad M. -" İslâm Hat Sanatının Doğuşu ve Gelişmesi (Yâkût Devrinin Sonuna Kadar)" Islamic Cultural Heritage, Calligraphy. Istanbul, IRCICA, 1992, pp. 14-32.
- Çetin, Nihad M. 1986, pp. 352-357.
- "Yâkût Musta'simî", Islamic Encyclopaedia (IA) v. XIII, Istanbul, National Ministry of Education
- Çığ, Kemal. *Hattat Hâfız Osman Efendi*. Istanbul, Uzman Laboratory, 1948, p.47
- Demir, Fehime. *Türk Hat Sanatı İçin Kaynak Güzlâr-ı Savâb (İncelemeli Metin Çevirisi) (Yayımlanmamış Yüksek Lisans Tezi)*, Istanbul, Marmara University Institute of Social Sciences, 2003, p. 169
- Dere, Ömer Faruk, *Hattat Hâfız Osman Efendi*, Istanbul, Korpus Publications, 2009, p. 234
- Derman, M. Uğur, "Yazma Kur'an-ı Kerimler Nasıl Hazırlanırdı?", *Life History Periodical*, no.7 (August 1970), p. 12-15.
- Derman, M. Uğur. *Osmanlı Hat Sanatı*. Istanbul, German Guggenheim, 2001, p. 211
- Derman, M. Uğur, "Nesih", Turkish Religious Affairs Foundation Islamic Encyclopaedia (DIA), v. XXXIII, Istanbul, Türkiye Religion Affairs Foundation 2007, pp. 1-3.
- Deroche, François, "Collections de Manuscrits Anciens du Coran a Istanbul", *Etudes Medievales Et Patrimoine Turc*, Paris, Editions Du Centre National De La Recherche Scientifique, 1983, pp. 145- 165.
- Deroche, François, "Les Manuscrits Arabes Datés Du III/IX Siècle", *Revue Des Etudes Islamiques LV-LVII Fascicule I*, 1987- 1989, p. 343- 379.
- Deroche, François, "A Propos D'une Series De Manuscrits Coraniques Anciens", *Les Manuscrits DuMoyen-Orient*, Paris, Institut Français d'Etudes Anatoliennes et Bibliotheque Natinale, 1989, p. 101- 111.
- Deroche, François, "Quelques Reliures Médiév Ales De Provenance Damasaine", *Revue Des Etudes Islamiques LIV*, 1986, p. 85- 99.
- Devletşah. *Devletşah Tezkiresi*, I- IV. (Çev. Necati Lügal), Istanbul, Tercüman 1001 Temel Eser, 1977.
- Dreibholz, Ursula, "Some Aspects of Early Islamic Bookbindings From The Great Mosque of Sana'a, Yemen", *Scribes Et Manuscrits Du Moyen-Orient*, 1997, p. 15- 34.
- al-Belâzûri. *Fütuhu'l-Büldan*. (Çev. Mustafa Fayda), Ankara, Kültür ve Turizm Bakanlığı Yayınları, 1987, p.814
- al-Kalkaşendi, Ahmed b. Ali. *Subhu'l-a'sa*. c. III, Beyrut, Dâru'l-Kütübi'l-İlmiyye, 1407 h.-1987 m., pp. 1-220.
- al-Müneccid, Selahaddin. *Yâkut al-Musta'simî. Dâru'l-Kitâbi'l-Cedid*, 1985, Beyrût, p.79
- Emîn, Abdulâlî, "Edevâtü'l-kitâbeti ve mevâdduhâ fi'l-usûri'l-islâmiyye", *al-Mevrid*, s. XV/IV (1986), pp. 131-140.
- Grohman, Adolf. *Arabische Paläographie (I. Teil)* Wien, 1967, p.154
- Hamidullah, Muhammad. *Kur'an-ı Kerim Tarihi*. Istanbul, Marmara Üniversitesi İlahiyat Fakültesi Vakfı Yayınları, 2000, p. 44.
- Hamidullah, Muhammad -"Hz. Peygamber ve Sahabe Devrinde Kitâbet Sanatı", *İslâm Medeniyeti*. Yıl.3, no.25 (25.10.1977), p. 2-10; (Aynı Makale) "Allah'ın Elçisi (s.a.v.) ve Sahabe Devrinde Yazı Sanatı", *İslmic Researc*, v. 2, no: 7 (May 1988), pp. 95-102.
- Huart, Clement. *Les Calligraphes et Les Miniatures de L'orient Musulman*, Paris, Ernest, Leroux, Editer, 1908, p. 12;
- Islamic Codicology, An Introduction to The Study of Manuscripts in arabic Script*, (edt. Muhammad Isa Waley), London, Al-Furqân Islamic Heritage Foundation, 2005, p. 398
- Issam al-Said and Ayşe Parman, *Geometric Concepts In Islamic Art*, World of Islam Festival Pupliching Company Ltd. London, 1976.
- Ibn Nedim. *al-Fihrist*. Beyrut, ts, 360 p.
- Inal, İbnülemin Mahmud Kemal. *Son Hattatlar*, Istanbul, Maarif Vekaleti, 1955, p.839
- İslam Kültür Mirasında Hat San'atı*. (Ed. Ekmeleddin İhsanoğlu;), Haz. M. Uğur Derman - Nihat M. Çetin, Istanbul, İslam Tarih, Sanat ve Kültür Araştırma Merkezi (IRCICA), 1992. p. 244
- James, David. *Qur'ans and Bindings*. (From Chester Beaty Library), 1980, p. 144
- James, David. *Qur'ans of The Memlûks*. London, 1988, p. 271
- Jazayeri, Mosavi. *Learning How to Write the Primary kufic Style of Calligraphy*, Tehran, 2006, 216 p.
- Keskiöglü, Osman, "Türkiyede Matbaa Tesisi ve *Mushaf* Basımı", *Ankara Üniversitesi İlahiyat Fakültesi Dergisi*, no. XV (1967), p. 121- 139.
- Khattibi, Abdelkebir- Sijelmassi, Mohammed. *L'art Calligraphique Arabe*, 1976, Paris, 255 p.
- Lings, Martin. *The Qur'anic art of Calligraphy and Illumination*, England, World Islam Festival Puplication,

- 1976, 242 p.
- Lings, Martin. The Qur'anic Art of Calligraphy and Illumination, World Islam Festival Publication, 1976. p.242
- Maşalı, Mehmed Emin. Resmü'l-*Mushaf* ve Tarihsel Değeri. Bursa, Uludağ Üniversitesi (Yayımlanmamış Doktora Tezi), 2003.
- Maşalı, Mehmed Emin. "*Mushaf*", Türkiye Diyanet Vakfı İslâm Ansiklopedisi (DIA), c. XXXI, İstanbul, Türkiye Diyanet Vakfı, 2006, pp. 242- 248.
- Melek Celâl. Sheikh Hamdullah. İstanbul, 1948, p.16 + picture 26.
- Meriç, Rıf kî Melûl. İslâm Yazısının Menşei ve İntişârı. (Derleyen: Cüneyd Emiroğlu, İslâm Yazısına Dâir), İstanbul, Sebil Yayınevi, 1977, p. 101-126.
- Moritz, b. "Arap Yazısı", İslâm Ansiklopedisi (IA) c.I. İstanbul, Milli Eğitim Bakanlığı, 1993, pp. 498-512.
- Mustakimzâde, Süleyman Sa'deddin. Tuhfe-i Hattâtîn. İstanbul, Türk Tarih Encümeni Külliyyâtı, 1928, p.756
- Museum Für Islamische Kunst. Berlin, Statliche Museen zu Berlin, 1999, p. 135
- Nasır Halili, David James. Mecmua-i hüner-i İslami: Karha-yı üstadane: Kur'an nevisi ta karn-ı haştem hicri kameri. (Collection of Islamic art: The Master Scribes). Tahran, Neşr-i Kareng [Karang Books], 1380 hş. II. v. p.240
- Nefeszâde İbrahim. Güzlâr-ı Savâb, İstanbul, Güzel Sanatlar Akademisi Neşriyatı, 1939, p. 120
- Rice, David Storm. The Unique Ibn Bawwab Manuscript in the Chester Beatty Library, Dublin, 1955.
- Rado, Şevket. Turkish Calligraphers. İstanbul, Yayın Publishing ts. (1984), p.303
- Raeuber, Alexandra. Islamische Schönschrift, Zürich, Museum Rietberg, 1979, p. 104
- Râvendî (Muhammad b. Ali b. Süleyman er-Râvendî). Râhatu's-Sudûr ve Âyetü's-Sûrûr (I-II). Turkish History Commission, 1957-1960, Ankara.
- Safadi, Yasin Hamid. Islamic Calligraphy. London, Thames And Hudson, 1978, p. 144.
- Salameh, Khader, The Qur'an Manuscripts in the Al-Haram Al-Sharif Islamic Museum Jarusalem, Garnet Publishing and Unesco Publishing, 2001, p. 206.
- Sancaktutan, Necati. Bir Safevi Devri *Mushaf*ın Tezyini Yönden Değerlendirilmesi. İstanbul, Marmara University Fine arts Institute (Unpublished Thesis), 2010, p. 171
- Schimmel, Annemarie. Calligraphy and Islamic Culture. State University of New York, 1984, p.264
- Selahaddin al-Müneccid. Dirâsât Fi Târihi'l-Hattî'l-Arabî. Beyrut, Daru'l-Kitâbi'l-Cedid, 1972, p.150
- Selahaddin al-Müneccid. Yâkut al-Musta'sîmî. Dârü'l-Kitâbi'l-Cedid, 1985, Beirut, p.79
- Selected Islamic Inscriptions From Makkah al-Mukarramah & al-Madinah Munawwarah, Riyad, 2002, p.96
- Serin, Muhittin. Hattat Sheikh Hamdullah. İstanbul, Kubbealtı Publications, 1992, p.203
- Serin, Muhittin. Hat Sanatı Meşhur Hattatlar. İstanbul, Kubbealtı Publications 2003 p., 383
- Serin, Muhittin- Zennûn Yusuf, "Kûfi", Turkish Religious Affairs Islamic Encyclopaedia (DIA), v. XXVI, İstanbul, Turkish Religious Affairs Foundation, 2006, p. 342- 345.
- Serin, Muhittin. "*Mushaf*" (Hat)", Turkish Religious Affairs Islamic Encyclopaedia (DIA), c. XXXI, İstanbul, Turkish Religious Affairs Foundation, 2006, p. 248- 254.
- Serin, Muhittin, "Sülûs", Turkish Religious Affairs Islamic Encyclopaedia (DIA), c. XXXVIII, İstanbul Turkish Religious Affairs Foundation, 2010, pp. 128- 130.
- Soysal, Ahmet. Hüsnühat. İstanbul, Norgunk Publications, 2004, p.68
- Suyolcuzâde, Mehmed Necib. Devhatü'l-Küttâb. İstanbul, Fine Arts Academy Publication, 1942, p.160
- Süheyle Yâsin, al-Cubûri. Aslu'l-Hattî'l-Arabî ve Tatavvuruhu Hattâ Nihâyeti'l-Asri'l-Emevî. Matbaatu'l-Edib, al-Bağdad, 1977, p.184
- Şahin, Seracettin. TIEM, İstanbul, Kaynak Publications, 2009, p.378
- The Harmony of Letters (Islamic Calligraphy from the Tareq Rajab Museum), 1997, National Heritage Board, p.120
- The Qur'an And The Calligraphy, London, p.146
- Topuzoğlu, Tefik Rüştü, "Ebu'l-Esved ed-Düeli", Turkish Religious Affairs Islamic Encyclopaedia (DIA), v. X, İstanbul, Religious Affairs Foundation 1994, pp. 311- 313.
- Türk ve İslâm Eserleri Müzesi, İstanbul, Akbank, 2002, p.383
- Uluç, Lale. Türkmen Valiler Şirazlı Ustalar Osmanlı Okurlar: XVI. Yüzyıl Şiraz Elyazmaları, İstanbul, Turkish İş Bank Culture Publications, 2006, p. 531
- Unat, Faik Reşit. Hicri Tarihleri Milâdi Tarihe Çevirme Kılavuzu. Ankara, Turkish History Commission Publications, 1988, p. 175.
- Ünver, A. Süheyl. al-Hattü'l-Bağdadi Ali b. Hilâl: al-meşhur bi-bi'l-Bevvab. (trc. Aziz Sami-Muhammad Behcet Eseri), Bağdad, Matbuatu Mecmai'l-İlmi'l-İraki, 1958/1377, p. 93
- Ünver, Süheyl, "Anadolu Selçuklu ve Beğlikleri Kur'anı Kerim Hattatları ve Tezyinatı Üzerine", VI. Turkish History Congress (Ankara, 20- 26 October 1961), Ankara, Turkish History Commission, 1967, pp. 130 140.
- Ünver, A. Süheyl. Hattat Ahmet Karahisari. İstanbul, 1964, p.13 + picture p. 71
- Ünver, A. Süheyl. Hattat Ali bin Hilâl Hayatı ve Yazıları, İstanbul, Yeni Laboratuvar Publications 1958.
- Ünver, A. Süheyl, "Çok Sayıda Kur'an-ı Kerim Yazan Hattatlarımıza Dâir", Ministry of Religious Affairs Magazine, v. VI, p. 4-5 (April - May 1967), p. 85- 91.