

**ISLAMIC CALLIGRAPHY IN RESIDENTIAL ARCHITECTURE IN
ISTANBUL AND ANATOLIAN TERRITORIES IN THE LATE
OTTOMAN PERIOD: A CULTURAL AGENT**

A THESIS SUBMITTED TO
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OF
İSTANBUL ŞEHİR UNIVERSITY

BY

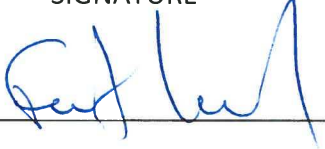


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CULTURAL STUDIES

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Cultural Studies.

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ABSTRACT

ISLAMIC CALLIGRAPHY IN RESIDENTIAL ARCHITECTURE IN ISTANBUL AND ANATOLIAN TERRITORIES IN THE LATE OTTOMAN PERIOD: A CULTURAL AGENT

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MA in Cultural Studies

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This thesis is an investigation into the role of Islamic Calligraphy at houses as a cultural agent in the everyday life of city dwellers in Istanbul and Anatolian territories in late Ottoman period. How do such inscriptions mean? To whom? How do they convey the meaning to the audience? Are they placed for attributing a sacral character to houses or have the houses already acquired the sacred status in Muslim world? Are they placed only for ornamental and decorative purposes or part of a consumption pattern? Are they serving to public as a reminder of ethic or religious rules to improve moral or are they placed for apotropaic purposes. In my thesis, I claim that the Islamic calligraphy has connoted meaning and calligraphic panels at houses are used for mostly apotropaic purposes which means that they are supposedly having the power to avert evil influences or bad luck. The thesis covers an interpretive research study, the objective of which is to identify the pattern of calligraphic panels in houses. Among the 1121 calligraphic panels examined, a sampling group of 208 panels are formed and 128 samples are identified as “apotropaic” that stands for asking God’s mercy, protection and generosity. The theoretical framework of the thesis is enriched by cultural, sociological and phenomenological perspectives.

Keywords: Islamic calligraphy, residential architecture, apotropaic, Ottoman houses, calligraphy, semantic

ÖZ

GEÇ OSMANLI DÖNEMİNDE, İSTANBUL VE ANADOLU TOPRAKLARINDA, EVLERDEKİ İSLAMİ KALİGRAFI: BİR KÜLTÜREL FAKTÖR

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Bu tez, geç Osmanlı döneminde, İstanbul ve Anadolu topraklarında bulunan evlerdeki hat levhalarının ve İslami yazıların şehir sakinlerinin günlük yaşantısındaki kültürel rolü üzerine bir araştırmadır. Bu yazılar nasıl anlamlandırılır? Kim için ve ne amaçla yazılmıştır? Anlam nasıl iletilir? Evlere kutsal bir karakter kazandırmak için mi yazılmıştır yoksa İslam dünyasında evler zaten kutsal bir statüye mi sahiptir? Sadece bir tüketim modelinin parçası olarak, dekoratif ya da süsleme amaçlı mı yazılmıştır? Ahlâki güzelleştirmek amaçlı, dini ve ahlaki kuralları hatırlatan yazılar mıdır ya da kötü etkiler ve talihsizlik gibi negatif durumlardan korunma amaçlı mı yazılmıştır? Bu tez çalışması, evlerdeki hat levhaları ve yazıların “koruyucu” amaçlı kullanıldığını savunmaktadır. Bu tez, evlerdeki hat levhalarında tekrarlayan ve yaygın olan şablonu tespit etmek amaçlı bir yorumlayıcı, nitel araştırma çalışması içermektedir. Araştırma kapsamında incelenen 1121 hat levhasından, örneklem kriterleri ile uyumlu 208 hat levhası seçilmiş ve seçilen bu örneklem içerisinde 128 örneğin “koruyucu” amaçlı kullanımı tanımlanmıştır. Tezin teorik çerçevesi, kültürel, sosyolojik ve fenomenolojik perspektiflerden desteklenmektedir.

Anahtar kelimeler: İslami kaligrafi, sivil mimari, koruyucu, Osmanlı evleri, hat, semantic.

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For Deren and Arkin



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LIST OF SYMBOLS AND TRANSLATIONS

Term	Definition	TR translation
Hilyah	word portrait of Prophet Muhammad, an apotropaic formula	Hilye
Qur'anic verse	each of the short numbered divisions of sura in Qur'an	Ayet
Basmala	"In the name of God, the Most Gracious , the Most Merciful", an apotropaic formula	Besmele
Hadith	the sayings attributed to Prophet Muhammad	Hadis
Prayer against the Evil Eye	an apotropaic formula	Nazar duası
Ode of the Mantle	a poem by Busiri, an apotropaic formula	Kaside-i Bürde
Bon mot	a witty remark	Kelam-ı Kibar
Proclamation of Unity	the concept of tawhid, oneness and unity of God	Kelime-i Tevhid
Poetic chronogram	an inscription in which certain letters express a date or epoch	Tarih manzumesi
Proclamation of the Faith	bearing witness that there is no god but Allah and that Muhammad is the messenger of Allah. it is one of the pillars of islam. It is also used to describe legal testimony in a court of law.	Kelime-i Şehadet
"Whatever God wills"	A phrase meaning literally "whatever Allah wills" and it indicates a good omen. An apotropaic formula.	Maşallah
Praise God	It is a statement of thanks, appreciation, and gratitude to God	Elhamdülillah
"O Opener"	invocaton of God, one of the 99 names of God	Ya Fettah
"O Subtle One"	invocaton of God, one of the 99 names of God	Ya Latif
"O Protector"	invocaton of God, one of the 99 names of God	Ya Hafız
"O Master of Kingdom"	invocaton of God, one of the 99 names of God	Ya Malik'ül Mülk

Term	Definition	TR translation
Apotropaic	supposedly having the power to avert evil influences, bad luck and misfortune	



CHAPTER 1

INTRODUCTION

This thesis is an investigation into the role of Islamic Calligraphy at houses as a cultural agent in the everyday life of city dwellers in Istanbul and Anatolian territories in late Ottoman period. How do such inscriptions mean? To whom? How do they convey the meaning to the audience? Are they placed for attributing a sacral character to houses or have the houses already acquired the sacred status in Muslim world? Are they placed only for ornamental and decorative purposes or part of a consumption pattern? Are they serving to public as a reminder of ethic or religious rules to improve moral or are they placed for apotropaic purposes. In my thesis, I claim that the Islamic calligraphy has connoted meaning and calligraphic panels at houses are used for mostly apotropaic purposes which means that they are supposedly having the power to avert evil influences or bad luck. It is likely that the intention of having a calligraphic panel in the home is related to connoted meaning attributed to Islamic calligraphy. One may consider connoted meaning as further meaning in addition to explicit meaning. Different from denotative meaning where a direct specific meaning is visible, connotative meaning refers to the associations, overtones, and feel which a concept has, rather than what it refers to explicitly or denotes (Scott, J., & Marshall, G. (Eds.), 2009). The following schema make the semantic difference of connotative and denotative meanings more clear.

Signifier	Signified	
Denotation		
New Signifier		Signified
Connotation		

In his book entitled *Mythologies*, Barthes (1991) comments that connoted meaning is constructed through a semiological chain and it is a second-order semiological system. The below quote from Barthes (1991) illustrates how is the second-order meaning is constructed.

On the cover, a young Negro in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour. All this is the meaning of the picture. But, whether naively or not, I see very well what it signifies to me: that France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under her flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors. I am therefore again faced with a greater semiological system: there is a signifier, itself already formed with a previous system (a black soldier is giving the French salute); there is a signified (it is here a purposeful mixture of Frenchness and militariness); finally, there is a presence of the signified through the signifier. (Barthes, 1991, p.115).

The image on the cover goes much beyond a young black man in French uniform saluting. It conveys “it is just a fact: look at this good Negro who salutes like one of our own boys” (Barthes, 1991, p.123). I assume that the connotative meaning of calligraphy contributed its role in daily life of believers. In my thesis, I propose that the calligraphic panels at houses have connoted meaning for believers and they are used for apotropaic purposes. The origin of the word is Greek *apotropaïos*, *apotrepein*, *apo-* + *trepein* to avert, to turn (<https://www.merriam-webster.com/dictionary/apotropaic>, access date: 20 August, 2017). The calligraphic inscriptions at houses are supposed to be placed for asking for God’s protection, mercy and generosity.

A comprehensive literature review shows that previous studies in the field are focused on calligraphic inscriptions on public, religious and government buildings. My research focuses on the use of Calligraphy in residential architecture i.e. houses, palaces, mansions. There are studies of the various scholars such as art historians, culture historians, theologians on Islamic Calligraphy. There are also epigraphic or palaeographic studies of the calligraphic inscriptions in public architecture.

This is how this research differs from the past studies in the field. My research is expected to make a contribution into the field on the role of calligraphic inscriptions on residential architecture. The study differs from previous studies with its unique focus on residential architecture, specifically to houses.

I made an extensive literature review on the Islamic calligraphy in residential architecture. I have searched in the the national thesis database almost all previous studies published about “calligraphy”, “islamic calligraphy”, “ottoman house”, “turkish house”, “islamic arts”, “calligraphy and architecture”. I also reviewed the articles published in the internet platforms such as Academia, Web of Science and many other academic journals. I applied the related books and documents in Istanbul Sehir University, Yeditepe University and ISAM libraries as reference. The literature survey figures out that there is an extensive literature on Islamic Calligraphy as an art, its usage on public architecture and its theological use in religious buildings, but there is no academic study published on the use of Islamic Calligraphy in residential architecture i.e houses. Therefore, although the literature survey provided me with considerable information about Islamic calligraphy, I have identified the theoretical background and social theories upon which I will develop my thesis, based on my own research about the “calligraphic panels used at houses”, archival sources which I mostly found in Sahafs, and supervision and sources provided by Dr. Irvin Cemil Schick. In the next chapter, I will present the details of my own research about “calligraphic panels used at houses”.

My theoretical approach is as follows. When one studies the calligraphic inscriptions on residential architecture, “house”, “Islamic calligraphy”, “domestic space”, “house in Muslim world”, “calligraphy in Muslim world”, “Islamic calligraphy and architecture” are the key themes to focus on. In Chapter 3 and Chapter 4, I will discuss the role of “calligraphy in Muslim world” and “calligraphy in Islamic architecture” based on the studies of the various scholars. In these chapters, I will discuss the role of these calligraphic inscriptions at houses in terms of its use in daily life of dwellers and will figure out whether the calligraphic inscriptions in residential architecture is only ornamental as argued by some orientalist scholars or it has more divine, apotropaic and/or symbolic, performative nature. In line with my thesis argument, I will try to prove that these inscriptions go much beyond being only ornamental, decorative or being a consumption pattern. They have a connoted meaning and are more likely to serve apotropaically.

In Chapter 4, I will study the “house” from the phenomenological and cultural perspective. I will explore the role of house as “metaphor of humanness” as defined by Bachelard (1968), as “life narrative” by Certeau (1998), as “internal habitat” by Eguier (2004) and as “metaphor of sacredness” by Campo (1991). With a reference to the study of Campo (1991) about the domestication of Islam in architecture, ritual activities, arrangements of household objects in Egypt, I will present how Muslims have ascribed religious significance to the homes in which they actually dwell.

I will use Campo’s argument in a way to show that calligraphic panels used in the houses do not only stand for attributing a sacral character to the house because Campo (1991) finds that the houses in Muslim world have already acquired a sacred status. I will use his argument to demonstrate that these calligraphic panels are used for apotropaic purposes. And I will support my claim with the theories of Bachelard (1968), Certeau (1998) and Eguier (2004) that reveals our intimate relations with our houses based on phenomenological and social perspectives.

Chapter 2 where I present my own research on “calligraphic panels at houses” is crucial for providing a scientific base for my interpretation. Chapters 3 and 4 are crucial for understanding the referential and cultural dimensions of calligraphy in Muslim world. In Chapter 5, I will present a conclusion based on my research and theories discussed in previous chapters.

CHAPTER 2

RESEARCH STUDY

2.1. Research Objective

This chapter presents the details of the research study, the objective of which is to identify the pattern of calligraphic panels in residential architecture in late Ottoman period. The research provides a basis for the thesis study on the role of Islamic Calligraphy at houses as a cultural agent in the everyday life of city dwellers in Istanbul and Anatolian territories in late Ottoman period. Interpretive research study with qualitative approach is applied to identify the pattern of calligraphic panels in sampling group.

Since the thesis focuses on the use of calligraphy in residential architecture i.e houses in the late Ottoman period, the sampling group for the research is formed mainly through archival studies. Other sources such as photographs, books and historical buildings itself are also used in the research but, the auction catalogs are the first level source for the sample group. A professional website <http://www.lebriz.com> provides a comprehensive source for the catalogs of the auctions realized in Turkey.

The full database of the Lebriz website is accessible through a subscription fee and the catalogs of the previous year's auctions are also available for investigation. In the catalogs, one can see the main details of the calligraphic panels i.e size, date, calligrapher, writing style, text. In Lebriz database, there are more than 900 auction catalogs, but not all of the auctions include calligraphic works.

The aim of this research study is to find out the "pattern" in these calligraphic panels and provide a scientific base for explaining the role of these inscriptions in daily life of city dwellers. The sampling group which is formed from auction catalogs is listed and analysed with interpretive approach.

2.2. Research Methodology

The nature of the research problem requires “induction method” to be used in the study. Based on a sampling group, it is expected to find out a “pattern” and test the claim. This research is an interpretive research study with qualitative and semantic approach. It starts with the observation and identification of the calligraphic panels used in houses in late Ottoman period.

I examined the 1121 calligraphic panels from 19 auction catalogs that were published between years 2008-2016 and classified them according to research parameters. In Table 2.1 and Table 2.2, one can see the details of my research universe. Beside the auction catalogs, I included panels from the calligraphic collection of the Sabancı Museum in my sample group since they are also part of a private collection.

Table 2.1. The research universe: List of Auction Catalogs

The research universe: List of Auction Catalogs		
Auction name	Auction date	# of calligraphic panels reviewed
Sancak Auction - Ottoman and Various Artworks Collection	21.02.2016	14
Alif Art - Ottoman and European Works of Art	05.06.2016	47
Atika- Various Artworks and Private Collections Spring Auction	17.04.2016	38
Çukurcuma Auction House -Various Artworks	13.12.2015	24
Atika- Ottoman Artwork, Paintings and Special Collections Auction	29.11.2015	37
Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	33
Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	64
Sancak Auction -Ottoman and Various Artworks	22.02.2015	56
Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	51

Table 2.1. (continued)

The research universe: List of Auction Catalogs		
Auction name	Auction date	# of calligraphic panels reviewed
Sancak Auction -Ottoman and Various Artworks	08.06.2014	13
Atika Auction - Ottoman and Various Artworks	22.02.2014	33
Antik - 277th Auction, Valuable Paintings and Antiques	14.04.2013	9
Alif Art- Special Collections Auction	19.02.2012	224
Alif Art- Ottoman & Various & Modern & Contemporary Artworks	24.04.2011	56
Alif Art- Ottoman and Various Artworks, Special Collections Auction	19.12.2010	42
Antik- 256th Auction, Valuable Painting and Antique	12.04.2009	14
Nişantaşı Auction-27th Auction	22.02.2009	34
Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	176
Alif Art - Ottoman and Various Artworks Auction	19.10.2008	32
SSM Calligraphic Collections- Lawha		93
SSM Calligraphic Collections- Hilyah		11
	Total Sample	1121

Table 2.2. The number of auction catalogs reviewed

Year of the auction catalogs	# of catalogs reviewed
2016	3
2015	6
2014	2
2013	1
2012	1
2011	1
2010	1
2009	2
2008	2
Total	19

In general, the items in auctions come from private collections and in the case of calligraphic panels, they come from houses. According to the law published on June 30th, 1974 in Official Journal, the calligraphic panels available in governmental or religious buildings are controlled and owned by Directorate General of Foundations. A copy of the journal can be seen in Appendix B. The regulating law (Mazbut ve Mülhak Vakıf Cami ve Mescitlerdeki Teberrükât Eşyası hakkında Yönetmelik) states that the calligraphic panels in mosques, masjid, and foundation buildings must be listed and recorded by the commissions formed by local authorities. The law is issued by the Presidency of Religious Affairs and applies to all calligraphic panels whether they are original or re-produced from stencil. This law aims to protect the calligraphic panels from being lost, but it helps partially and because of their commercial values as antique, they are started to be stolen from masjid and mosques. Then, these calligraphic panels are transferred to museums such as Turkish Islamic Art Museum and Turkish Foundation Calligraphy Museum to keep them safe and make them accessible for public through exhibitions and museum visits. Therefore, a calligraphic panel in auction catalog is not likely to be obtained from a religious building or governmental building. Unless, it is announced as a part of one's own collection, to trace back an item in an auction does not make sense because the owner changes frequently and it is not easy to get a true information about its origin. The auction houses also do not prefer to disclose this information.

My research study is based on the assumption that the calligraphic panels in auction catalogs provides an appropriate source for my sampling group. In auction catalogs there are various types of calligraphic items such as qit'a, muraqqa, books and panels. For my research, I focused only on calligraphic panels because these are the kinds of calligraphy that can be hung on walls rather than be preserved in books. In the forming of the sampling group from auction catalogs, I examined the calligraphic panels (lawha) in terms of size, content and inscription style carefully to identify the ones used in houses. I included only the original ones in my sampling group and excluded the re-productions from stencil and the under glass painting panels which are most likely to be used in dervish lodges. Table 2.3 and Table 2.4 present examples from excluded samples. Therefore, I tried to include only the panels which are likely to be used specifically at houses.

Table 2.3. Excluded Samples- Reproductions from Stencil

Excluded Samples - Reproductions from stencil						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art - Ottoman and European Works of Art	"Bağına girdiğin zaman; "Maşallah (Allah'ın dilediği olmuş), kuvvet ancak Allah'tandır" demedi değilmiydin? (Kehf suresi, 39. Ayet)."	"Alas, if thou hadst but said, on entering thy garden, `Whatever God wills [shall come to pass, for] there is no power save with God! (Kahf, 39)."	Qur'anic verse	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	Vaktiyle hesabını gör defter kapanmadan	Settle your accounts while there is still time.	Hadith	Hadith	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	"Allah en iyi koruyandır, O merhametli erin merhametlisi dir (Yusuf suresi, 64. Ayet)."	"God's protection is the highest. He is the most merciful of the merciful (Yusuf, 64)."	Qur'anic verse	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	"Bu bana Rabbimin lütfundandır (Neml, 40)."	"This is an outcome of my Sustainer's bounty (Naml, 40)."	Qur'anic verse	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	Dünya ahiretin tarlasıdır.	What one sows on earth, one reaps in the afterlife	Hadith	Hadith	

Table 2.3. (continued)







Excluded Samples - Reproductions from stencil						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	“Onlara karşı Allah sana yeter, O işitendir, bilendir (Bakara Suresi, 137. Ayet).”	“God will protect thee from them: for He alone is all-hearing, all-knowing (Baqara, 137).”	Qur'anic verse	Apotropaic	
20 th	Sancak Auction - Ottoman and Various Artworks Collection	Besmele, “O Süleyman' da ndır ve Rahmân ve Rahim Allâh' ın adiyle (başlamakta) dır (Neml, 30.ayet).”	Basmala, “Be hold, it is from Solomon, and it says, ‘In the name of God, the Most Gracious, the Dispenser of Grace (Naml, 30).”	Basmala, Qur'anic verse	Apotropaic	
n.a	Sancak Auction - Ottoman and Various Artworks Collection	Amentü	I believe	"I believe"	"I believe"	
19 th	Çukurcuma Auction House - Various Artworks	Ya Hafız	"O Protector"	"O Protector"	Apotropaic	
19 th	Atika- Various Artworks and Private Collections Spring Auction	“Kim Allah' ın resulüne itaat ederse Allah' a itaat etmiş olur (Nisa, 80).”	“Whoever pays heed unto the Apostle pays heed unto God thereby(Nisa, 80).”	Qur'anic verse	Qur'anic verse	
19 th	SSM Calligraphic Collections- Hilyah	Hilyah	Hilyah	Hilyah	Apotropaic	

Table 2.3. (continued)




Excluded Samples - Reproductions from stencil						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	Ya Hafız	"O Protector"	"O Protector"	Apotropaic	
18 th	Antik- 256th Auction, Valuable Painting and Antique	Hilyah	Hilyah	Hilyah	Apotropaic	
19 th	Antik- 256th Auction, Valuable Painting and Antique	O Zikri biz indirdik biz; ve O'nun koruyucusu da elbette biziz (Hicr suresi, 9.ayet)	Behold, it is We Ourselves who have bestowed from on high, step by step, this reminder? and, behold, it is We who shall truly guard it [from all corruption] (Hijr, 9).	Qur'anic verse	Qur'anic verse	

Table 2.4. Excluded Samples- Under glass Paintings from a Dervish Lodge



Excluded Samples- Under glass Painting from a Dervish Lodge						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
19 th	Atika Auction - Ottoman and Various Artworks	Ya Hz. Yusuf Şeyh Sümbül Sinan Kaddesallahu Sırrahu	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
19 th	Çukurcuma Auction House - Various Artworks	Amentü	"I believe"	"I believe"	"I believe"	

Table 2.4. (continued)







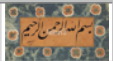

Excluded Samples- Under glass Painting from a Dervish Lodge						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
19 th	Çukurcuma Auction House - Various Artworks	"He, God" (Hu)	"He,God"	"He,God"	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	Aman Ya Muhammed, Aman Ya Ali	O Muhammed, O Ali	Prayer	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	Ya Hafız	"O Protector"	O Protector	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	SAFF Suresi 13. Ayet " Nasrun minallâhi ve fethun karîb (Yardım Allah'tandır ve fetih yakındır)."	"Succour from God [in this world], and a victory soon to come.(Saff, 13)."	Qur'anic verse	Apotropaic	
19 th	Atika- Various Artworks and Private Collections Spring Auction	Kalyon içerisinde yedi uyurların isimleri, direklerde ve yelkenlerde Fetih suresinin ilk ayeti ve "Ya Mâlik'ül Mülk" ve Kelime-i Tevhid yazılı.	The names of the Seven Sleepers are written in the body of the ship."We have laid open before thee a manifest victory"(Fath, 1), Proclamation of Unity and " O Master of the Kingdom" are written on sails.	Proclamation of Unity	Apotropaic	

Table 2.4. (continued)

Excluded Samples- Under glass Painting from a Dervish Lodge						
Date	Auction Name	Text (Turkish)	Text (English)	Sub-category	Category	Panel
20 th	Atika- Various Artworks and Private Collections Spring Auction	Ya Hazreti Pir Sultan Sinan Ahmet Errifai bayraklarda ve sikkenin üst kısmında Kelime-i Tevhid yazılı	Name of a sufi saint and Proclamation of Unity is written	Panel honoring a sufi saint	Panel honoring a sufi saint	

Sampling procedure is as follows. Since I apply to auction catalogs as the first level source for the research study, a sampling group from the calligraphic panels in auction catalogs is formed. Among the auction catalogs that are reviewed, the 208 calligraphic panels which are supposed to be used in houses are listed and classified. The calligraphic panels which are supposed to be used in houses are identified based on the size of the panel, the content of the text and the writing style of the inscription. Among the calligraphic panels which were hanged on the walls the *jali thuluth* or *jali ta'liq* are the mostly used writing styles. The 208 calligraphic panels in the sampling group were listed in Appendix A. An example of the listing is shown in Table 2.5. The listing and identification of panels in Appendix A provides information about the auction name, auction date, type of calligraphic panel, date of panel, text meaning, sub-category and category. The name of the calligrapher, the dimensions of the panel and type of script information are also available in raw data, but in order to avoid complexity and focus on the semantic analysis, all of these details were not listed in table in Appendix A.

Table 2.5. An example of the listing of panels

List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs								
Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art	08.03.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Alif Art	21.12.2014	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	

In the survey classification table in Appendix A, beside the auction name, auction date, date of calligraphic panel, text meaning; I add two more interpretive columns as **sub-category** and **category**. In these two columns, the calligraphic inscriptions are classified into sub-categories i.e Basmala, Qur'anic verse, prayer, hadith, hilyah, poem, couplet, bon mot, panel honouring a sufi saint etc.. and are tried to identify a pattern. Based on these categorisation, theoretical background and semantic meanings of the calligraphic panels, the panels are further categorised as **"apotropaic"** or not (see Appendix A). A semantic and interpretive approach is applied in this further categorisation as **"apotropaic"**. In general sense, Basmala, hilyah, the names of God and some Qur'anic verses and some prayers are categorised as **"apotropaic"**.

And integral to my research study of auction catalogs, I present an additional survey covering the samples from calligraphic inscriptions in historical residential buildings such as mansions, books and photographs. The calligraphy inscribed on the building itself also provides a valuable insight for identifying the pattern in those inscriptions. Since this research applies semantic approach, the classification of the calligraphic panels are based on the related social theories, concepts, meaning, symbols and images. And based on the research outcomes and theoretical background, I try to prove that the calligraphic panels used in houses in late Ottoman period have mostly apotropaic use in daily life of city dwellers.

2.3. Data Analysis

In data analysis of my sampling group, by applying Interpretive and semantic approach, I identified 128 of these panels as **"apotropaic"**. Table 2.6 presents the figures from data analysis study. The Table 2.7 shows the distribution of these **"apotropaic"** panels categorically. Among the calligraphic panels listed in Table 2.7, Hilyah, Basmala and Qur'anic verses have the highest availability. Table 2.6 and 2.7 are available in the following pages. The listing of sampling group is available in Appendix A. The raw data gathered about the sampling list is detailed, but in order to reduce complexity, only the relevant information is presented in Appendix A.

Table 2.6. Research Report Summary- Sampling from Auction Catalogs

Research Report Summary- Auction Catalogs					
Content of the Text/ Column K/ Sub-category	Count	Classification of the Text/ Column L/ Category	Count	Date	Count
Hilyah	47	Apotropaic	128	17 th	2
Qur'anic verse	38	Qur'anic verse	17	18 th	14
Prayer	32	Prayer	17	19 th	73
Basmala	25	Hadith	13	20 th	102
Hadith	13	Poem	11	not available	17
Poem	12	Panel honoring a sufi saint	7		
Panel honoring a sufi saint	7	Couplet	7	Total	208
Couplet	7	Bon mot	4		
Prayer against the Evil Eye	2	Poetic chronogram	2		
Ode of the Mantle	4	Nothing	1		
Bon mot	4	Poem	1		
Proclamation of Unity	3				
God	2	Total	208		
Poetic chronogram	2				
Proclamation of the Faith	1				
"Whatever God wills"	2				
"O Opener"	1				
"O Subtle One"	2				
"O Protector"	1				
Nothing	1				
"O Master of Kingdom"	2				
Total	208				

Table 2.7. Sub-categories of 128 “apotropaic” panels

Sub-categories of 128 “apotropaic” panels		
Sub-category	Turkish translation	# of calligraphic panels
Hilyah	Hilye-i Şerife	47
Basmala	Besmele	25
Qur’anic verse	Ayet	20
Prayer	Dua	16
Ode of the Mantle	Kaside-i Bürde	4
Proclamation of Unity	Kelime-i Tevhid	3
“O Master of the Kingdom”	Ya Malik’ül Mülk	2
“O Subtle One”	Ya Latif	2
Prayer against the Evil Eye	Nazar duası	2
“Whatever God wills”	Maşallah	2
God	Allah	2
“O Protector”	Ya Hafız	1
O Opener”	Ya Fettah	1
Proclamation of the Faith	Kelime-i Şehadet	1

The survey report summary of the 128 calligraphic panels that I categorize as “apotropaic” is presented in Table 2.8.

Table 2.8. List of “Apotropaic” Calligraphic Panels in Sampling Group of Auction Catalogs





List of “Apotropaic” Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Ya Malikül Mülk	“O Master of Kingdom”	“O Master of Kingdom”	Apotropaic	
19 th	Ode of the Mantle	Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	

Table 2.8. (continued)

List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	
20 th	Lawha	Şükrederseniz nimetlerinizi mutlaka arttırırım (İbrahim Suresi, 7. Ayet)	"If you are grateful [to Me], I shall most certainly give you more and more (Abraham,7)."	Qur'anic verse	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Ode of the Mantle	Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	
19 th	Lawha	"Bu, Rabbimin bir lütfudur (Neml suresi, 40. Ayet)"	"This is an outcome of my Sustainer's bounty (Naml, 40)."	Qur'anic verse	Apotropaic	
19 th	Lawha	Her türlü şeytan ve haşerattan ve her türlü kötü nazardan Allah'ın tam kelimelerine sığınırım.	I take refuge in the words of God, from all evil and evil eye	Prayer against the Evil Eye	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Lawha	Ya Fettah	O Opener	"O Opener"	Apotropaic	
20 th	Lawha	Nazar Ayeti	Qur'anic verse against Evil Eye	Qur'anic verse	Apotropaic	

Table 2.8. (continued)

List of “Apotropaic” Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele ve Nazar Ayeti	Muhaqqaq Basmala and Qur’anic verse for Evil Eye	Qur’anic verse	Apotropaic	
20 th	Lawha	Allah Kerim	God is Generous	Prayer	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Lawha	“Ben işimi Allah’a havale ediyorum. (Mümin, 44).”	“I entrust my affair to God (Ghafir, 44).”	Qur’anic verse	Apotropaic	
20 th	Lawha	Besmele, Dua	Basmala, Prayer	Basmala, Prayer	Apotropaic	
18 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Lawha	Allah celle celaluhu	God	God	Apotropaic	
20 th		Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Kelime-i Şehadet	Proclamation of the Faith	Proclamation of the Faith	Apotropaic	
19 th	Lawha	Maşallah	“Whatever God wills”	Whatever God wills	Apotropaic	

Table 2.8. (continued)

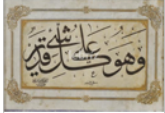




List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
18 th	Lawha	" Ve hüve ala külli şey in kadir (Maide,120)."	"God's is the dominion over the heavens and the earth and all that they contain; and He has the power to will anything(Ma'id ah,120)."	Qur'anic verse	Apotropaic	
19 th	Lawha	Ya Hafız	In the form of "O Protector", various prayer, hadiths and the names of God are written	"O Protector"	Apotropaic	
19 th	Lawha	"Başarı Allah'tandır (Hud, 88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	
20 th	Lawha	Taşlanan ve (Allah'ın huzurundan) kovulan şeytandan Allah'a sığınırım. Rahmân ve Rahîm olan Allah'ın adıyla! Ey kapıları açan Rabbimiz, bize hayır kapılarını aç.	I take refuge in God from the accursed Satan. In the name of God, most gracious, most merciful. O opener of doors, open for us the most auspicious door.	Basmala, Prayer	Apotropaic	
19 th	Lawha	"Başarım ancak Allah'tandır (Hud,88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	

Table 2.8. (continued)



















List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Lawha	Başarıya ulaştıran Allah'tır. "O ne güzel bir Mevlâ ve ne güzel bir dosttur	He is the God who delivers success. He is an excellent guardian.	Prayer	Apotropaic	
18 th	Lawha	Fatiha suresi	Fatiha surah	Qur'anic verse	Apotropaic	
19 th	Lawha	Koruyup gözeten Allah'ın bağışlayıcılığına tevekkül ettim. O bağışlayıcıdır, merhamet sahibidir.	I entrust the mercy and guardianship of God. He is forgiver and merciful.	Prayer	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
17 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
17 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	iyake nabudu ve iyake nestain (Fatiha, 5)	"Thee alone do we worship; and unto Thee alone do we turn for aid (Fatiha, 5)"	Qur'anic verse	Apotropaic	

Table 2.8. (continued)














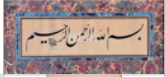

List of “Apotropaic” Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
n.a	Lawha	Başarıya ulaştıran Allah’tır. O ne güzel bir dosttur.	The success comes from God. He is an excellent guardian.	Prayer	Apotropaic	
20 th	Lawha	Allah veliyyüttevfik Basarıya ulaştıran Allah’tır.	The success comes from God. He is an excellent guardian.	Prayer	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Allah seni her iki dünyada da korusun	May God protect you in both worlds	Prayer	Apotropaic	
19 th	Lawha	shajjatun, garniyyatun, matiyyatun, bahr qafila.	the text sounds like a magic spell	Prayer	Apotropaic	
20 th	Lawha	“O işitendir, bilendir. Allah sana yeter. (Bakara,137)”	“God will protect thee from them: for He alone is all-hearing, all-knowing (Baqara, 137).”	Qur'anic verse	Apotropaic	
20 th	Lawha	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Allah benim rabbimdir	God is my Lord	Prayer	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
n.a	Lawha	Besmele	Basmala	Basmala	Apotropaic	

Table 2.8. (continued)





List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	
18 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Lawha	"Kuran'ı indirdik ki o müminlere bir şifa ve rahmettir (Isra, 82)"	"We bestow from on high through this Qur'an all that gives health [to the spirit] and is a grace unto those who believe [in Us] (Isra, 82)"	Qur'anic verse	Apotropaic	
20 th	Lawha	"Allah, bütün işlerinde galiptir (Yusuf, 21)."	"God always prevails (Yusuf, 21)"	Qur'anic verse	Apotropaic	
20 th	Lawha	Allah'ın dediği olur	Whatever God wills shall come to pass	Prayer	Apotropaic	
20 th	Lawha	Ya Latif	"O Subtle One" (Ya Latif)	"O Subtle One"	Apotropaic	
19 th	Lawha	Her türlü şeytan ve haşerattan ve her türlü kötü nazardan Allah'ın tam kelimelerine sığınırım	I take refuge in the words of God, from all evil and evil eye	Prayer against the Evil Eye	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Lawha	"Allah başarının velisidir" ve "Nimetin devamı şükürledir"	God is the guardian of success and continuity of blessing is based on praise	Prayer	Apotropaic	

Table 2.8. (continued)


List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Lawha	Celi sülüs Besmele, ve altında nesih hatla "Herşeyin anahtarıdır"	Basmala in Jali Thuluth, and in naksh "key to everything"	Basmala	Apotropaic	
20 th	Lawha	"Ve Rabbinin nimetini minnet ve şükranla an (Duha Suresi 11. Ayet)."	"and of thy Sustainer's blessings shalt thou [ever] speak (Duha, 11)."	Qur'anic verse	Apotropaic	
19 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Lawha	Beş kimse vardır ki onlarla veba ateşi söner; Muhammed, Ali, Hasan, Hüseyin ve Fatıma. Beş kimse vardır ki bunlarla insan sıhhatli bir kişilik elde eder; Kutub, İdris, İbn Meşiş, Şazelî, Geylânî ve Cezûlî (Taûn Duası)	There are five of them, the fire of plague of is gone; Muhammad, Ali, Hasan, Hussein and Fatima. There are five people with whom you have a healthy personality; Qutb, Idris, Ibn Mashish, Chazeli, Geylani and Cezûlî. Taun Prayer	Prayer	Apotropaic	
19 th		Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	
19 th	Lawha	Besmele, ayet	Basmala, Qur'anic verse	Qur'anic verse	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	

Table 2.8. (continued)











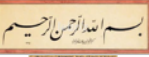
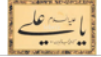





List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a		Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Lawha	Allah, Muhammed, Ömer, Osman, Ali, Ebu Bekir	God, Muhammed, Umar, Uthman, Ali, Abu Bakr	Prayer	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Taşlanmış şeytandan Allah'a sığınırım. Esirgeyen başışlayan Allah'ın adıyla. Ey kapıları açan bize hayır kapısını aç.	I take refuge in God from the accursed Satan. In the name of God, most gracious, most merciful. O opener of doors, open for us the most auspicious door.	Prayer	Apotropaic	
20 th	Lawha	Maşallah	"Whatever God wills"	Whatever God wills	Apotropaic	
20 th	Lawha	Ya Malik'ül Mülk	"O Master of Kingdom"	"O Master of Kingdom"	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	Ya Ali	O Ali	Prayer	Apotropaic	
19 th	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	
20 th	Lawha	Ya Latif, Allah latif	"O Subtle One"	"O Subtle One"	Apotropaic	
20 th	Lawha	Allah	God	God	Apotropaic	
19 th		İcazet	İljazah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	

Table 2.8. (continued)

















List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Lawha	Besmele	Basmala	Qur'anic verse	Apotropaic	
20 th	Lawha	"Göklerde ve yerde azamet onundur ve o her yönüyle üstündür ve hikmet sahibidir(Casiye süresi, 37.ayet)"	"And His alone is all majesty in the heavens and on earth; and He alone is almighty, truly wise(Jathiya, 37)"	Qur'anic verse	Apotropaic	
20 th	Lawha	"Bu da Rabbimin fazlındandır(Neml, 40)."	"This is an outcome of my Sustainer's bounty (Naml, 40)."	Qur'anic verse	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Lawha	Allahım! Hz. Muhammed'in, Hz. Ali'nin ve Hz. Fatıma'nın, Hz. Hüseyin'in ve Hz. Hasan'ın; Peygamber ailesinin lütfuyla, benim bütün ihtiyaçlarım tepeden tırnağa karşılanır... Mahlûkun himmeti olmadan Ey Ali, Ey Ali	My Lord!With the mercy of Hz.Ali,Hz. Fatıma, Hz.Hussein, Hz. Hasan, the family of Messenger; all my needs are met without the support of any others O Ali, O Ali.	Couplet / Prayer	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	

Table 2.8. (continued)

List of "Apotropaic" Calligraphic Panels in Sampling Group of Auction Catalogs						
Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Lawha	Başarı Allah'tandır ve O ne güzel dosttur	The success comes from God and how excellent a guardian is He	Prayer	Apotropaic	
19 th	Lawha	"Allah koruyanların en hayırlısı ve merhametlilerin en merhametlisidir (Yusuf, 64)."	"God's protection is the highest. He is the most merciful of the merciful (Yusuf, 64)."	Qur'anic verse	Apotropaic	
20 th	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Hilyah	Minyatür Hilye	Miniature Hilyah	Hilyah	Apotropaic	
20 th	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Lawha	"Başarım ancak Allah'tandır (Hud,88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	
n.a	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	

As I describe in methodology of my research, in my semantic analysis; I categorise Basmala, Hilyah, Ode of the Mantle, Proclamation of Unity, Proclamation of the Faith, Prayer against the Evil Eye, the names of God, the name of Prophet, the names of Caliphs, Maşallah as "apotropaic".

Basmala which means "In the name of God, the most Gracious and the most Merciful" is cited in Qur'an in the beginning of each sura except sura Tauba. And in suras such as Naml and Fatiha, it is an integral part of the sura itself. In Islamic culture, the hadith and sunnah narrated from Prophet Muhammad point out the use of Basmala in the beginning of speeches, writings and all other acts. Based on the hadith which says "any act which starts without recitation of Basmala stays

poor”, it is a common practice among Muslims to recite and write Basmala in every important act. Reciting or writing Basmala in the beginning of any act means for believers that the action is realized for the name of God; his mercy and power is asked for to complete the action (Yıldırım, 1992). It is a legitimizing and apotropaic formula for the actions in daily life of believers.

Hilyah is invented by calligrapher Hafiz Osman and it is the word portraits of the Prophet Muhammad. The descriptive text of Hilyah is as follows.

It is related] from 'Ali (may God be pleased with him) that when he described the attributes of the Prophet (may prayers to God and peace be upon him), he said: He was not too tall, nor was he too short, he was of medium height amongst the nation. His hair was not short and curly, nor was it lank, it would hang down in waves. His face was not overly plump, nor was it fleshy, yet it was somewhat circular. His complexion was rosy white. His eyes were large and black, and his eyelashes were long. He was large-boned and broad-shouldered. His torso was hairless except for a thin line that stretched down his chest to his belly. His hands and feet were rather large. When he walked, he would lean forward as if going down a slope. When he looked at someone, he would turn his entire body towards him. Between his two shoulders was the Seal of Prophethood, and he was the last of the prophets (Schick, 2008, p. 213).

Hilyah has a unique composition. Schick (2008) comments that although it is a plain text, it is perceived as an image. “That these panels were intended as portraits is clear not only from the descriptive text above, but also from the fact that the components of the panel were named (from top to bottom): başmakam (head station), gobek (belly), kusak (belt), and etek (skirt)” (Schick, 2008, p. 213).

Now, the Arabic word hilyah refers to the features or appearance of a person, and the Ottoman compounds hilye-i serife (noble hilye) and hilye-i saadet (felicitous hilye) denote the features or appearance of the Prophet Muhammad. Tim Stanley has suggested that while the hilye may have arisen as the Muslim counterpart of the Orthodox Christian icon, in view of the fact that a figural representation of the Prophet would have been frowned upon in the Sunni tradition, it was most likely inspired by the celebrated poem of the sixteenth-century Ottoman poet Hakani Mehmed Bey known as Hilye-i Hakani (the hilye of Hakani). This latter was in turn based on possibly spurious tradition, according to which the Prophet is reported to have said: Whoever sees my hilye after me is as though he has seen me. And whoever is true to me, God will spare him the fire of Hell, and he will not experience the trials of the grave, and he will not be driven naked on the Day of Judgment (Schick, 2008, p.214).

Despite the fact that there is no confirmed religious reference identified, Hilyah is perceived as having an apotropaic power against disaster and misfortune. It is believed that the presence of Hilyah at house, protects the house from any misfortune. Similarly when one carries Hilyah on his body, one stays safe against any bad luck or disaster (Uzun, 1998). In his book entitled *Fire Brigades of Istanbul (İstanbul Tulumacıları)*, Koçu (1981) shows that Hilyah is placed at houses because it is believed that the house with Hilyah is not destroyed by fire.

The names of the God, invocation of God such as “O Master of the Kingdom”, “God is Generous”, “O Protector”, “O Opener”, “O Subtle One”, “God is my Lord” are also categorised as apotropaic because they are inscribed on houses to ask for God’s protection, mercy and generosity.

Koçu (1981) states that “a spiritual insurance was formed; “O Protector” and other names of God were inscribed at the facades of the wooden buildings “as a protection from fire””.

The same is valid for “Whatever God wills (Masallah)” inscriptions at the buildings. In Islamic oral tradition, to maintain something in the good condition and to keep it safe from any misfortune, bad luck, evil eye, one say “Whatever God wills (Masallah)”. Although it is usually perceived that “Whatever God wills (Masallah)” is used to avert bad luck and defeat misfortune, the saying of “Whatever God wills (Masallah)” roots back to Qur’anic verses. In Qur’an in surah Pen (Q68:18) a story of the people who were so sure about to harvest their plant and they did forget even saying “Maşallah” are told. Since they forget that everything is given only by God, and they are sure that they will do the harvest their plant was destroyed and they have found nothing to harvest. So in addition to common use of “Maşallah” as having a power to avert bad luck or evil eyes, in Qur’anic tradition, saying “Maşallah” is remembering that everything happens with God’s power and mercy. Therefore, inscription of “Maşallah” at facade of buildings may not only serve to avoid evil eyes, but also to remember God’s mercy.

Ode of the Mantle (Qasidat al-Burda) is a famous poem by Busiri. Ode of the Mantle is also perceived as having a power of curing illnesses. Its apotropaic function is based on a dream narrated by Busiri.

According to popular and literary tradition, when the Mamlūk period poet al-Būṣīrī (d. 694-6/1294-7) was stricken with semi-paralysis that confounded his physicians, he turned in despair to compose a poem of praise to the Prophet Muhammad. He then saw the Prophet in a dream and recited the poem to him, upon which the Prophet bestowed his mantle (burdah) upon him, and the poet awoke miraculously cured. The myth of the miraculous cure then serves, above all, as a symbol, a physical sign of a spiritual transformation or cure, that is, of the poem's ritual and spiritual efficacy. Taking these stories literally, believers engaged the poem, as text and talisman, to procure a wide range of physical and spiritual boons (Stetkevych, 2006, p. 145-189).

The calligraphic panels with inscriptions of the name of Caliphs, Prophet, Proclamation of Unity, Proclamation of the Faith are also categorized as apotropaic. They are the divine symbols and pillars of Islam. The remembering, mentioning and reciting of them make a believer feel secured and safe from any misfortune.

Besides, based on the content and message delivered, I also categorise some calligraphic panels which are classified as Qur'anic verse and Prayer as "apotropaic". The further categorization of some Qur'anic verse and Prayer as "apotropaic" may seem to be arbitrary, and subjective, but I identify a similar pattern and semantic meaning at utmost attention. Among the sixteen calligraphic panels which are classified as Prayer and further categorized as "apotropaic" the similar patterns are as follows:

- "He is Allah who delivers to success. What a beautiful Lord and what a wonderful friend". This inscription is repeating in four calligraphic panels. A similar inscription "God is the guardian of success and continuity of blessing is based on praise" is seen in one panel. The emphasis on success in those calligraphic panels seem to be a gratitude and praise for God and the pray for continuity of this pleasant situation.
- Pray for protection and mercy of God is recognized in six calligraphic panels such as "I trust in forgiveness of God who protects and oversees. He is

forgiving and merciful”, “May God protect you in both worlds”, “I take refuge in God from the accursed Satan. O opener of doors, open for us the most auspicious door”, “My Lord! with the mercy of Hz. Ali,....., the family of Messenger all my needs are met”, “May God protect you in both worlds”.

- In one of those panels which is belong to nineteenth century, a prayer against plague is identified. It says “There are five of them with whom the fire of plague of is gone; Mustafa, Murtaza, his sons and Fatima. There are five people with whom you have a healthy personality; Qutb, Idris, Ibn Mashish, Shazeli, Gaylani and Jazuli.” It is highly possible that this panel is hanged on the wall to provide protection against plague and certainly have an apotropaic use. Calligraphic panels which have similar prayers are quite common in houses. During my research study, I encountered some other similar examples, but since they are re-productions, I have not included in my sampling list.
- In another panel which is dated back to nineteenth century there is an inscription which is encountered rarely. “Shajjatun, garniyyatun, matiyyatun, bahr qafla” is written in the calligraphic panel. It sounds like an incantation that is series of words which is said as a magic spell. As calligraphic inscription hanged on wall, it is very uncommon. It can make more sense when it is inscribed on a healing bowl or cup, since it is supposed to be used against snakebites (Jeppie, 2008, p.206).

In categorisation of Qur’anic verses as apotropaic, a similar approach is applied. Among the twenty calligraphic panels which are classified as Qur’anic verse and further categorized as “apotropaic” the similar patterns are as follows:

- The verses disseminating the messages of God’s power and highest protection are identified, such as “God’s protection is the highest. He is the most merciful of the merciful, Yusuf, 64”, “God will protect you from them: for He alone is all-hearing, all-knowing, Baqara,137”, “God is the dominion over the heavens and the earth and all that they contain; and He has the power to will anything, Ma’idah, 120”, “And His alone is all majesty in the heavens and on earth; and

He alone is almighty, truly wise, Jathiya, 37”, “God always prevails, Yusuf, 21”, “I entrust my affair to God, Ghafir, 44”, “Thee alone do we worship; and unto Thee alone do we turn for aid (Fatiha, 5)”

- “This is an outcome of my Sustainer’s bounty, Naml, 40.” This inscription is seen in two calligraphic panels.
- “The success is given by God, Hud, 88”. This inscription is recognized in three calligraphic panels.
- “If you are grateful [to Me], I shall most certainly give you more and more (Abraham,7)”, “and of thy Sustainer's blessings shalt thou [ever] speak (Duha, 11)”.
- Qur’anic verse against Evil Eye are identified in two panels.

The Power of God, pray for protection, mercy, bounty, thankfulness are the common messages disseminated through these calligraphic inscriptions listed above. As in the case of apotropaic prayers, the emphasis on success in those calligraphic panels seem to be a gratitude and praise for God and the pray for continuity of this pleasant situation.

It is also worthwhile to mention that 47 of these 128 apotropaic panels are identified as Hilyah. The high number of the Hilyah in the sampling list formed by auction catalogs can be ascribed to the high demand for Hilyah in auctions, but while forming up the sampling group I avoided to add from the auction shops which focus on Hilyah specifically because of commercial purposes. However, despite my avoidance, it is noteworthy that the research outcome shows the high availability of Hilyah in the daily life of Ottomans. The more interesting is that, the pattern is still valid among the conservative Muslims in Turkey. In an interview with a conservative, intellectual journalist Mehmet Şevki Eygi, he says that one of the prerequisites of being a conservative Muslim is to have a Hilyah at home (<http://www.habervaktim.com/yazar/55531/istanbullunun-ozellikleri-2.html>), access date:

15 June 2017). This does not mean that the symbolic meaning of Hilyah is preserved as in the times of Ottomans. It is very likely that the motivation behind having a Hilyah at house today differs from previous times. The city dwellers of late Ottoman period may have it as a symbol of deep respect and love for Prophet Muhammed and have it for apotropaic purposes, but today it is possible that it might have switched to a consumption pattern or an image of a social class. It is a well known and observed fact that there is an increased interest for Islamic arts in the last seventeen years, in the reign of conservative political party.

As I explained in my research methodology, integral to my core sampling group from auction catalogs, I have covered samples from calligraphic inscriptions in historical residential buildings, books and photographs. The pattern that I found out in the research of calligraphic panels in auction catalogs are very much inline with the calligraphic inscriptions on the walls of the buildings.

The calligraphic inscriptions at houses are likely to be so common in social life that one may find a mention of this practice in some books describing the old-times life in Istanbul. In the book entitled *Istanbul life in old times (Eski zamanlarda İstanbul hayatı)*, B.N.A.R, Bey (2011) states that the calligraphic panels are hung on the walls of the houses. The decorative mirrors and console tables gain popularity later. The exact, Turkish quotation from the book is as follows "Duvarlara meşahir-i hattatin tarafından celi ve talik hatlarıyla yazılmış olan levhalar asılırdı. Ayna, konsol ve bahusus endam aynaları da sonraları kabul olundu" (B.N.A.R, Bey, 2011, p. 354).

"O Protector", "Whatever God wills", "O Master of the Kingdom" are very commonly used at facade of the residential buildings. As can be seen from the below listed figures; in daily life of city dwellers, the "apotropaic" nature of these inscriptions seems to be quite dominant.

I include these examples in my research report because I aim to identify the pattern in these inscriptions. And the use of calligraphic inscriptions at facades of houses seem to have a similar patterns and similar purposes with the calligraphic panels hanged on interior of the houses. The seven of the twenty-three buildings listed

below are inscribed with “O Protector (Ya Hafiz)” which refers to feature of God who saves, protects, preserves and keeps safe. These findings predict the apotropaic role of these inscriptions.

One may say that the use of Islamic calligraphy at houses either as a calligraphic panel hanged on the wall or calligraphic letters inscribed on the exterior wall, seem to have similar symbolic value in the daily life of city dwellers in late Ottoman. Beyond its sacred status or semantic meaning, it has a connoted meaning for the residents. It stands for the apotropaic purposes and it is a sign of asking God’s mercy and protection.

The samples from my integral research is listed below.



Figure 2.1. The first social housing project of Istanbul. Building was constructed for the sufferers of Istanbul fire in 1918. The original name of apartment is Harikzedegan(Yangınzedeler). Located in Laleli, Istanbul.

Inscription: O Protector

Source: http://www.geziterminali.com/GeziDetay.aspx?GziNo=25&Url=beyazit_laleli_aksaray_istanbul_turu_gezisi_osmanli_bizans_tarihi_eserleri

[_eserleri](http://www.geziterminali.com/GeziDetay.aspx?GziNo=25&Url=beyazit_laleli_aksaray_istanbul_turu_gezisi_osmanli_bizans_tarihi_eserleri),

Access date: 03 July 2017

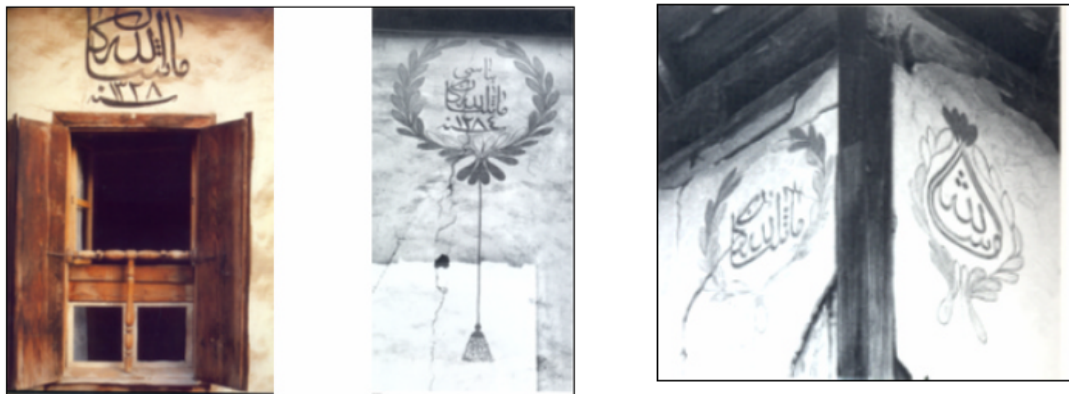


Figure 2.2. Inscriptions on Turkish house

Source: Günay, 1998 (as cited in Erdoğan, 2007, p.66 and p.154)



Figure 2.3. "O Protector" inscription at bedroom of House of Calligrapher Yahya Hilmi in Beyazit, Istanbul. The last residents of the house was the Güzide Duran, grand daughter of Yahya Hilmi and her husband, Feyhaman Duran.
Source: Photo taken by researcher in 2016.



Figure 2.4. "Praise God" inscription at the garden wall, House of Yahya Hilmi
Source: Photo taken by researcher in 2016.



Figure 2.5. A photograph of the house of Yahya Hilmi. Calligraphic panels in the living room.
Source: Photo taken by researcher in 2016.



Figure 2.6. An old photo of the house of Yahya Hilmi.
Calligraphic panels in the living room.
Source: Photo taken by researcher in the house of Yahya Hilmi, 2016.

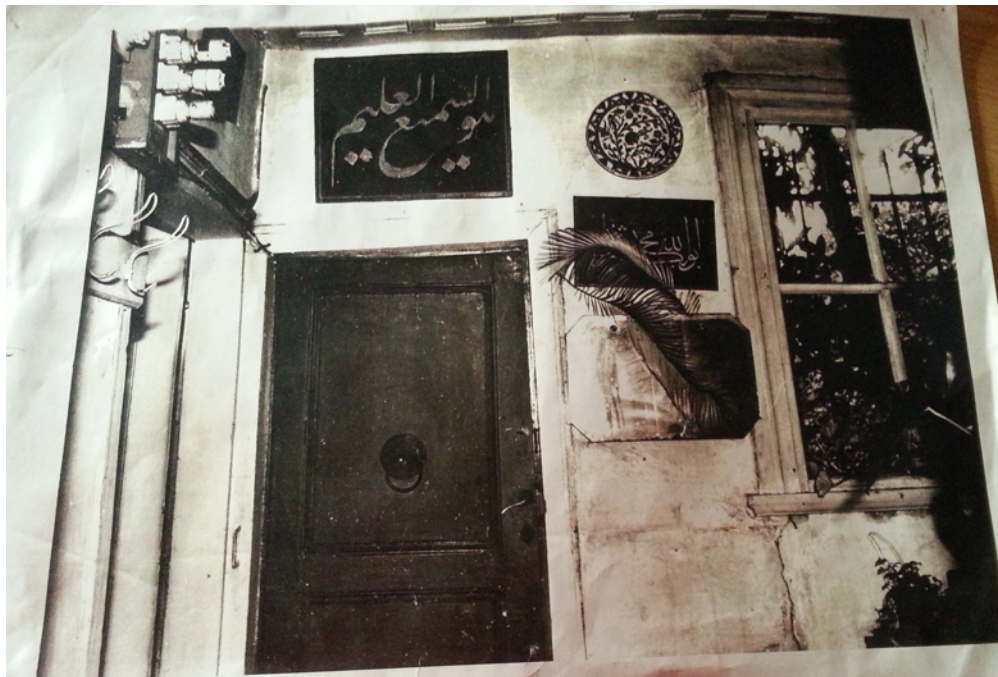


Figure 2.7. An old photo of the house of Yahya Hilmi. Inscription at the facade
of the building
Source: Photo taken by researcher in the house of Yahya Hilmi, 2016.

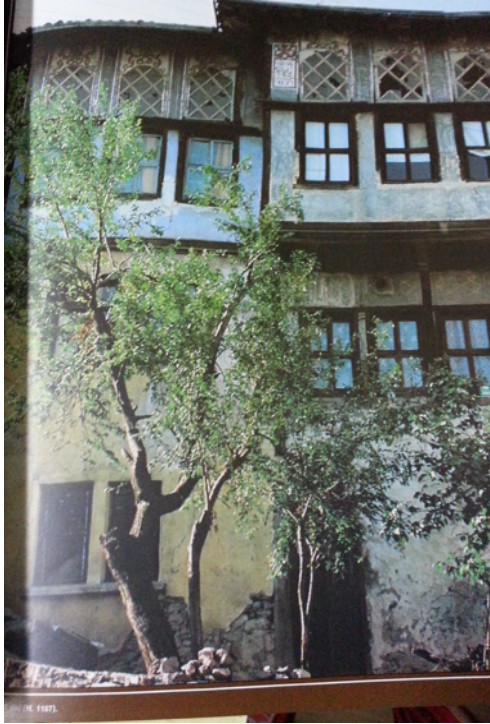


Figure 2.8. 18th century, Turkish House, İzmit. Ministry of Culture, Old Turkish Houses Publication, Source: Photo taken by researcher in Sahaf, 2016.
Inscription not readable



Figure 2.9. Ottoman residential building, currently used as Consulate General of Arab Republic of Egypt. "O Protector" inscribed at facade.
Source: Tonguç, S. E., & Yale, P. (2010)



Figure 2.10. Faik Bey Residence. 19th century Ottoman residential building, "O Master of the Kingdom" inscribed at facade.
Source: Tonguç, S. E., & Yale, P. (2010)

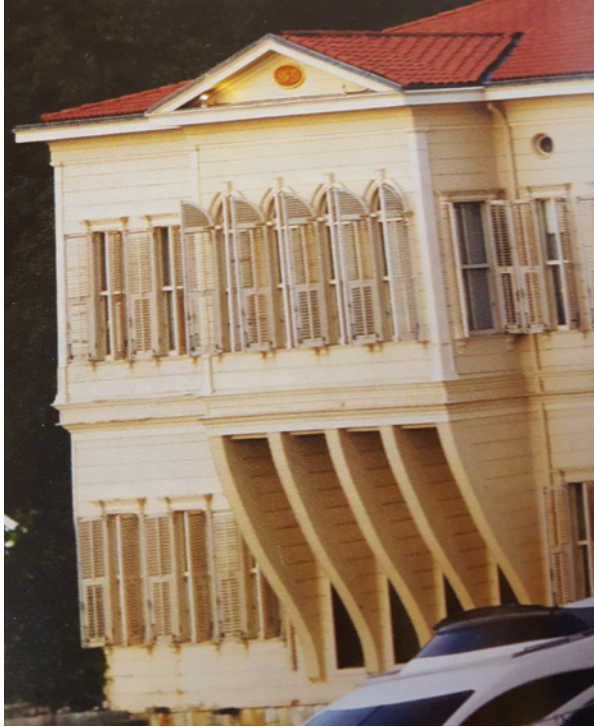


Figure 2.11. Zarif Mustafa Paşa Mansion. 18th century Ottoman residential building, Anatolian Castle. Inscription not readable.
Source: Tonguç, S. E., & Yale, P. (2010)



Figure 2.12. Renovated residential building in Bozcaada, Çanakkale. "Whatever God wills" inscription is preserved during renovation.
Source: Photo taken by researcher in 2014



Figure 2.13. The house of the architect Vedat Tek, 20th century,
Inscription: O Protector
Source: Schick (2013)



Figure 2.14. Mansion of the last caliph Abdülmecid Efendi in Nakkasstepe, Istanbul, 20th century,
Inscription: There is no victor save God!
Source: Schick (2013)



Figure 2.15. A house in Kaleiçi, Antalya
Inscription: "O Protector"
Source: <http://www.ekrembugraekinci.com/makale.asp?id=526>
Access date: 16 August 2017



Figure 2.16. Kalkanođlu Mansion, Trabzon

Inscription: "O Protector"

Source: <http://www.ekrembugraekinci.com/makale.asp?id=526>

Access date: 16 August 2017

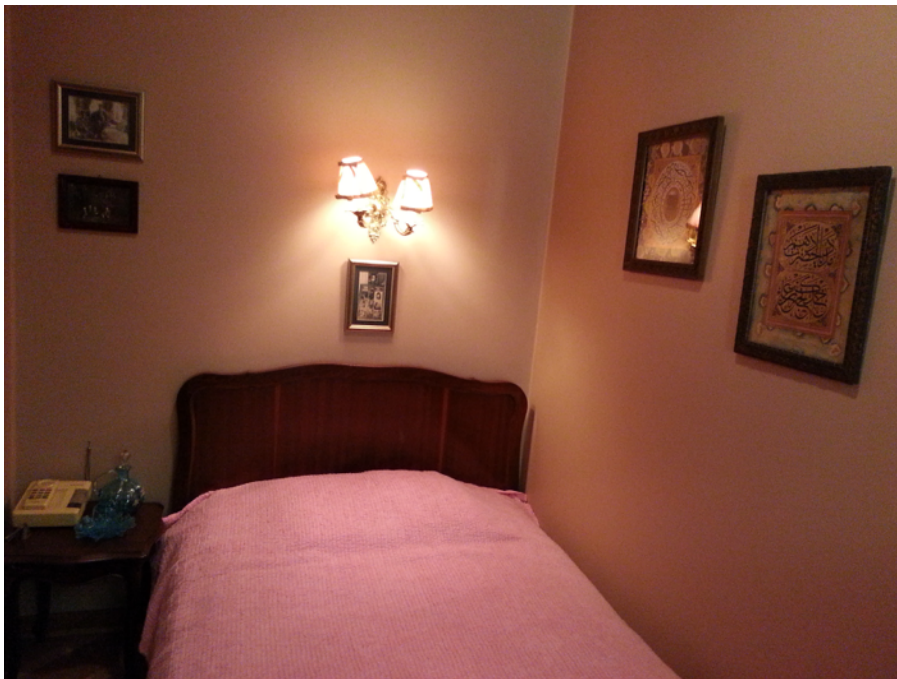


Figure 2.17. House of Ekrem Hakkı Ayverdi Evi, Çile Odası, Fatih, İstanbul.

Source: Photo taken by researcher in 2016.



Figure 2.18. Photography from Foreign Ministry (Tevfik Paşa) Hall, Study Office of Asım Turgut, Ayaspasa, Istanbul, late 19th century. Inscription is not readable, but Hilyah is identified. Source: Mimar Sinan Fine Arts of University Museum of Painting and Sculpture, Archives of Leyla Turgut Estate Assets, inventory no: 15/8929 (as cited in Iğus, E. (2011))



Figure 2.19. Memduh Paşa Waterside House
Inscription is not readable, panels are identified
Source: Koçunyan, A. (2016). "Bir Hişadagran, Arşak Babinyan ve Unutulmuş Diğerleri". *Toplumsal Tarih Dergisi*, 269.



Figure 2.20. Zeki Kadir Bey Mansion, Gümüşhane, 19th century
Inscription:....Verily, [O Muhammad,] We have laid open before thee a manifest
victory (Fath,1).Ali/Hüve/O Opener/God/Muhammed/Abu Bakr/Umar/Utman.....
Source: [https://www.csb.gov.tr/iller/gumushane/index.php?
Sayfa=sayfa&Tur=webmenu&Id=8452](https://www.csb.gov.tr/iller/gumushane/index.php?Sayfa=sayfa&Tur=webmenu&Id=8452)
Access date: 17 August 2017



Figure 2.21. Şahbenderoğlu Mansion, Gümüşhane
Inscription:.....Verily, [O Muhammad,] We have laid open before thee a manifest
victory (Fath,1).
O Opener/O Protector. Names of Seven Sleepers....
Source: [https://www.csb.gov.tr/iller/gumushane/index.php?
Sayfa=sayfa&Tur=webmenu&Id=8452](https://www.csb.gov.tr/iller/gumushane/index.php?Sayfa=sayfa&Tur=webmenu&Id=8452)
Access date: 17 August 2017



Figure 2.22. Çürüksulu Waterside House, 18th century, Üsküdar, İstanbul
Inscription:... I refuge in you O Prophet of God
Source: Tonguç, S. E., & Yale, P. (2010)



Figure 2.23. Kufi inscription on a private residence, Heybeli Ada, İstanbul, 1910
Inscription: ..but God's guardianship is better [than yours], for He is the most merciful of the merciful (Yusuf, 64)
Source: Schick (2013)

Another remarkable use of Islamic calligraphy in residential architecture is the placing of calligraphic inscriptions in the form of borders. These inscriptions are mainly the couplets from Hilye-i Hakani (the hilyah of Hakani) and Ode of the Mantle. This different form of inscriptions are likely to be found in mansions. They are inscribed on wooden panels and placed on the inner walls of the house in the form of border.



Figure 2.24. Dining room of Ahmed III, Topkapı Palace, Istanbul.

Inscription: Ode of the Mantle

Source: <http://www.topkapisarayi.gov.tr/tr/content/yemis-odasi-iii-ahmed-has-odasi>,

Access date: 30 September 2017



Figure 2.25. Photograph from the house of Architect Refik Gökkan, Boyacıköy, Istanbul. .

Source: Derman, 2011, p. 131



Figure 2.26. The images from the house of Ibn al-Emin Mahmud Kemal İnal, Istanbul.

Inscription: First couplets of Ode of the Mantle

Source: Istanbul University, The Library of Rare Works, Archives of Ibn al-Emin Mahmud Kemal İnal



Figure 2.27. The images from the house of Ibn al-Emin Mahmud Kemal İnal, Istanbul.

Inscription: The couplets from the hilyah of Hakani

Source: Istanbul University, The Library of Rare Works, Archives of Ibn al-Emin Mahmud Kemal İnal

CHAPTER 3

CALLIGRAPHY IN THE MUSLIM WORLD

Calligraphy has a distinct place among all other Islamic arts. Calligraphy preserved its unique place historically, socially and geographically throughout the Muslim world. Considerable number of scholars comment that the reasons for pervasiveness of calligraphy lies in the hearth of Islamic culture- the Qur'an and it owes its origins to the revelation of Islam's holy book. Qur'an has played a key role in development of Islamic calligraphy.

In Muslim belief, the holly Qur'an is the word of God and was revealed by God to Prophet Muhammed. And as the word of God, the holy Qur'an should be written and copied in the most beautiful way. Calligraphy is an effective tool that enable the re-copying of holy Qur'an in the most beautiful way. The Islamic calligraphy is used widely in Muslim world.

Arabic writing is derived from the Syriac or Nabatean alphabet (Burckhardt, 2009, p. 54). It may seem paradoxical that in a culture where oral tradition is very strong because of the nomadic nature of the Arabs society, Arabic script developed to such a high end and the use of these letters spread over in Muslim world from architecture to objects in daily use. Certainly it is not the scope of this thesis how this transformation happened, but it is clear that adoptation of Islam and the desire to protect the holly Qur'an, the words of God in the most beautiful way led this calligraphic development. Ong (1982) illustrates that the writing is conservative and that is why the Sumerians used it to protect their laws (Oppenheim, 1964).

In Muslim world, the art of calligraphy is celebrated in many different ways. "The pen is the beacon of Islam and the necklace of honour with princes, kings and chiefs" (Edward Robertsan, Muhammed ibn'Abdar-Rahman on Calligraphy, *Studio Semitica et Orientalia*, 1920, p.65).

In the Arabian Nights tale of “The Second Dervish” where a prince, having been transformed into an ape by a jinn, or sorcerer, arrived at a strange port. There he demonstrated his true nature by seizing a pen and paper and writing successive verses in the *rica*, *muhaggaq*, *rayhani*, *naskh*, *thuluth*, and *tumar* scripts. Moreover, all the verses the ape-prince wrote made use of calligraphic imagery, as for example:

I swore, whoever uses me to write,
By the One, Peerless, Everlasting God,
That he would never any man deny
With one of the pen’s strokes his livelihood
(Irwin, 1997, p.176).

Irwin (1997) writes that “the oldest form of Arabic script is Kufic where the letters tend to be rectilinear and in their earliest form rather stubby. As its rectilinear shape suggests, Kufic had its origins as epigraphic, lapidary script in ancient Arabia. The earliest Qur’ans were written in Kufic script and, indeed, until the approximately eleventh century Kufic was the only script used for transcribing the Qur’an. Thereafter, it remained the sole script in use in the Maghreb (north and north-west Africa), but in the eastern lands Qur’an and other sort of books tended to be written in more cursive scripts. From the twelfth century onwards, *naskhi* was by far the most common script used in books, although Kufic continued to be used for decorating buildings and objects and as a magical and talismanic script. The six scripts, demonstrated by the ape-prince nearly match the famous six scripts of Ibn Muqla. Ibn Muqla (886-940) was a vizier in Baghdad who set out the principles for a perfectly proportioned script (*al-khatt al-mansub*) (p.178)”. Derman (2009) comments that “the calligrapher of the age, Ibn al-Bawwab (d. 413/1022), further developed the approach of Ibn Muqla and style remained in effect until the mid-thirteenth century” (p.13). Calligraphy has many different uses in daily life of believers as in the form of books, *qit’a*, panels, large inscriptions. Derman (2009) claims that “large inscriptions in *jali* scripts written onto panels gained popularity during the last two centuries, particularly among Ottomans. This allowed works of calligraphy to be framed and hung on walls, making it possible for many people to look at and read them. Word portraits of the Prophet of Islam, known as “*hilye-i sa’adet*” and invented by Hafiz Osman, occupy a special place among calligraphic panels” (p. 18).

The privileged position of Islamic Calligraphy in Muslim world is attributed mostly to the relation between Islam and text. According to Islam teachings, the Qur'an was revealed to Prophet Muhammed in Arabic language and hence the text of Qur'an has a status of a divine speech. This relation is supported by many scholars. Burckhardt (2009) calls this as sacred writing composed of divine word. Welch (1979) notes that since the written form of Qur'an is perceived as "divine" the written word becomes the "sacred symbol" of Islam.

So why the calligraphy has a "connoted" meaning throughout the Muslim world. Why is it perceived as "sacred" and sustain its place among many other Islamic arts. To understand the role of calligraphy in daily life of believers, one needs to know the meaning attributed to calligraphy by them.

The centrality of text in Islam plays a key role in the popularity of calligraphy in Islam (Schick, 2010).

The notion of text, and the closely related concepts of writing and reading, permeate Islam through and through. God's creation is a text, as is the sequence of events that unfolds in it. The Holy Scripture is a text that explicates God's creation, and the large body of exegetic literature is a text that in turn explicates the Holy Scripture. The community of believers are readers of these texts, and also writers of their own, since political, economic, and cultural activities in the Muslim world have always been highly dependent on the written word. Jews and Christians hold a special place among non-Muslims as "People of the Book," because Holy Scriptures were revealed to them by God. And calligraphy, that ever-so-popular Islamic art, is the means not only to preserve text in its most beautiful form, but also to inscribe on to human creations the mark of the one true Creator. Though an individual Muslim can, of course, be illiterate, it is impossible to imagine Islam as a religio-cultural system without text, writing, and reading. Historically, the word text has been taken to denote a recorded document, handwritten or printed, literary or otherwise. Writing has meant the neutral transcription of verbally articulated thoughts or speech into a text by the instrumentality of a set of recognizable signs (a code). And reading has meant the neutral translation (decoding) of a text composed of such signs back into thought or speech (Schick, 2010, p.321).

The divine revelation, each verse of the Qur'an is called as "sign" (ayat). The believers are expected to read God's signs and understand His power and mercy. In Islamic culture, the whole world is described as an endless book where the believers can read the signs of God so that they can get closer to His existence. For a believer,

the earth is inscribed by God. “This is the point where the Greek aesthetic differs from Islam aesthetic. In Islam aesthetic, the mimic is replaced with reading and interpretation” (Açıl, 2015).

In Qur’an, the word “sign” is mentioned more than 382 times. I quote some of these verses.

And We shall show them Our signs in the horizons and in themselves (Q41:53).

Behold! in the creation of the heavens and the earth; in the alternation of the night and the day; in the sailing of the ships through the ocean for the profit of mankind; in the rain which God sends down from the skies, and the life which He gives therewith to an earth that is dead; in the beasts of all kinds that He scatters through the earth; in the change of the winds, and the clouds which they trail like their slaves between the sky and the earth; (Here) indeed are signs for a people that are wise (Q2:164).

Among His signs is this, that He created you from dust; and then, behold, you are men scattered (far and wide)! And among His signs is this, that He created for you mates from among yourselves, that you may dwell in tranquillity with them, and He has put love and mercy between your (hearts): verily in that are signs for those who reflect. And among His signs is the creation of the heavens and the earth, and the variations in your languages and your colors: verily in that are signs for those who know. And among His signs is the sleep that you take by night and by day, and the quest that you (make for livelihood) out of His bounty: verily in that are signs for those who hearken. And among His signs, He shows you the lightning, by way both of fear and of hope, and He sends down rain from the sky and with it gives life to the earth after it is dead: verily in that are signs for those who are wise. And among His signs is this, that heaven and earth stand by His command: then when He calls you, by a single call, from the earth, behold, you come forth (Q30:20–25).

These arguments that I state above support my argument that the Islamic calligraphy and hence the calligraphic panels at houses have a connoted meaning for believers. They are perceived as “sacred”, “divine” and goes much beyond a writing and inscription. In Muslim belief, it is widely known fact that the word “Read” is the first word of the Divine Revelation and there is a strong emphasis to writing and reading of Qur’an. Surah al-Alaq begins as “Read! in the name of thy Lord who has created- created man from a clot. Read! And thy Lord is the most bounteous, Who teaches by the pen, taught man that which he knew not” (Q96:1-5).

The second Qur’anic revelation is entitled al-Qalam ‘The Pen’ (Q68:1) starts with a swearing “ By the Pen and by what they write”. “In Islamic tradition, this is called “Kasem” which means swearing on something on purpose and by hearth, in order to highlight the importance and value of it and bless it in a way that there is no speculation or hesitation remains about it. And in this surah, swears on pen” (Yazır, 1981, p.32). The mention of “pen”, “writing” and “read” are repeated several times in Qur’an and hadiths. In the holy book of Muslims, Christians and Jewish are mentioned as “People of the Book (Ehl-i Kitap)” (Schick, 2010).

Contrary to the arguments above which attribute a sacred status to Islamic calligraphy, it is a common practice to attribute the popularity of calligraphy to the iconophobia in Islam and to ascribe its pervasiveness and continuous existence in Muslim world to the lack of an equivalent Western art. Although this is a rather straightforward assumption, it is widely accepted and repeated by various scholars. However, there are considerable number of counter arguments and challenging illustrations in this issue. As regard to iconophobia in Islam, I will quote from Burckhardt (2009) as a supporting statement and list some challenging illustrations in Figure 3.1 and Figure 3.2.

The prohibition of images in Islam applies, strictly speaking, only to the image of the Divinity; it stands, therefore, in the perspective of the decalogue, or more exactly of Abrahamic monotheism, which Islam sees itself as renewing. In its last manifestation as in its first in the time of Muhammad as in the age of Abraham—monotheism directly opposes idolatrous polytheism, so that any plastic representation of the divinity is for Islam, according to a “dialectic” that is both historical and divine, the distinctive mark of the error which “associates” the relative with the Absolute, or the created with the Uncreated, by reducing the one to the level of the other (Burckhardt, 2009, p.55).



Figure 3.1. Zoomorphic Basmala, a talisman on a Persian marriage contract, 1760
Source: Safadi, 1978, p.38

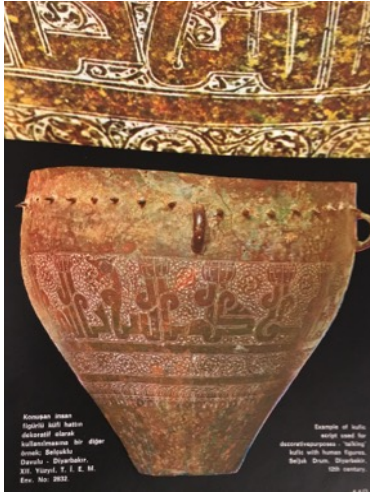


Figure 3.2. Seljuk Drum “talking” Kufic human figures, 12th century, Diyarbakir. Source: T.I.E.M, inv.no: 2832(as cited in Aksoy, 1977)

“The reason for the importance of calligraphy in Islam is not iconophobia, but the centrality of text” (Schick, 2010). Islamic Calligraphy is deeply “polysemic, symbolical, indexical and iconic” in nature (Schick, 2007). And conveys the meaning literally or metaphorically, denoted or connoted. My thesis’ argument is inline with the polysemic and connoted meaning of Islamic calligraphy. In Chapter 4, specifically through the use of calligraphy in architecture, I illustrate how is calligraphy used as a cultural agent to convey the meaning, to legitimize an ideology, to convert the place, to broadcast a message, to impose a sacral status, to be protected from evil, bad luck, misfortune. Therefore, in Chapter 4, the relation between text and Islam; polysemic and performative nature of Islamic calligraphy will de discussed in depth.

The master-apprentice tradition and lack of equivalent western art seem to have a positive effect on the presence of calligraphy (Derman, 1992). The calligraphy is learned in a master-apprentice relationship traditionally. The master-apprentice relationship played an important role in transferring the knowledge and creation of places of memory (Nora, 1996) especially after alphabet revolution in Turkey. Although the master-apprentice relationship tradition does not seem to be unique to calligraphy and seen in many traditional arts, it is more structured and disciplined in calligraphy through “ijazah” system which is a kind of certification given from master to apprentice. This structured relationship seems to be contributed to the continuity of this traditional art during modernization periods.

Starting from eighteenth century, there are various cultural and social changes in daily life of Ottomans because of western influences. Renda (1977) states that eighteenth century is a remarkable period because a new art medium and new painting approaches emerged in Ottomans (p. 9). In this period, new western styles become visible in paintings and architecture. Derman (1992) comments that other Islamic arts like miniatures diminished because of western influences in eighteenth century. When the western effects of realistic painting appeared in Istanbul, the essence of miniature is lost. Similarly, except for few motifs, the western concept of natural art also affected the art of illumination and these arts are not able to survive as strong as calligraphy.

Islamic Calligraphy was persistent and popular in Muslim world throughout the history. Some scholars propose that Ottoman dynasty contributed considerably in the long history of Islamic calligraphy. The Ottomans adopted and improved the calligraphy. There is a Turkish saying that Qur'an was revealed in Mecca, recited in Egypt and written in Istanbul. Ottomans applied not only the current calligraphic scripts but also developed some new and unique styles. It is known that there are Ottoman Sultans who are very interested with calligraphy and performed some calligraphic works. Ibn al-Emin Mahmud Kemal İnal (1970), the author of book entitled *The Last Calligraphers (Son Hattatlar)*, notes that the Sultans, statesmen and intellectuals are interested with calligraphy to inspire and encourage the public about the art of calligraphy (p. 3).

It is mostly agreed by scholars that following the Ibn Muqla (tenth century) and Ibn al-Bavvab (eleventh century), a calligrapher Yaqut al-Musta'simi (thirteenth century) defined styles and principles for "six scripts" (aqlam al-sitta) as thuluth, naskh, muhaqqaq, rayhani, tawqi and rika. Around 1485, Shaykh Hamdullah al-Amasi who is considered as the greatest master of the whole Ottoman calligraphers appeared with his own style and artistic taste. And in the second half of the seventeenth century Hafiz Osman contributed to the calligraphic history of Ottoman by creating his unique style from the works of Shaykh Hamdullah. The Qur'ans with his style were printed in nineteenth century and distributed to all Muslim countries. Kadiasker Mustafa İzzet and Mehmed Sevki further improved six scripts to most

elegant forms in nineteenth century. Another Ottoman calligrapher Mustafa Rakım perfected *jali* inscriptions which are large enough to be read from a distance (Derman, 1976).

The calligrapher and the poet are given a much higher status than an artist or architect. The calligraphers were the first artists to acquire individual reputations and biographies. These documents provided guidance on the principles of calligraphy and gave anecdotal information about the lives of the greatest calligraphers (Irwin, 1997).

One may see the high status of calligraphers in the collective biographies of calligraphers in Mustafa Ali's *Epic Deeds of Artists* which is dated to sixteen century and *The Last Calligraphers (Son Hattatlar)* written by İbn'ül Emin Mahmut Kemal İnal in twentieth century. The following quote from Necipoğlu (1990) supports this privileged status of calligraphers.

The privileged status of calligraphy and architecture with respect to other crafts was apparent in the Ottoman administrative structure. Besides a specialised group of ehl-i hiref scribes (katiban-i kütüb), who primarily copied royal manuscripts for the sultan's private library located in the third court of Topkapı Palace, was the separate organisation of the imperial chancery attached to the council of the divan in second court (Necipoğlu, G. (1990). *A Kanun for the State, a Canon for the Arts*. Retrieved from http://scholar.harvard.edu/files/gnecipoglu/files/necipoglu_g._a_kanun_for_the_state_a_canon_for_the_arts.pdf).

Schick (2017) discusses that "Islamic calligraphy should be considered as an object of aesthetic and epistemology. It has strict rules, correct and incorrect forms, requires a formal training so that it approaches to science. On the other side, it is about creativity and beauty so that it is an art" (p. 4). Oliver Leaman (2004) in his book entitled *Islamic Aesthetics* suggests that the "aesthetic dimension of Islamic art exceeds its Islamic context: religious, historical, cultural, functional, technical". Schick presents a counter argument and claims that aesthetic and epistemology is closely related. One may experience better the beauty of a calligraphic inscription if one has a knowledge about its context and meaning (as cited in Schick, 2017, p. 6). The above discussion raised by Schick (2007) provides an insight for the patterns identified in my research study which was discussed in Chapter 2. For instance, the

inscription “He is Allah who delivers to success. What a beautiful Lord and what a wonderful friend” is encountered quite often among the calligraphic panels. The frequent use of this inscription is not only caused by its semantic meaning, but also its aesthetic presentation as visually and literally. Schick (2007) shows that same inscription has written in many different versions through nuances in the composition of letters (Retrieved on October 10th, 2017 from <http://t24.com.tr/k24/yazi/kalip-klise,1148>).

In this chapter, I tried to explain the meaning attributed to calligraphy in Muslim world. Before I move to next chapter, I discuss one more argument to make my thesis statement more understandable. Laura U Marks (2009) argues in her article “Taking a Line for a Walk, from Abbasid Caliphate to Vector Graphics”, that Islamic art is performative in that icons like Islamic calligraphy and ornament are not images but *vectors* toward the divine. I quote the following part from her article and comment on this statement.

The many varieties, decorative functions and degrees of legibility of Islamic Calligraphy show that its purpose is not limited to conveying a textual meaning. Written on skin or paper, carved in stone or woven in textile, these Arabic words become other things, lines that by turn communicate, embody and fly away. Calligraphy and other kinds of abstract ornament possess the vector like capacity to pull the worshipper toward the divine as though toward a magnet. Writing the Qur’an is a form of prayer, as it is repeating in time the words spoken by God.....Writing embodies the act of prayer, it is not a fixed symbol but the trace of a *performative act*. In Islam, according to art historian Oleg Grabar, what holds the community together is language, spoken or written, as it is the intermediary of prayer. Thus calligraphy and other kinds of ornament perform the space of worship (Marks, 2009, p. 233).

This is a supporting statement for my thesis. I show that these Arabic words become other things by identifying the use of these calligraphic panels for “apotropaic” purposes. However, as they go beyond conveying a message, they also go beyond performing the space of worship. Because in Muslim belief, all the earth is accepted as the space of worship and this is supported by the daily praying practices and hadith which says “earth has been made as a Masjid and purifier for me (Tirmidhi, 1553)”.

To summarize, the understanding the role of calligraphy in Muslim world requires a depth understanding of the meaning attributed to the words of God by Muslims. Whether written on paper or inscribed on a panel or wall, these writings seem to act as a cultural agent that holds the community/person in relation with God. Starting with copying the Qur'an pages in the most beautiful way, and then inscribing on the walls of public buildings such as mosques, fountains and finally placing inscriptions on houses, these writings held a place in daily life and collective memory of the believers. They acted upon people by contextually, symbolically, semiotically and divinely.

CHAPTER 4

ISLAMIC CALLIGRAPHY IN RESIDENTIAL ARCHITECTURE

I argue that the Islamic Calligraphy has connoted meaning and calligraphic panels at houses are used for apotropaic purposes. And inline with my argument, in this chapter I present some illustrations about the “polysemic, symbolic, semiotic and performative (Schick, 2008)” nature of calligraphy. Since my research focuses on the use of calligraphy at houses; the illustrations from the use of calligraphy are mostly from the architecture. In this chapter, first I illustrate the use of calligraphy in architecture, secondly I discuss the house as sacred place in Muslim world and thirdly I describe the social and cultural environment of eighteenth and nineteenth century of Istanbul so that I can present an integrated overview of the cultural and social context that are supposed to have an affect on the societal behaviours of the city dwellers.

4.1. Islamic Calligraphy In Architecture

Calligraphy plays an important role in Islamic art and architecture. Throughout the Muslim world from Istanbul to Andalusia, Cairo, India and Iran the mosques and public buildings are inscribed with verses from Qur’an. This is very common practice in public buildings. The inscriptions on the buildings whether speak directly, symbolically or semantically are integral part of Islamic culture.

The calligraphic inscriptions on the public buildings are studied by various scholars. Some scholars state that these are only for ornamentation, some others discuss that these inscriptions go much beyond than being decorative.

The main scope of my thesis is the calligraphic inscriptions on residential architecture. However, before proceeding for residential architecture specifically, I present a background information about the role of Islamic calligraphy in architecture in general. And I also present different views by various scholars as regard to role of these writings.

Accordingly, the interpretation of these writings by various scholars may seem sometimes conflicting and sometimes complementary to each other.

The use of inscriptions is not unique to Islamic Culture and exist in Roman and ancient Iran. However, different from other cultures, in the Islamic lands; the tradition of monumental inscription not only continue but also expand. The Islamic epigraphy differs from others with its extent in time, place and media. It is widely used in many objects (Blair, 1998).

As an illustration of the extended use of Islamic calligraphy in various objects in Muslim world, I present the below Figures 4.1 , 4.2, 4.3, 4.4.



Figure 4.1. An example of ceramic plate with Kufic inscription, 10th century, Samarkand

Source: Louvre Museum (as cited in Aksoy, 1977)



Figure 4.2. NuruOsmaniye Mosque, Southern Gate. Calligraphic inscription “open for us the most auspicious door (iftah lena bab el hayr)”

Source: Çal, H., & Çal, Ö. (2008).



Figure 4.3. Isparta Souvenir Carpets Decorated with Islamic Calligraphy
Inscription: “Basmala. God is The Sustainer”.
Source: MA Thesis “Isparta Souvenir Carpets Decorated with Islamic Calligraphy”, completed by Menekşe Demiralay, 2011.



Figure 4.4. Isparta Souvenir Carpets Decorated with Islamic Calligraphy
Inscription: Basmala, dated 1958
Q48:1, “Verily, [O Muhammad,] We have laid open before thee a manifest victory (inna fetahna lake fethan mubina/ Şüphesiz biz sana apaçık bir fetih verdik)”.
Q36:58, “through the word of a Sustainer who dispenses all grace (selamün kavlen min rabbın rahim Selam)”.
Source: MA Thesis “Isparta Souvenir Carpets Decorated with Islamic Calligraphy”, completed by Menekşe Demiralay, 2011.

Demiralay (2011) comments that the tradition of having a souvenir carpet decorated with Islamic calligraphy in Isparta province dates back to earlier. These small-sized souvenir carpets are usually hanged on walls or laid down on the tables. Although the tradition seems to be left, still there are examples in houses and special collections. Demiralay (2011) notes that the people present these carpets as gift in occasions such as marriage, having a house, opening a shop. It was believed to bring prosperity, good luck and avoid evil (p. 2).

The use of calligraphic inscriptions on buildings are very common, but different meanings are attributed to calligraphic inscriptions in architecture by scholars. Some scholars propose that these are written for ornamentation or decoration purposes. Some others conclude that they are placed randomly and they have no meaning and pattern. Some reveals the talismanic power of inscriptions.

According to some scholars and orientalists, the Islamic calligraphy is used in architecture for ornamentation or decoration purposes. Some scholars even do not avoid of asking whether the inscriptions on the domes, ceilings and minarets are done for the birds flying over! Because they are placed at so high and not legible. Is it a realistic assumption to think that the calligraphic inscriptions on the Dome of the Rock (See Fig 4.5) in Jerusalem is written for the birds flying over the dome, certainly not. These inscriptions on Dome of the Rock (Kubbet-üs-Sahra) disseminating the messages of Islam such as uniqueness of God, the denial of Trinity in Christianity (Welch, 1979). In a place where there is a heavy population of Christians, certainly this is a message to believers of faith.

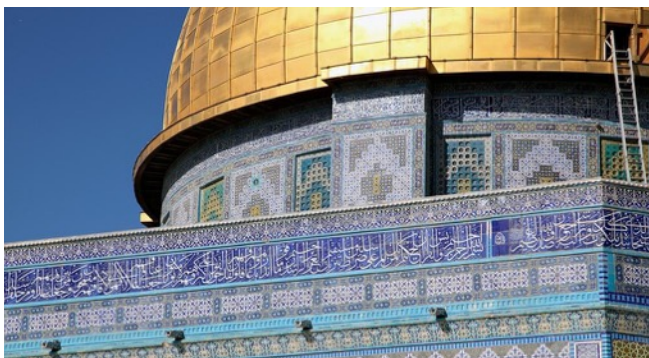


Figure 4.5. Calligraphic inscriptions on the Dome of Rock
Source: *Dome of the Rock*. Digital image. Erich Lessing Culture and Fine Arts Archives/Art Resource, N.Y., n.d. Web. 18 Nov. 2013.

Similarly, can we say that the calligraphic inscriptions in a fountain in Bosnia war is gun shut only because the shooter does not like the ornamentations? It is obvious that it is an act against the message disseminated through these inscriptions, not the fountain itself (See Figure 4.6).



Figure 4.6. Bullet-ridden inscription on a fountain at the Xhamia e Kuqe in Peja, Kosova
Bosnian war by gunshot© Andras Riedlmayer
Source: Schick& Gharipour, 2013

Referring to several authorities, Ibn al-Mibrad raises two arguments against ornamentation. The first one is the teachings of Islam avoiding the Muslim to spend resources for luxury. He emphasises especially that the waqf funds must never be spent for such purposes. His second argument is that the ornamentation may distract the prayer's engagement. He supports both of his arguments with Prophet's hadiths. There is also a saying attributed to Prophet as "The most evil thing on which the wealth of Muslim is spent is building (Ibn Sa'd, *Tabaaqat*, vol.1, p.499)". There are also other notes written by Muhammad ibn Bahadur al-Zarkashi on not to decorate the worship places. In the nineteenth century, in Ottoman period, Shaykh al-Islamate rules a fatwa saying that writing inscriptions upon place of worships are not allowed (Schick&Gharipour, 2013).

On the other hand, Hilal Kazan (2013) has shown in "On the Renewal of the Calligraphy at the Mosque of the Prophet(al-Masjid al Nabawi) under the reign of Sultan Abdülmecid" that there are conflicts discussed by the Special Committee at the office of the Shaykh al-Islam in the Capital city regarding this renewal. One of the topics seriously discussed at fatwa office is the licitness of writing inscriptions upon places of worship. Sultan Abdulmecid commands everything to be done in accordance with Shari'a. After reviewing the requirements of Shari'a extensively, the fatwa office decides that writing inscriptions upon places of worship is not licit. However, given the fact that this is an old custom, the ending of this custom might make the believers uncomfortable and might conflict with the tradition, writing inscriptions are allowed and renewal are realized. Although it is not licit in Shari'a, considering the tradition(Örfi) it is allowed. The information disclosed by Kazan is important because it supports the idea that the purpose of these inscriptions can

not be attributed only to ornamentation. However, it also shows how difficult to generalise the issue regardless of period, geography, tradition and culture etc...

Irwin (1997) states that “inscriptions on buildings sometimes speak directly about their symbolic meanings” and mention the fourteenth-century palace of the Alhambra. Alhambra was the residence of Muslim rulers of Granada. The inscription on a courtyard wall is “The water in the basin in my centre is like the soul of the believer who rests in the remembrance of God”. “This inscription relates all the artwork in the Alhambra with one and only God. Irwin also mentions that literary and epigraphic evidence of architectural domes being conventionally compared to the celestial dome of the heavens” (p. 54). However, he concludes that

...textual attestations to the mystical meanings of architectural features are relatively rare and, while it may seem plausible that there was a Sufi way of “reading” Persian book illustrations, we have no direct evidence that this was the case (Irwin, 1997, p.55).

Some scholars do not directly claim that these inscriptions are stand for ornamentation, but they question the legibility of the inscriptions and conclude that there are some indications that inscriptions remain mostly unread. Some of them include mistakes, some of them are too ornamental for reading. It is not practical for a passers-by or worshippers to read an inscriptions on the gate of a mosques or on the interior walls and dome. Some proposes that the “Gestalt of the inscription as a whole” (Ettinghausen, 1974) that is important, not the readability; and the inscriptions are symbolic affirmation of the true faith and demonstration of the faith of the man who commission the building and the community affiliated with him (as cited in Schick & Gharipour, 2013, p.2).

In The Image of World, Erica Cruikshank Dodd and Sheerem Khairallah (1981) catalogue and contextualise the approximately 4000 medieval Qur’an inscriptions and they conclude that except for few examples, few general rules are observed for the inscriptions. Contrary to Christian churches where certain scenes from Bible, from the life of Maryam and Jesus are represented frequently, a similar pattern are not followed in Islamic monuments (as cited in Schick & Gharipour, 2013, p.2).

The Islamic calligraphy is linked with the use of abstract patterns in Islamic art and architecture. The use of abstract patterns in Islam is quite common. Abstraction singles out “One” fact and disregards the others (Dilthey, 1989). And this is very much inline with the main doctrine of Islam emphasising the “One” God.

In her study of “Multi-sensorial messages of the Divine and the Personal: Qur’an Inscriptions and Recitations in Sixteenth-Century Ottoman Mosques in İstanbul”, Nina Ergin also points out the conceptualising of God as abstract in Muslim world.

Throughout most of the Muslim world, it is hard to conceive of mosque or other major Islamic monument without an inscription derived from the Qur’an. Islam followed early classical thought in conceptualising God not as anthropomorphic and physical, but as abstract and intellectual. Thus God could only be revealed through the world (logos) - in other words, through his own words as codified in the Qur’an. From early mosque construction onwards, then, the written word was the major and only type of mosque ornamentation (Nina Ergin, 2013, p.106).

Another common argument raised by scholars is the talismanic nature of these inscriptions. The calligraphy might be inspiring a talismanic power and the inscriptions on the buildings might be similar to delivery of a sermon. “The orality and talismanic nature of these inscriptions supersede their communicative function” (Edwards, 1991).

Talismanic nature of inscriptions is seen in various objects such as magic cups, mirrors and on the walls of the building. Magic cups are in use in Iraq and Western Iran much before the birth of Islam (Irwin, 1997). There were cups with magical texts used to catch a demon. Beside magic, medicinal cups used for snake venom, a bite of a mad dog etc., there was also a long tradition of divine cups and bowls in Iran. They are also carrying inscriptions. There is a number of poison cups have survived dating from between the twentieth and fourteenth centuries. See Figure 4.7.



Figure 4.7. A Syrian healing bowl, 12th century
Source: Irwin, 1997

Arabic alphabet, especially Kufic is widely used for magical purposes, perhaps because by the twelfth century the use of Kufic script had an archaic flavour (Irwin, 1997). See Figure 4.8.

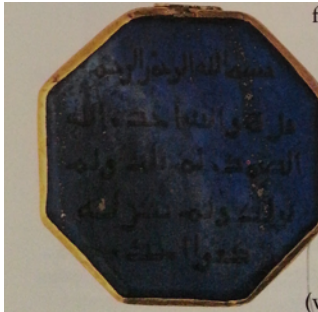


Figure 4.8. An Iranian Talisman with Kufic inscription, 10th century. Khalili Collection. Surah 112, Ikhlas “In the name of God, the Merciful, the Compassionate/say: He is God, One/God, the everlasting Refuge/who has not begotten, and has not been begotten/ and equal to him is not anyone”
Source: Irwin, 1997, p.208

Apart from invocations to angels and demons, phrases from Koran could be used for magical purposes. One esoteric device, that off the conjoined letters of lam and alif (which looks like a tilted and elongated “V”), frequently appears as a repeat theme on metalwork and on the borders of carpets. Its meaning is unknown, but it probably had a magical or mystical significance. Shia and Sufi communities were accustomed to look on the world as a repository of hidden correspondences and secret codes to be deciphered, and it would be surprising if the artist and artisan did not occasionally cater for this occult way of looking at things (Irwin, 1997, p.208).

On the other hand, various scholars from art history, cultural studies, Islamic arts and theology figure out that these inscriptions are not randomly chosen and placed. The similar verses or sayings are repeated and similar epigraphic programmes in similar buildings are applied. Necipoğlu, Schick, Sülün and many other scholars publish articles showing that Islamic inscriptions in buildings go much further than being purely ornamental or decorative. They are performative, communicative, symbolic and polysemic in nature. They are playing a great role in conversion of space into a sacred place, providing a divine link with God, building up a community, forming a shared culture and cultural memory. The findings by these scholars are supportive arguments for my claim that these inscriptions have connoted meaning. In his article entitled “Graffiti or Proclamations: Why Write on Buildings” published in 2000 in the *Laila Ali Ibrahim Festschrift*, Oleg Grabar

identifies five functions of writing on buildings. An inscription could have one or more of these functions. First one is the indicative function. The building is identified, a date is given, the patron is glorified. The second one is commemorative function. The name of a king, the signature of an architect or the graffiti of a medieval Kilroy are put on the buildings because the buildings are expected to be long standing so gives somehow an immortality. The third one is Semantic function which is core for understanding of my thesis argument.

It would be easy to argue that this semantic function is essentially what historians of art call an iconographic one when it contains representations. If I prefer the term “semantic”, it is because it incorporates several variants. There is an *evocative* variant, whereby the writing of areligious formula- like the “There is no Victor but God” in Alhambra-maintains the presence of faith in a secular setting. There is precisely *iconographic* variant by which writing couples an interpretation or a use and makes alternate ones incorrect or wrong. There is a *symbolic* variant, as in tall minarets with unreadable inscriptions so high up that they cannot be deciphered from below, where the mere presence of the Arabic script *connotes* rather than *denotes* meaning. And in all likelihood many other variants can be detected. The fascinating point about these variants is that they are classical categories of the visual analysis of representations. Writing at this level is simply (or complexly) an idiosyncratic pool of forms used to develop a program, like representational sculpture or floor mosaics in Christian or late antique art. Its difficulty is that, in visual context, it requires a non-visual competence and this is perhaps why it is culturally far more restrictive than representation, yet epistemologically far more precise. But I will venture yet one step further. These semantic uses of writing on buildings, while possibly existing in other cultures, developed a unique range in Islamic architecture and may be considered as peculiar to it (Grabar, 2000, p. 69-75).

The fourth function is iconic. The transformation and even darkening of meaning by form. The form supersedes the meaning. Grabar (2000) gives calligraphy as an example. The fifth one is the formal function of ornamenting, fulfilling of the buildings.

Since I consider the semantic function of calligraphy as a key to understanding the role of calligraphy in Muslim believers, I present the following related findings from my literature survey.

The writing culture of the Fatimids that addresses a group audiences and signifies the public spaces of Cairo (Bierman, 1998) is an illustration for semantic use of

calligraphy. Bierman (1998) calls this as “writing signs”. The audience of the writing in interior and exterior of the mosque of al-Hakim is different. While the large scale inscriptions on the exteriors of the minaret was read as a “public text” targeting all the residents, pedestrians, traders, foreigners, Muslims, Jews, Christians and emphasising the political and hegemonic features of Fatimids, the inscriptions in the interior are targeting the Muslim community inside the mosque. So these “writing signs” address different messages to different audiences and are integrated into service of propagandist goals.

Similarly, the importance of the Dome of the Rock in Jerusalem is not because of its status as a first landmark of Islamic architecture in public space, it is because of its Qur’anic inscriptions disseminating the messages of Islam such as uniqueness of God, the denial of Trinity in Christianity, in a place where there is a heavy population of Christians (Welch, 1979). A supportive statement is seen in the following quote by Irwin (1997).

Al-Muqaddasi (d.after 988), who as his name suggests was born in Jerusalem (al-Quds), when discussing the buildings of Abd al-Malik has this to say: “Abd al-Malik, seeing the greatness of the martyrdom of the Holy Sepulchre and its magnificence, was moved lest it should dazzle the minds of the Muslim and hence erected above the rock the dome which we now see there. “So, if one follows Muqaddasi, the construction of the Dome of The Rock was a demonstration of Muslim triumph in the spiritual hearth of Christendom. Its dome is almost exactly the same size as that of the Church of the Holy Sepulchre in Jerusalem, and several of the quotations from the Koran on its walls seem to be specifically addressed to the errors of the Christians- for example: “And say: praise be to God, Who has not taken to Himself a son, and who has no partner in Sovereignty, nor has He any protector on account of weakness (Irwin, 1997, p.255).

Another example to the semantic function of calligraphy is the Qur’anic inscriptions in Quwwat al-Islam, the first mosque in northern India-the late twelfth and early thirteenth century. Arabic inscriptions convey the messages of the errors of polytheism and attacks the practices of idolators. In a place where the population is almost entirely Hindu and Jain in belief, the inscriptions selected by local Muslim rulers may be aiming to distinguish Islam from local disbelievers whose scared use of figural imagery and evident polytheism they must have found alarming (Welch, 1979).

Some scholars show that the religious inscriptions on buildings are carefully chosen by theologians and determined according to the function of the building and preferences of its patron. Nina Ergin (2010) presents the examples of Atik Valide Mosque and Nişancı Mehmed Paşa Mosque where we can see the personal preferences of patron are embedded into the inscriptions. Ergin (2010) claims that the heavy emphasis on “forgiveness” in scripts of Atik Valide Mosque owned by Nurbanu can be attributed to her personal hope for redemption. And the emphasis on “victory” in Nişancı Mehmed Paşa Mosque can be attributed to his life story as a freeborn Muslim.

Ottoman art historian Gülru Necipoğlu (2003) in “Qur’anic Inscriptions on Sinan’s Imperial Mosques: A Comparison with Safavid and Mughal Counterparts” shows that especially in Ottoman architecture, inscriptions in mosques were highly standardised. Qur’anic inscriptions in mosques are carefully chosen to convey specific religious, ideological, and personal messages. Accordingly, epigraphic programs- whether of Ottoman, Safavid and Mughal congregational mosques- are also similar to each other and reflecting the shari’a minded orthodoxies and same shared concerns for attaining salvation in paradise.

In another article entitled as “Multi-sensorial messages of the Divine and the Personal: Qur’an Inscriptions and Recitation in Sixteenth-Century Ottoman Mosques in İstanbul”, Nina Ergin (2010) studies the recitation and inscription programs of eighteen mosques. Based on this survey, one may see the “standard” messages embedded in recitation programs.

After morning prayer, the surah Ya Sin- ‘heart’ of the Qur’an, it mentions not only the Prophet Muhammad as the central figure of religion, but also the central doctrine of the Revelation and the Hereafter- is recited. Following afternoon prayer, surah Al Imran emphasising the history of religions, the birth of Islam and Christian’s responsibility to convert is recited. And after the evening or night prayer, surah al-Mulk which emphasises the spiritual and material world of mankind in everyday life is recited. Therefore, in a daily recitation program, all the main messages/teachings and basic doctrine of Islam is delivered in a structured and natural way. A similar

standard pattern is also observed in the inscriptions. A typical epigraphic programme in mosque emphasises the basic teachings and central doctrine of Islam.

Ergin (2010) wrote:

The typical inscription programme includes, on the exterior wall close to the entrance, a quota from al-Zumar (39:73), a greeting addressing worshippers and inviting them to step inside (in the original context, this is reference to entering Paradise). The central roundel of the main dome quotes a verse from sūrah Fatir (35:41). This verse describes God as the omnipotent creator controlling the universe and also a merciful, not unlike the message given in Byzantine church decoration showing Christ Pantocrator in the apex of central dome (Cruikshank Dodd, 'The Image of the Word', p 203). On the wall with the prayer niche (mihrab), one might have read the Throne Verse (ayat al-Kūrsī) from al-Baqara (2:255), which describes God's nature as omniscient and protecting, as giver of life and death, and which is often related to funerary context; or the entire surah al-Fatiha (1:1-7), which summarises man's relations to God in prayer and constitutes the essence of the Qur'an; or maybe both. Over the mihrab, there would have been a brief quote from Al Imran (3:37 or 3:19) ...(as cited in Schick & Gharipour, 2013, p.108).

Ergin (2010) concludes that inscriptions and recitations do complement each other and enhance the visual and oral performance of a common message, about the divine as well as personal.

It is possible to extend the illustrations of semantic function of calligraphy in architecture. As I stated earlier, the role of calligraphy in public space is studied by many scholars and there are different views on the role of calligraphic inscriptions on architecture. I discussed those views by different scholars to make my thesis argument more tangible by illustrating some examples from the public buildings.

Certainly, one may assume that the architecture and the building itself are supposed to have a connoted meaning; because the architecture itself sometimes act as a mass media (Colomina, 2011). The second argument of this chapter is the sacred role of house in Islam.

4.2. House: Sacred Place

In the previous section I discussed the role of calligraphy in Islamic architecture. In this section, I will show the role of calligraphy at houses as a cultural agent in daily life of city dwellers. "House" and "sacrality" are the key concepts that I focus on to

understand the intimate values of domestic space. In one hand, I will discuss the house from phenomenological and social perspectives and on the other hand I will figure out the sacral character of house in Muslim world. Accordingly, I will try to explain why I claim that these calligraphic panels at houses are used for apotropaic purposes.

Bachelard (1958) provides a depth analysis for the phenomenology of a house in his book entitled *The Poetics of Space*. I use the theories of Bachelard in two ways. Firstly, his theories upon the phenomenology of house are helpful in explaining our attachment for our house, which is our first intimate place in universe. Secondly, I figure out how we write and read a room or a house? And how our “inscribed” house is located in our memories throughout all our life.

In his book, Bachelard (1958) proposes an intimate relationship with one’s being and house. House not only provides us a physical shelter, but also it provides us with shelter for daydreaming and imagination. According to Bachelard, house serves as “metaphor of humanness” and “metaphors of imagination”.

Our house, our first intimate place, our first cosmos in the world is inscribed in us. And when it is inscribed in us, it is carried into humanness. “Its virtues are transposed to human virtues. The house gains the physical and moral energy of a human body and becomes our biggest supporter to confront the cosmos” (Bachelard, 1958, p.46).

Add cosmic reading to social reading. The cosmos molds mankind, that it can transform a man of the hills into a man of islands and rivers, and that the house remodels man (Bachelard, 1958, p. 47).

Over and beyond our memories, the house we were born in is physically inscribed in us. It is a group of organic habits. After twenty years, in spite of all the other anonymous stairways; we would recapture the reflexes of the “first stairway”, we would not stumble on that rather high step. The house’s entire being would open up, faithful to our own being. We would push the door that creaks with the same gesture, we would find our way in the dark to the distant attic. The feel of the tiniest latch has remained in our hands (Bachelard, 1958, p.15).

In his theory, house is one of the greatest powers of integration and the binding principle. We are surrounded by the relation and dialectic between understanding of house and universe, of intimacy and immensity. And our house is the place where we synthesis the immemorial and recollected. In the life of a man, the house is the key factor of continuity (Bachelard, 1958, p.6). For my thesis, this phenomenological analysis is very important because this highlights the reason behind why the people wants to protect their houses through divine words and inscriptions. The intimate relation between our house and us, its “metaphor of humanness” predicts our strong attachment to our house.

Our house is inscribed us and to our memories. Either consciously or not, we secure our continuity based upon the continuity of our house, probably not in only memories, but also in social life (Bachelard, 1958, p.14).

One may talk about to "write a room," "read a room," or "read a house" in a sense like literature and poem (Bachelard, 1958, p.14). Both room and house are “psychological diagrams” that guide readers and writers in their analysis of intimacy (Bachelard, 1958, p.38). When one enters a new house or room, one goes to the house or the room in his own memories.

In his book entitled *L'inconscient de la maison (Evin Bilinçdişi)*, Alberto Eguier (2004) refers to Bachelard and he describes our attachment with our house from psychoanalytic perspective. He emphasises the role of house as an “internal habitat”. Eguier (2004) identifies the five basic functions of “internal habitat” as inclusiveness, identification, continuity, creativity and aesthetic functions. As an “internal habitat” the house is expected to give privacy and protection for family members and should differentiate itself from external world. The individuals in a house are likely to have their own preferences and styles but as a whole, the family leaves an identical trace. Continuity is provided through the connecting role of memory. Both the psychoanalytic and phenomenological perspectives of house propose that an intimate relation between dweller and house exists. To build a house or to settle down in a house is a commitment to sustain a relationship in socially and spatially.

The immigrants allocate more time and resource to their houses in the mother country (Yahyaoui, 1999). "On the contrary, very little investment is done to the house in the living country and no passion is shown to have it (Eiguer, 2004,p. 143)."

"Every house composes a life narrative before the master of a house has said the slightest word" (Certeau, 1998, p.145). The choice of the materials, the arrangement of the space, the light, order and disorder, arrangement of the daily functions and many other form the game of exclusions and preferences. Romanian artist Bogdan Gîrbovan photographed ten rooms which are exactly located in the ten different floors in an apartment in Bucharest in 2015. The interior of the rooms were totally different from each other and they were highly privatised by the householders. See some photographs in Figure 4.9.



Figure 4.9. Photographs from the work of Bogdan Girboyan
Source: <http://www.hurriyet.com.tr/romanyali-fotografcinin-apartmani-tum-dunyanin-dilinde-40028693>
Access date:17 June 2017

The informed glance recognizes pell-mell fragments from the "family saga", the trace of a production destined to give a certain image of the dweller, but also the involuntary confession of a more intimate way of living and dreaming. In one's own place, it floats like a secret perfume, which speaks of a lost time, of time that will never be regained, which speaks also of another time yet to come, one day, perhaps (Certeau, 1998, p. 146).

House as a private space not only provide a secured place for body and life, it also provides a stimuli and interaction free zone in a way that one can stay away from any social norms, obligations and interactions. It is an intimate place where you can make your body and your mind relaxed. It is a kind of secured place from the presence of others and too many unfiltered stimulus.

Both Certeau (1998) and Bachelard (1958) define the house as our first microcosmos, our first place in the world. And both implies that our living spaces travel with us. We carry them into all new dwellings and we visit them in our dreams and imagination. The studies of many other scholars on place and phenomenology shown that there is a relation between place and body. The body activates place and vice versa. There is organic relations between space and subject (Merleau-Ponty, 2006). "From phenomenological perspective, experience, affectivity and particularity are at the hearth of a place" (Trigg, 2011, p.4).

"The more exterior space is made uniform, restricting in the contemporary city, the private space is more valued as a secure place and ways of operating in personalized private territory is invented" (Certeau, 1998, p.147). And this make private space denser, materially and emotionally, in order to become the territory in which the familial microcosm is rooted. "These ways of operating constitute the innumerable practices by means of which users reappropriate the space organized by techniques of sociocultural production" (Certeau, 1984, p.14). Accordingly one may see the use of Islamic Calligraphy in residential architecture as "ways of operating" and a "tactic" to keep the privilege spatial relationships and also to personalize private territory.

The presence and making use of this practice in the society may originate from its way of "consumption" by its users. And as Certeau (1984) defines it may be a "secondary production" hidden in the process of utilization. The connoted meaning disseminated by these calligraphic inscriptions seemed to be well placed in social practices of city dwellers.

Whether it is defined as "metaphor of humanness" by Bachelard (1968), as "life narrative" by Certeau (1998), as "internal habitat" by Eiguer (2004), the house inherits a sacral character in Muslim world.

The house in Islamic culture has already a sacred status. Not only based on gender issues, but also based on Islamic culture, a sacred status is attributed to house in Muslim world. In Islam, domestic life and everyday lives of believers are narrated

frequently in Qur'an and heavy emphasis is given to domestic lives of believers. The terms used for house are used many times in Qur'an and in almost all mentions, a sacredness is attributed to the term.

One of the most comprehensive studies of domestic space in Islam is done by Juan Eduardo Campo (1991). In his book entitled *The Other Side of Paradise*, Campo (1991) provides a comprehensive analysis of the religious meaning of domestic space in early Islamic discourse.

Campo (1991) analyses how Muslims have ascribed religious significance to the homes in which they actually dwell. He searches in Egypt how Islam has been domesticated in architecture, ritual activities, arrangements of household objects and popular iconography. He notes that history of Islam in Egypt is the longest and best documented of all Islamic regions and it was a transregional center of Islamic learning. Therefore Egypt is a proper place to conduct a search for the relation between domestic space and Islamic culture (Campo, 1991).

In his theory, there is a clear analogy between the Muslim house, God's house and Prophet's house as mentioned in Qur'an and hadiths. Let me present some statistical data from the study of Campo (1991).

The Qur'an uses six key words to refer to a house or a dwelling place. The most prominent are bayt (pl. buyut) and dar (pl. diyar). As straightforward lexical items, both can refer to a dwelling place and to a kin group. They tend to differ from each other, however, for dar conveys the idea of large, enclosed compound, and bayt denotes a smaller dwelling place, or a subdivision within a dar. These words also differ in gender; dar takes feminine agreement, and bayt masculine. Yet a third term used by the Qur'an in connection with houses is qhurfa. This word denotes the upper story of a domestic compound, but it is not used to classify kin groups. In addition to these primary house terms, the Qur'an employs three others that are nouns of place derived from verbal stems. These include ma'wa "shelter, refuge", from awa; mathwa "dwelling" from thawa; and maskin "dwelling" from sakana. Half of these words, bayt, dar and maskin, are etymologically linked to domestic terms in ancient Akkadian, biblical Hebrew, and Aramaic. All six words occur a total of 164 times in the Qur'an, mainly in the longer Medinan suras. In fact, they turn up in about two-thirds of the Medinan suras, and in about one-third of the Meccan ones. Altogether, they are found in 42 percent of the Qur'an's 114 chapters (Campo, 1991, p.8).

The Qur'an uses the term bayt to describe God's house fifteen times. No other domestic term is used with reference to this place. Besides being designated as simply "the house", it is also called "the first house", "the ancient house", "the sacred house" (al-bayt al-haram), "your forbidden (muharram) house", "the flourishing (ma'mur) house" and "my house". In twelve instances, the Qur'an mentions God's house in the context of sacred history, especially in connection with the figure of Ibrahim (Abraham). It is identified with Ka'ba in only one verse (Q5:97), and once with Mecca, albeit indirectly (Q3:96). The Qur'an associates God's house with the "sacred mosque" in two places (Q5:2; Q8:34-35) (Campo, 1991, p.9).

In Islamic culture, both the house-mosque of Prophet in Medina and the Ka'ba, God's house- mosque in Mecca are the centers of the divine blessing. The Ka'ba is the qibla for all Muslims. It is a common terminology to name the whole Islamic world as the "House of Islam", or "Dar-al-Islam". The house terms are supposed to be key metaphors in early Islamic discourses about the Ka'ba, the Prophet's city and paradise.

In Qur'an, various rules are stated for the house of God and house of human dwellers including the house of Prophet. The Hijra to Medina is a milestone in Islamic history and some scholars identify a strong link between the building up a house-mosque of Prophet in Medina and establishment of religion and society. The below quotations from Ibn Khaldun and Ibn Ishaq support the view of Campo (1991) that communal significance is given to Prophet's house-mosque by Muslims. Ibn Khaldun wrote that "The Prophet settled there and built his mosque and his houses (buyut) in the place God had prepared for that purpose and had ennobled an eternity ago...The power of Islam was perfected in Medina until it gained supremacy over all the other powers" (as cited in Campo, 1991, p.51).

Indeed, after describing the building of house-mosque and recording covenant terms, Ibn Ishaq observes: when God's messenger had secured himself in Medina, when the Emigrants had gathered unto him, and the question of Ansar had been resolved, the rule (amr) of Islam become established. Prayer was instituted. Alms-giving and fasting were prescribed. Punishments were prescribed. Islam took up residence among them. It was this group of Ansar to whom (the Quran) refers as "those who took up residence in the house (dar) (as cited in Campo, 1991, p.52).

The sacred status of house in Islamic culture is also illustrated through the naming of Ka'ba as "the house of God" (baytu'llah). It is the hearth of holly lands and

Muslim world with its divine status. Certainly, the tradition of the covering of Ka’ba with a special cloth and to renew its special cloth (kiswah) every year propose that in Muslim world, Ka’ba has not only a divine status, but it is treated as a living being (Burckhardt, 2009). The cloth is traditionally decorated with calligraphic inscriptions in *jali thuluth* in gold and silver, with the words of the Shahadah, the Muslim creed. The detail in the Figure 4.10 in *jali thuluth* is the Basmala followed by Qur’anic verse from Surah Ali Imran, The Family of Imran (Q3:95) which translates “Say: God speaks the truth so follow the religion of Abraham, the true faith, for he was not one of the polytheists”. As the most sacred place in Islam, Ka’ba has already a sacral character. It is worthwhile to think about that even in the hearth of holly lands, in the “house of God” the calligraphic inscriptions are placed on kiswah.

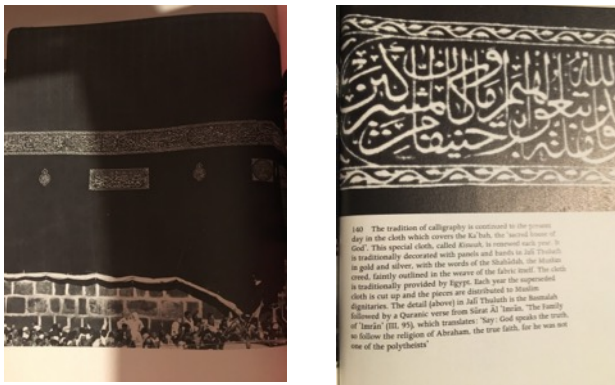


Figure 4.10. Kiswah of Ka’ba and calligraphic
Source: Safadi, 1978

According to the Qur’an, all habitations are created by God. House, wealth and any other acquisitions are provided by God’s grace. I quote the following verses of surah Quraysh and Nahl.

For the joining together of the Quraysh to form groups for the winter and summer journeys, let them worship the lord of this house who gives them food against hunger and security against fear (Q106).

God made a dwelling place (sakan) for you among your houses (buyut). He made houses for you from animal skins, so you will find them light when you travel and when you camp. (He made) furnishings and conveniences (for you) out of their wool, fur and hair for a time....Thus does he bring his grace upon you to completion so that you enter into Islam...They know God’s grace, but than they repudiate it. Most of them are the deniers (Q16:80-83).

The sacrality of house in Islam can be traced in many other verses of Qur'an.

According to the Surah al-Nur in the Qur'an:

God is the Light of the heavens and the earth; the likeness of His light is a niche wherein is a lamp. The lamp in a glass, the glass as if a glittering star... Light upon light. God guides to his light whom he will...In houses (buyut) that God has allowed to be raised up, therein is his name remembered, therein is he glorified mornings and evenings by men whom neither commerce nor selling can divert from remembering God, performing prayers and giving alms (Q24: 35-37).

One may see this verse as inscribed on domes of many mosques or monuments in Turkey including Hagia Sophia. This is a well-known verse of Qur'an and interpreted extensively by Islam scholars and in Sufism.

The blessing of the houses in Light Verse "where God is remembered" seems to be well placed in collective memories of Muslim believers so that the ceremonies or objects which enable the dwellers to remember God has been so widely adapted and continued in every day life of Muslim believers. In Muslim world, we see similar practices of Muslim believers to remember God in their houses. One may see the Islamic inscriptions, mostly a verse or hadith, either inscribed on a wall, door or hanged on a panel. Use of calligraphic panels at houses are supposed to be linked with this "call for remembrance".

Inauguration ceremonies are also common practices of remembering God in houses. Especially in northern Africa and the east Mediterranean, including Egypt, and Turkey the building of a new house is celebrated by various activities.

When house foundations are laid, builders put dates, grain, flour, salt, and perhaps even small silver or gold objects into them. When a wall, threshold, vault, but most of all when the whole building has been completed, a fowl or sheep is sacrificed and a feast is held by the builders or patrons. At such times, the blood of the sacrificed animal is smeared on the house, usually on its door posts. Some people bury an offering under the threshold. The Quran is recited, often the Fatiha (its first chapter) or apotropaic verses (e.g. the Throne Verse, 2 Baqara 255; 113 Falaq, and 114 Nas). On rare occasions, a copy of Quran is buried in the foundations or within a house wall. Before a new house is occupied, water or salt might be sprinkled on its floors, and it will be fumigated with incense (Campo, 1991, p.104).

The Qur'an also plays a profound role in the appropriation of a new dwelling place. A well-preserved Qur'an is usually found in houses of Muslim believers. It is a common practice in Turkey to place Qur'an in a special case and hang it on the walls of bedroom or any other family room. When one has a new house, Qur'an recitation is also likely to be arranged. The neighbours, relatives and friends are invited and Qur'an is recited in the new home. As Campo (1991) mention for Egypt, similar practices are also observed in Turkey. The blood or horns of a sacrificed animal are smeared or placed on the walls of the new house. See Figure 4.11.



Figure 4.11. Horns of animal hanged on the wall of a Turkish house
Source: Günay, 1998 (as cited in Erdoğan, 2007, p. 155)

In this section I have discussed one's intimate relation with one's house and the sacral character of house in Islamic culture. In order to present an integrated overview of the cultural and social context that are supposed to have an affect on the societal behaviours of the city dwellers, I describe the social and cultural environment of eighteenth and nineteenth century of Istanbul in the following section.

4.3. Social Context

Starting from eighteenth century and during nineteenth century, some lifestyle changes are visible in Ottoman social and cultural life. Scholars such as Hamadeh (2007) claim that these changes happen not only because of the modernization effects by West, but also because of the internal dynamics of the society which calls for a new image for the Ottoman Empire. Starting from the eighteenth century, the middle class bourgeois become more visible in the public space and intervene more on visual and literary culture of Istanbul.

Following the re-location of the center of Empire back to Istanbul in 1703, a social transformation where the strict borders between the Ottoman ruling class and middle class elites become more faint and cultural exchange increases is realized. This social change can be described as “decloisonnement” (Hamadeh, 2007, p.28). The social and cultural lifestyles of ruling elites are imitated by middle class elites in residential architecture, garden design, literature preferences, patronage in art etc... As the ruling elites re-locate out of the Walled City (Suriçi) and accommodate in along the Bosphorus, their lifestyle and preferences become more visible to public and they initiate a cultural exchange in public arena.

Kuban (1970) notes an increase in the number of fountains in Üsküdar, the Bosphorus and the Golden Horn in the eighteenth century and also points out a tripled increase in sea transportation (the number of boat and boatman) (as cited in Denel, 1982, p. 46). Similarly, İnalçık (1978) shows that in the second half of eighteenth century, the number of bakeries are doubled in Galata, Eyüp and Üsküdar (as cited in Denel, 1982, p.47). These figures point out an increase in the populations out of Walled City. And these social movements are expected to increase the cultural diffusion among the city residents so that a cultural exchange happens between the ruling elite and middle class elites.

While Hamadeh (2007) attributes these cultural change to internal dynamics and new image making efforts of Ottoman reign, some scholars attribute these changes directly to the Western modernization. They claim that the Treaty of Carlowitz and Treaty of Pasarowitz provide room for cultural exchange between Ottoman and European. Many diplomats, statesman and ambassadors travel to European cities to get information about the lifestyle, architecture, culture, economy, government bodies etc. Simultaneously, considerable number of ambassadors also come to visit Istanbul (Hamadeh, 2007, p.23).

Denel (1982), illustrates in his book entitled *The Change in Design and Exteriors in İstanbul During the Westernization Period and Its Reasons (Batılılaşma Sürecinde İstanbul'da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri)*, in this period the direction of the change is from state owned buildings to commercial buildings and

finally to civil residences. A similar pattern is formed, adapted and observed in the westernization in architecture. And the first effects of these modernization is not visible in indoor and outdoor architecture, it starts with unstructured details and ornamentations. Renda (1977) and Arık (1976) comment that the increasing availability of portraits of Sultans, the western originated naturalist paintings in house ornamentations especially in ceilings decoration, more naturalistic images in miniatures provide a basis for implementation of western motifs in inner walls and ceiling surfaces of the houses (as cited in Denel, 1982, p.18). Such ornamentations are encountered not only in Istanbul but also in the mansions of wealthy families in Anatolia and Rumeli (See Fig 4.12).



Fig 4.12. Photos from the interior ornamentations of Çakırağa Mansion, Birgi
Source: <http://www.birgi.org/birgi-cakiraga-konagi-2/>, accessed at 05 July 2017)

Starting from the reign of Abdülhamit I (1774-1789), western motifs and design become visible in civil residences and this change accelerates during the Selim III (1789-1807) reign when the Empire is more open to westernization through the frequent visits of foreign ambassadors, reciprocal visits, and migration of some people of French bourgeoisie to Istanbul because of French revolution (Denel, 1982). Referring the study of Karpát (1974), Denel (1982) also notes that in these period, the European lifestyle and various consumption goods from furniture to lighting systems are embedded to lifestyle of city dwellers. The new lifestyles seem to bring new consumption patterns accordingly. It is also important to mention that in 1826, the non-Muslims are also allowed to perform painting (nakkaşlık) (Denel, 1982).

This is probably caused by the increasing interest for painting when more people want to ornament their houses through paintings. Lady Wortley Montagu who travelled through Europe to Istanbul and some other Ottoman territories in 1716,

where her husband had been appointed Ambassador wrote in her letters that she encountered these paintings in the interiors of mansions and houses of wealthy families in Istanbul (Arslan, 2014). The westernization effects on interior of the houses are quite visible in civil residences such as Bostancıbaşı Abdullah Ağa Residence, Amcazade Hüseyin Paşa Külliyesi and Kavafyan house. Kavafyan house is one of the oldest ones that is reflecting the western effects in through ornamentation. See Figure 4.13.



Fig 4.13. Photos from the interior ornamentations of Kavafyan House, 19th century
Source: Arslan, 2014, http://jfa.arch.metu.edu.tr/archive/0258-5316/2014/cilt31/sayi_1/97-117.pdf. Photograph by Hidayet Arslan, 2013.
Access date: 07 June 2017

The westernization effects or cultural diffusion between ruling elite and public during the eighteenth century is worthwhile to mention for my thesis, because one may think about a correlation between the use of paintings as interior decorative objects at houses and use of calligraphic panels. I do not claim that these changes create a new consumption pattern for middle class and use of calligraphic panels at houses are part of this consumption pattern. My intention is to highlight the social and cultural context that are supposed have a effect on people's behaviours. Göçek (1999) shown that the number of western consumption goods in daily life of city dwellers increase in the eighteenth century. Göçek (1999) features this through the analysis of estate records (tereke) where she points out the increased use of clocks, binoculars, telescopes, mirrors, pistols etc in daily life of people. However, the effects of westernization or imitation of European lifestyles in daily life do not necessarily mean that these calligraphic panels are placed on walls just to imitate the western paintings or acquired just as a part of consumption pattern.

In his speech “The Art of Calligraphy: Between Text and Painting” Schick (2015) points out that after the alphabet revolution in 20th century, to protect this art and avoid from political and cultural conflicts, it is likely that the art of calligraphy is re-positioned as abstract painting. He makes a quote from Şevket Rado who is a well-known collector and conservative intellectual. Rado writes in his book that “the art of calligraphy is a magical painting art, it is abstract painting”. Schick narrates from Uğur Derman that Rado later comments on this statement and states that at that times there were no other option to preserve and support this art (Retrieved from <https://www.youtube.com/watch?v=EErA6knqwnq>: 10 May 2017).

There are many other socio-economic and environmental factors that surround the people of Istanbul in eighteenth and nineteenth century. Some of those factors are directly related to everyday life of city dwellers. One of them is the devastating fires of Istanbul which become a real danger for the residents because of the wooden buildings which are mostly standing next to each other.

Koçu (1981) mentions a famous saying “The fire of Istanbul, the epidemic of Anatolia (İstanbul’un yangını, Anadolu’nun salgını)”. Certainly it was a danger throughout its history, but the risk of fires increased inline with the increased population and density of city.

Zeynep Çelik (1986) states that between 1633 and 1839, 109 extensive fires took place in Istanbul and Galata. The number reached 229 between 1853 and 1906 when the nineteenth-century city lived with the constant threat of fire. On 18 September 1865, Istanbul endured the most destructive fire in its history. The fire started in Hocapaşa to the west of Eminönü and soon the east wind spread the flames in several directions. A vast area was burned to the ground in a period of thirty-two hours (as cited in Çelik, 1986, p.55). When one thinks about the social and economic conditions of the residents, having witnessed or experienced such a disaster seems to be very stressful. And within the given historical circumstances, the risk is not avoidable. The following quote from E. de Amicis (1896) describes the deep psychological and physical sufferings of residents from the eye of a foreign traveller.

...the word “fire” means for the inhabitants of Constantinople ‘every misfortune’, and the cry Yangın Var is charged with a dread meaning, terrible, fateful, carrying with it dismay- a cry at which the entire city is moved to its very depths, and pours forth as at the announcement of a scourge from God (as cited in Çelik, 1986, p. 55).

The fire was one of the destructive things that city dwellers want to avoid and as a protection from fires, these calligraphic panels were hung on the walls. The following quote from Ibn al-Emin Mahmud Kemal İnal shows how common are these fires. The quotes are given in Turkish with English translation.

Beldei tayyibemize öteden beri büyük bir bela olan yangınların evlad ve ahfadın - yangınlardan daha feci’ olan- kadr na şinaslıklarının şeameti ile haneter elvahı nefiseden tecerrüd ve hane sahipleri, nefaise mehabbetden tebaud etdi (İnal, 1970, p.6). Due to the ungratefulness of the children and grandchildren, which is much worse than the fires of our city, many homes have been deprived of beautiful calligraphic panels, and households have fallen far from enjoying this beauty (İnal, 1970, p.6).

In his book entitled *The Last Calligraphers (Son Hattatlar)*, İnal (1970) writes that he loses part of his collection of books and calligraphic panels because of the fire took place in his house (p. 6). He notes that the houses are ornamented with calligraphic panels in accordance with the economic power of the household, such as having an illuminated calligraphic panel versus non-illuminated. He proposes that the artistic beauty of calligraphic panels serves for the eyes, the meanings of these inscriptions serve for the soul of the households.

The other socio-economic factor is the increasing availability of the materials used for production of calligraphic panels. When one looks at the historical pattern of the use of Islamic Calligraphy in residential architecture, one may see that it initially appears as inscribed at the gate, outer walls, carved in a stone and then later in late eighteenth and nineteenth centuries it is used as a domestic interior hanged on the inner walls of the house. One may think about a correlation between the increase of local glass production and availability of calligraphic panels in Istanbul in nineteenth century. Nineteenth century is a remarkable period globally in glass production. Because of the industrialization and mass production, the availability and the variety of the glass production increase. Therefore not only in architecture, but also in

consumption goods and household objects, use of glass-made products in daily life increase.

Istanbul is the center of glass production in late Ottoman period. During the reign of Mustafa III, all glass production utilities are centered around Tekfur Palace. And in nineteenth century, a new manufacturing area is constructed in Çubuklu, Beykoz. It starts with small production center which is famous with “eye of the nightingale (çeşmi bülbül)” and flat glass production (Öney, 1976) then shifts to mass production in a factory firstly private owned and then stated owned. The increase in the production of flat glass does not necessarily result in an increase in the use of calligraphic panels at houses, but if it has become a consumption pattern in that period, the more it is accessible, the more it spreads. I do not suggest that it has become a consumption pattern, but I note that the increase in local flat glass production might increase the availability of these calligraphic panels at houses.

The calligraphic panels hanged on the walls are mostly *jali ta’liq* and *jali thuluth*. These styles enable the calligraphers write in large sizes which can be read at a distance and they are highly appropriate for using in a calligraphic panel. During the historical development of calligraphy in Ottoman period in nineteenth century, the calligraphers get more proficiency in inscriptions in *jali* style. Following the calligrapher Mustafa Rakım who applied *jali* style successfully, the calligraphers became more competent in *jali* style starting from nineteenth century (Derman, 1976). Therefore the achieved artistic proficiency in *jali* style might have more calligraphic work to be framed and hanged on the walls and this might have contributed to the increase of calligraphic panels at houses. However, the opposite also might have been true and the demand for calligraphic panels might have caused calligraphers to practice more in *jali* style and get improved.

Either because of increasing use of ornaments and paintings as the interior decoration in the Ottoman houses, or becoming a consumption pattern or just because of increasing availability of flat glass in the market, starting from eighteenth century these calligraphic panels take part in daily lives of believers in Ottoman.

CHAPTER 5

CONCLUSION

I have argued in my thesis the role of Islamic calligraphy in residential architecture as a cultural agent. In my thesis, I tried to show that the Islamic calligraphy has connoted meaning and calligraphic panels at houses are used for mostly apotropaic purposes. My research study which I designed as an interpretive research study with qualitative and semantic approach provided me with a pattern that support my thesis argument and fit into my theoretical framework. I expect my research study to make a contribution to relevant academic fields through its unique focus on residential architecture specifically houses. This unique focus on residential architecture also provided me with an opportunity to study my thesis with enriched perspectives such as cultural studies, art history, phenomenology, psychology and sociology. This resulted in an enriched theoretical framework. I hope this research leads an interest for Islamic calligraphy in residential architecture.

In the Chapter 1, I have described my thesis statement and my research question. I claimed that the Islamic calligraphy has connoted meaning and calligraphic panels at houses are used mostly for apotropaic purposes which means that they are supposedly having the power to avert evil influences, disasters, misfortune or bad luck. Based on the my research problem, I conducted qualitative research study with interpretive and semantic approach. In Chapter 2, I defined my research objective, research methodology and performed data analysis and presented my findings. I used the auction catalogs as the primary source for the sampling group in my research study. I also used archival sources such as photos of buildings, books as second level source. I reviewed 1121 calligraphic panels from 19 auction catalogs that were published between 2008-2016. Among the 1121 calligraphic panels reviewed, I have identified 208 calligraphic panels which are supposed to be used in houses and listed them in my sampling group. The size of the panel, the type of the inscription, and the meaning of text played a key role in my identification of these panels as used at homes. I presented classified list of my sampling group in

Appendix A. I applied interpretive and semantic approach in further classification and categorisation of these 208 calligraphic panels and identified the 128 of these 208 calligraphic panels as “apotropaic”. My research outcome demonstrated that these calligraphic panels have connoted meaning and calligraphic panels at houses are used mostly for apotropaic purposes. I studied the calligraphic inscriptions on residential architecture, by considering the social theories on “house”, “Islamic calligraphy”, “domestic space”, “house in Muslim world”, “calligraphy in Muslim world”, “Islamic calligraphy and architecture”.

In my thesis, in Chapter 3 and Chapter 4, I illustrated the role of “calligraphy in Muslim world” and “calligraphy in Islamic architecture” in depth. In these chapters, I discussed the role of these calligraphic inscriptions at houses in terms of its use in daily life of dwellers and tried to figure out whether the calligraphic inscriptions in residential architecture is only ornamental as proposed by some orientalist scholars or it has more divine, apotropaic and/or symbolic, performative nature. I have shown how is the role of calligraphy explained by various scholars. While some scholars define its role as ornamentation and decoration, some others highlight the talismanic power of them. On the other hand, various scholars show that these calligraphic inscriptions are not chosen and placed randomly. They focus on the semantic, performative, polysemic and communicative role of these inscriptions. In Chapter 4.1, I presented some illustrative figures to explain the semantic use of calligraphy in architecture. I performed a depth analysis of the semantic function of writing on buildings. I figured out how do the calligraphic inscriptions in architecture convey messages, communicate, convert a space into place and above all these functions; how do they connote an apotropaic value. Both in my research study that I presented in Chapter 2 and throughout the illustrations that I shared in Chapter 4, I noted that the use of calligraphy in residential architecture is mostly for apotropaic purposes. The common use of “O Protector”, “O Master of the Kingdom”, “Whatever God wills” at the facade of the buildings and the pattern that I identified in my research pointed out the apotropaic use of these inscriptions in the daily life of the city dwellers.

In Chapter 4.2, I discussed our attachment with our house from the phenomenological and cultural perspectives. I applied the theories of Bachelard (1968) to explain our intimate relation with our house. I discussed the house as our first cosmos in the world and key factor of continuity in life (Bachelard, 1968). I used the theories of Certeau (1998) to explain the house as an intimate, private space that provides a secured place for body and life. The theories of Campo (1991) on sacredness of house in Muslim world supported my comment that the use of calligraphic panels at houses does not stand only for conversion of space into a sacred place. Campo (1991) shown that the house in Islam has already a sacral character.

In Chapter 4.3, I described the social and cultural environment of eighteenth and nineteenth century of Istanbul so that I enriched my study based on the social conditions that surround the Ottoman dwellers during that period. I have listed only few of those conditions that are supposed have an effect on the daily life of city dwellers and which are supposed to have a relation with use of calligraphic inscriptions at houses. Among the ones that I searched for, the lifestyle changes based on the westernisation affects which are quite visible in architecture and interior decorations, the devastating fires of Istanbul that have psychological and physical affects, and increase in flat glass production which may have resulted in a similar increase in the availability of calligraphic panels at houses are the basic societal factors that I have underlined.

In my thesis, I have shown that these calligraphic panels at houses have connoted meaning for its users. In the daily life of city dwellers, apart from their original production, they have a “secondary production” (Certeau, 1984) which is found out as apotropaic function attributed to these calligraphic inscriptions by city dwellers.

It was a limitation of my thesis that I mostly worked with archival sources. The size of my sampling group formed from auction catalogs and my integrated survey from other archival sources such as photographs and books enabled me to conduct an effective research study. This thesis can be considered as an exploratory research in the field of “Islamic calligraphy in residential architecture” and more research can be

further developed. It is possible to conduct an in-depth research study for each of these sub-categories such as hilyah, Ode of the Mantle, Hilyah of Hakani, “Whatever God wills” etc...

This thesis can also provide a basis for a further research examining the corresponding practices in non-Muslim city dwellers or Muslim city dwellers in other territories of Ottoman Empire in the same period. One may also develop a research study describing the role of these calligraphic panels in current Turkey today and making a comparison with late Ottoman period. The polysemic, connotative and semantic nature of Islamic calligraphy enable the researches to study it from various perspectives within a diversified theoretical framework.

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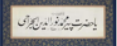





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APPENDICES

A. Survey Report of the Samples collected from Auction Catalogs

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Basmala	Basmala	Basmala	Apotropaic	
20 th	Alif Art - Ottoman and European Works of Art	21.12.2014	Hilyah	Hilyah	Hilyah	Hilyah	Apotropaic	
20 th	Alif Art - Ottoman and European Works of Art	21.12.2014	Lawha	Ya Hazret-i Pir Mehmed el Cerrahi kaddesenalla hu bi esrarihi	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
20 th	Alif Art - Ottoman and European Works of Art	21.12.2014	Lawha	Ya Malikül Mülk	O Master of Kingdom	O Master of Kingdom	Apotropaic	
n.a	Alif Art - Ottoman and European Works of Art	21.12.2014	Lawha	Ya Mahbubü'l Âşıkîn (Ey âşıkların sevgilisi)	O beloved of lovers	Prayer	Prayer	
20 th	Alif Art - Ottoman and European Works of Art	21.12.2014	Lawha	Ne kendisinden biri doğmuştur, ne de O (Allah) birinden doğmuştur....	He begets not, and neither is He begotten	Poem	Poem	
19 th	Alif Art - Ottoman and European Works of Art	21.12.2014	Ode of the Mantle	Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	
19 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	






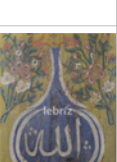
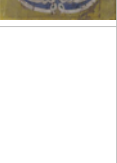

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Poetic chronogram	Şemseddin isimli bir çocuğun doğumuna söylenmiş tarih manzumesi	Poetic Chronogram for a newborn named Şemseddin	Poetic chronogram	Poetic chronogram	
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	"Biz seni ancak âlemlere rahmet olarak gönderdik (Enbiya Suresi, 107. ayet)"	"And [thus, O Prophet,] We have sent thee as [an evidence of Our] grace towards all the worlds. (Anbiya, 107)."	Qur'anic verse	Qur'anic verse	
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	Uluvv-i himmeti izhar et, tenezzül etme her dûne – Bu gerdûne süvâr ol minnet etme çerh-i gerdûne	Couplet	Couplet	Couplet	
19 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	Senin kabulünü diliyorum ve ehliyet sahibi olmadığımı biliyorum. Meded ey Şah Nakşbend'in rûhu!	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
20 th	Alif Art - Rare Manuscripts and Calligraphic Collection	24.05.2015	Lawha	"Şükrederse niz nimetlerinizi mutlaka arttırırım (İbrahim Suresi, 7. Ayet)"	"If you are grateful [to Me], I shall most certainly give you more and more (Abraham, 7)."	Qur'anic verse	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	"Bana dua ediniz ki size icabet edeyim (Mu'min, 60)."	"Call unto Me, [and] I shall respond to you(Ghafir, 60)."	Qur'anic verse	Qur'anic verse	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Ode of the Mantle	Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	





Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Bedenin rahat olması için az yemek, dilin rahat etmesi için az konuşmak, ruhun rahat etmesi için az uyumak, kalbin rahat etmesi için intikam duygusunun olmaması gerekir	To make your body comfortable, you should eat less, to make your tongue comfortable, you should talk less, to relax your soul, you should sleep less, to relax your heart, you should not have a sense of revenge	Poem	Poem	
19 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	“Bu, Rabbimin bir lütfudur (Neml suresi, 40. Ayet)”	“This is an outcome of my Sustainer’s bounty (Naml, 40).”	Qur'anic verse	Apotropaic	
20 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Ey kapıları açan, bize hayır kapılarını aç.	O Opener, open us the doors of goodness	Prayer	Prayer	
19 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Her türlü şeytan ve haşerattan ve her türlü kötü nazardan Allah’ın tam kelimelerine sığınırım.	I take refuge in the words of God, from all evil and evil eye	Prayer against the Evil Eye	Apotropaic	
19 th	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Allah’ın verdiği nimetlere Hamdolsun	Praise for God’s blessings	Prayer	Prayer	
n.a	Alif Art - Cenap Yazansoy Calligraphic Collection	08.03.2015	Lawha	Ey sebeplerin müsebbibi	O He who makes causes into causes	Prayer	Prayer	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Sancak Auction - Ottoman and Various Artworks Collection	21.02.2016	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Sancak Auction - Ottoman and Various Artworks Collection	21.02.2016	Lawha	Ya Fettah	O Opener	O Opener	Apotropaic	
19 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Lawha	Hz. Ömer'in her türlü kötülükten Allah'a sığınma ile ilgili sözleri yazılı	Quote from Hz. Umar about refuging in God from any evil	Prayer	Prayer	
20 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Lawha	Nazar Ayeti	Qur'anic verse against Evil Eye	Qur'anic verse	Apotropaic	
19 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Lawha	Farsça Şiir	Persian Poem	Couplet	Couplet	
20 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Lawha	Besmele ve Nazar Ayeti	Muhaqqaq Basmala and Qur'anic verse for Evil Eye	Qur'anic verse	Apotropaic	
20 th	Atika Auction - Ottoman and Various Artworks	22.02.2014	Lawha	Allah Kerim	God is Generous	Prayer	Apotropaic	
19 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	

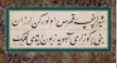






Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Lawha	“Ben işimi Allah’a havale ediyorum. (Mümin, 44).”	“I entrust my affair to God (Ghafir, 44).”	Qur'anic verse	Apotropaic	
18 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Lawha	Benin ümmetimin en şerefli si Kuran’ı taşıyanlardır	The most honourable among you are the ones carrying Qur’an	Hadith	Hadith	
20 th	Antik - 277th Auction, Valuable Paintings Antiques	14.04.2013	Lawha	Besmele, Dua	Basmala, Prayer	Basmala , Prayer	Apotropaic	
18 th	Alif Art - Ottoman and Various Artworks Auction	19.10.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Alif Art - Ottoman and Various Artworks Auction	19.10.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art - Ottoman and Various Artworks Auction	19.10.2008	Lawha	Allah celle celaluhu	God	God	Apotropaic	



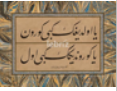
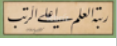
Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art - Ottoman and Various Artworks Auction	19.10.2008		Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	13.12.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	13.12.2015	Lawha	Ya Hazreti Pir-i Seyyid Ahmet el-Neccari Kuddise sıruhu	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
19 th	Çukurcuma Auction House - Various Artworks	13.12.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Çukurcuma Auction House - Various Artworks	13.12.2015	Lawha	Kelime-i Şehadet	Proclamation of the Faith	Proclamation of the Faith	Apotropaic	
19 th	Çukurcuma Auction House - Various Artworks	13.12.2015	Lawha	Maşallah	"Whatever God wills"	"Whatever God wills"	Apotropaic	
18 th	Sancak Auction - Ottoman and Various Artworks	08.06.2014	Lawha	"Ve hüve ala külli şey in kadir (Maide, 120)."	"God's is the dominion over the heavens and the earth and all that they contain; and He has the power to will anything(Ma'idah,120)."	Qur'anic verse	Apotropaic	
19 th	Atika- Various Artworks and Private Collections Spring Auction	17.04.2016	Lawha	"Ya Hafız"	In the form of "O Protector", various prayer, hadiths and the names of God are written	O Protector	Apotropaic	




Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Atika-Variou s Artworks and Private Collections Spring Auction	17.04. 2016	Lawha	"Sen elbette yüce bir ahlak üzeresin" (Kalem, 4)	"Behold, thou keepest indeed to a sublime way of life (Qalam, 4)."	Qur'anic verse	Qur'anic verse	
19 th	SSM Calligraphic Collections- Lawha		Lawha	Ey gönül itme gurûr dünya fenâdır.....	O my heart, be not proud, for life is transitory...	Poem	Poem	
19 th	SSM Calligraphic Collections- Lawha		Lawha	Allah'ım ayıplarımızı ört, günahlarımızı- zı bağışla ...	God, cover our mistakes and forgive our sins...	Prayer	Prayer	
19 th	SSM Calligraphic Collections- Lawha		Lawha	"Başarı Allah'tandır (Hud, 88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	
20 th	SSM Calligraphic Collections- Lawha		Lawha	Taşlanan ve (Allah'ın huzurundan) kovulan şeytandan Allah'a sığınırım. Rahmân ve Rahîm olan Allah'ın adıyla! Ey kapıları açan Rabbimiz, bize hayır kapılarını aç.	I take refuge in God from the accursed Satan. In the name of God, most gracious, most merciful. O opener of doors, open for us the most auspicious door.	Basmala, Prayer	Apotropaic	
19 th	SSM Calligraphic Collections- Lawha		Lawha	"Başarım ancak Allah'tandır (Hud,88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	SSM Calligraphic Collections-Lawha		Lawha	Başarıya ulaştran Allah'tır. "O ne güzel bir Mevlâ ve ne güzel bir dosttur	He is the God who delivers success. He is an excellent guardian.	Prayer	Apotropaic	
18 th	SSM Calligraphic Collections-Lawha		Lawha	Fatiha suresi	Fatiha surah	Qur'anic verse	Apotropaic	
19 th	SSM Calligraphic Collections-Lawha		Lawha	Koruyup gözeten Allah'ın bağışlayıcılığına tevekkül ettim. O bağışlayıcıdır, merhamet sahibidir.	I entrust the mercy and guardianship of God. He is forgiver and merciful.	Prayer	Apotropaic	
18 th	SSM Calligraphic Collections-Lawha		Lawha	Çık salın, ey serv-i nâzım, görsün âlemler seni Aşınalar saf saf olsun, beklesin yer yer seni	Couplet	Couplet	Couplet	
19 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
17 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
17 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	SSM Calligraphic Collections-Hilyah		Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Hak Medet	Help, O God	Prayer	Prayer	





Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	benim kahrımdan olurken lerzan ...beni bir gözleri ahuya zebun etti felek	Poem by Sultan Yavuz Selim	Poem	Poem	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	“İyyake nabudu ve İyyake nestain (Fatiha, 5)”	“Thee alone do we worship; and unto Thee alone do we turn for aid (Fatiha, 5)”	Qur'anic verse	Apotropaic	
n.a	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Başarıya ulaştıran Allah'tır. O ne güzel bir dosttur.	The success comes from God. He is an excellent guardian.	Prayer	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Allah veliyyüttevfik Basarıya ulaştıran Allah'tır.	The success comes from God. He is an excellent guardian.	Prayer	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Ey halimi bilen, sana dayanırım.	I entrust the One who knows my situation.	Prayer	Prayer	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Kendini bilen rabbini bilir	The one who knows himself knows his God	Hadith	Hadith	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Kelam-ı Kibar	Bon mot	Bon mot	Bon mot	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawhabeni başkasına muhtaç etme	...do not let me depend on others	Prayer	Prayer	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Allah seni her iki dünyada da korusun	May God protect you in both worlds	Prayer	Apotropaic	
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	shajjatun, garniyatun, matiyyatun, bahr qafila.	a text sounds like a magic spell	Prayer	Apotropaic	
n.a	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Ey Allah ki, bütün eylemleri hamd edilmeye layıktır	He is the God whose all actions are worth of praise	Prayer	Prayer	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	“O işitendir, bilendir. Allah sana yeter. (Bakara, 137)”	“God will protect thee from them: for He alone is all-hearing, all-knowing (Baqara, 137).”	Qur'anic verse (Ayet)	Apotropaic	
n.a	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Ya olduğun gibi görün, ya görüldüğün gibi ol	Bon mot	Bon mot	Bon mot	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	İlim rütbesi, rütbelerin en yükseğidir	Granted with wisdom is the highest rank	Hadith	Hadith	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Ümmetimin en şerefileri Kuran'ı taşıyanlardır	The most honourable among you are the ones carrying Qur'an	Hadith	Hadith	





Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	"Kime dilerse ona hikmet verir, ve kime hikmet verirse ona çok hayır verilmiştir. (Bakara, 269.ayet)."	"Granting wisdom unto whom He wills: and whoever is granted wisdom has indeed been granted wealth abundant (Baqara, 269)."	Qur'anic verse	Qur'anic verse	
20 th	Portakal Auction House- Emin Barın Calligraphic Collection	23.11.2008	Lawha	Aşk imiş her ne var... Fuzuli	Love is..... (Fuzuli)	Poem	Poem	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Şiir	Poem	Poem	Poem	
19 th	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Pir levhası	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
n.a	Portakal Auction House- Emin Barin Calligraphic Collection	23.11.2008	Lawha	Şiir	Poem	Poem	Poem	
20 th	Atika-Ottoman Artwork, Paintings and Special Collections Auction	29.11.2015	Lawha	Yahya Kemal'in "Rindlerin Ölümü" şiiri yazılı.	A poem by Yahya Kemal	Poem	Poem	
20 th	Atika-Ottoman Artwork, Paintings and Special Collections Auction	29.11.2015	Lawha	Allah benim rabbimdir	God is my Lord	Prayer	Apotropaic	
20 th	Atika-Ottoman Artwork, Paintings and Special Collections Auction	29.11.2015	Lawha	"Ve and olsunki Lokmana hikmet verdik (Lokman suresi,12)."	"And, indeed, we granted this wisdom unto Luqman. (Luqman, 12)."	Qur'anic verse	Qur'anic verse	
20 th	Sancak Auction - Ottoman and Various Artworks	22.02.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	


Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
18 th	Sancak Auction - Ottoman and Various Artworks	22.02.2015	Lawha	Farsça (Beyit)	Persian Couplet	Couplet	Couplet	
n.a	Sancak Auction - Ottoman and Various Artworks	22.02.2015	Lawha	Dua	Prayer	Prayer	Prayer	
n.a	Sancak Auction - Ottoman and Various Artworks	22.02.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	
n.a	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Hikmetin yücelmesi kalem sayesinde.	Wisdom is exalted on pen.	Bon mot	Bon mot	
19 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	"Sen şüphesiz yüksek bir yaratılış üzeresin (Kalem, 4)"	"Behold, thou keepest indeed to a sublime way of life (Qalam, 4)."	Qur'anic verse	Qur'anic verse	
18 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Besmele	Basmala	Basmala	Apotropaic	
18 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Güzel ahlak ve oruç tutmanın faziletlerindeki bahsedilen hadis-i şerifler	Hadiths about benefits of good morality, and fastening	Hadith	Hadith	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	"Sana yakın (ölüm) gelinceye kadar rabbine ibadet et (Hicr, 99)."	"And worship thy Sustainer till death comes to thee (Hijr, 99)."	Qur'anic verse	Qur'anic verse	






Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	"Kuran'ı indirdik ki o müminlere bir şifa ve rahmettir (Isra, 82)"	"We bestow from on high through this Qur'an all that gives health [to the spirit] and is a grace unto those who believe [in Us] (Isra, 82)"	Qur'anic verse	Apotropaic	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Cennet annelerin ayakları altındadır	Your heaven lies under the feet of your mother	Hadith	Hadith	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Sabreden zafere ulaşır	Victory comes with patience	Hadith	Hadith	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	"Allah, bütün işlerinde galiptir (Yusuf, 21)"	"God always prevails (Yusuf, 21)"	Qur'anic verse (Ayet)	Apotropaic	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Allah'ın dediği olur	Whatever God wills shall come to pass	Prayer (Dua)	Apotropaic	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Ya Latif	"O Subtle One"	"O Subtle One"	Apotropaic	
n.a	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	Sabreden zafere ulaşır	Victory comes with patience	Hadith	Hadith	
20 th	Alif Art - Ottoman and European Works of Art	05.06.2016	Lawha	"Hiç"	"Nothing"	"Nothing"	"Nothing"	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Her türlü şeytan ve haşerattan ve her türlü kötü nazardan Allah'ın tam kelimelerine sığınırım	I take refuge in the words of God, from all evil and evil eye	Prayer against the Evil Eye	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	"Ve onlar işlerinde danışirlar(Ali İmran, 159)."	"And take counsel with them in all matters of public concern (Ali İmran, 159)."	Qur'anic verse	Qur'anic verse	
20 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Ola Ya Rab ismim gibi amelim Salih	O My Lord make my actions as true as my name	Prayer	Prayer	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	"Allah başarının velisidir" ve "Nimetin devamı şükürledir"	God is the guardian of success and continuity of blessing is based on praise	Prayer	Apotropaic	
20 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Celi sülüs Besmele, ve altında nesih hatla "Herşeyin anahtarıdır"	Basmala in Jali Thuluth, and in naksh "key to everything"	Basmala	Apotropaic	
20 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	"Ve Rabbinin nimetini minnet ve şükranla an (Duha, 11)."	"and of thy Sustainer's blessings shalt thou [ever] speak (Duha, 11)."	Qur'anic verse	Apotropaic	
	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Ya Hazret-i Mevlana	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Besmele	Basmala	Basmala	Apotropaic	







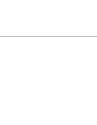
Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Beş kimse vardır ki onlarla veba ateşi söner.. (Taûn Duası)	There are five of them, the fire of plague of is gone..(Prayer against plague)	Prayer	Apotropaic	
20 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Mihrişah Sultan'ın Doğumu için Tarih Manzumesi	Poetic Chronogram for birth of Mihrişah Sultan	Poetic chronogram	Poetic chronogram	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Allah güzeldir, güzelliği sever	God is beautiful and loves beauty	Hadith	Hadith	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Kalpler ancak Allah'ı zikretmekle tatmin olur	Heart is satisfied only with the chanting of God	Qur'anic verse	Qur'anic verse	
19 th	Alif Art- Hıfzı Topuz Collection, Ottoman and Various Artworks	24.05.2015	Lawha	Hız. Ali'yi öven "Nadi Aliyyen" duası	Nadi Aliyyen Prayer praising Hz. Ali	Prayer	Prayer	
20 th	Alif Art- Ottoman and Various Artworks, Special Collections Auction	19.12.2010	Lawha	Şiir- Şeyh Galip	Poem by Şeyh Galip	Poem	Poem	
19 th	Alif Art- Ottoman and Various Artworks, Special Collections Auction	19.12.2010		Kaside-i Bürde	Ode of the Mantle	Ode of the Mantle	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art-Ottoman and Various Artworks, Special Collections Auction	19.12 . 2010	Lawha	Besmele, Ayet	Basmala, Qur'anic verse	Qur'anic verse	Apotropaic	
19 th	Alif Art-Ottoman and Various Artworks, Special Collections Auction	19.12. 2010	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Atika Auction-Ottoman Artworks and Paintings	10.05. 2009	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Atika Auction-Ottoman Artworks and Paintings	10.05. 2009	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Atika Auction-Ottoman Artworks and Paintings	10.05. 2009	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Nişantaşı Auction-27th Auction	22.02. 2009	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Nişantaşı Auction-27th Auction	22.02. 2009	Lawha	Şiir	Poem	Poem	Poem	
20 th	Nişantaşı Auction-27th Auction	22.02. 2009	Lawha	Menlem Yeşkürünnasi Lem Yeşkurallah/ İnsanlara teşekkür etmeyen Allah'a da şükretmez.	The one who do not thank to people, do not praise God	Hadith	Hadith	
20 th	Nişantaşı Auction-27th Auction	22.02. 2009	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Nişantaşı Auction-27th Auction	22.02. 2009	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Antik- 256th Auction, Valuable Painting and Antique	12.04. 2009	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	





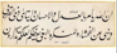



Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
n.a	Antik- 256th Auction, Valuable Painting and Antique	12.04.2009		Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Antik- 256th Auction, Valuable Painting and Antique	12.04.2009	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
n.a	Antik- 256th Auction, Valuable Painting and Antique	12.04.2009	Lawha	Allah,Muhammed, Ömer, Osman, Ali, Ebu Bekir	God,Muhammed, Umar, Uthman, Ali, Abu Bakr	Prayer	Apotropaic	
19 th	Antik- 256th Auction, Valuable Painting and Antique	12.04.2009	Lawha	Aman mürüvvet	mercy, generosity	Prayer	Prayer (Dua)	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Lawha	kul el-hayr ve illa fe-uskut/hayırlı şeyler söyle yahut sessiz kal	Either say good or keep silence	Bon mot	Bon mot	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Lawha	“Ey Dâvûd, biz seni yeryüzünde (senden öncekilerin yerine) hükümdar yaptık (Sad, 26).”	“O David! Behold, We have made thee a [prophet and...(Suaad, 26).”	Qur'anic verse	Qur'anic verse	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Lawha	Şiir	Poem	Poem	Poem	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Lawha	Pir levhası	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	
19 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04.2011	Lawha	Pir levhası	Panel honoring a sufi saint	Panel honoring a sufi saint	Panel honoring a sufi saint	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04 . 2011	Lawha	Taşlanmış şeytandan Allah'a sığınırım.Esir geyen bağışlayan Allah'ın adıyla. Ey kapıları açan bize hayır kapısını aç.	I take refuge in God from the accursed Satan. In the name of God, most gracious, most merciful. O opener of doors, open for us the most auspicious door.	Prayer	Apotropaic	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04 . 2011	Lawha	Maşallah	"Whatever God wills"	"Whatever God wills"	Apotropaic	
20 th	Alif Art-Ottoman&Various&Modern&Contemporary Artworks	24.04 . 2011	Lawha	Ya Malik'ül Mülk	"O Master of Kingdom"	"O Master of Kingdom"	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02. 2012	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02. 2012	Lawha	Ya Ali	O Ali	Prayer	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02. 2012	Lawha	Kelime-i Tevhid	Proclamation of Unity	Proclamation of Unity	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02. 2012	Lawha	Ya Latif, Allah latif	"O Subtle One"	"O Subtle One"	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02. 2012	Lawha	Âlem içre muteber bir nesne yok devlet gibi, Olmaya devlet cihanda bir nefes sıhhat gibi	Couplet	Couplet	Couplet	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	“(Allâh) işlerinizi düzeltsin ve günâhlarınızı bağışlasın... (Ahzab,71).”	He will cause your deeds to be virtuous, and will forgive you...(Ahzab, 71).”	Qur'anic verse	Qur'anic verse	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Allah mübarek etsin	May the blessings of God be upon you/it	Prayer	Prayer	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Allah	God	God	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Hikmetin başı Allah korkusudur	The height of wisdom is the fear of God	Hadith	Hadith	
19 th	Alif Art-Special Collections Auction	19.02.2012		İcazet	İjazah	Hilyah	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Hâfız Ahmed Hulusi	Besmele	Basmala	Basmala	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	“Allah'ın emri takdir olunmuş kesin bir hüküm oldu(Ahzab, 38).”	“God's will is always destiny absolute (Ahzab, 38)”	Qur'anic verse	Qur'anic verse	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Besmele	Basmala	Qur'anic verse	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	“Göklerde ve yerde azamet onundur ve o her yönüyle üstündür ve hikmet sahibidir(Casi ye, 37)”	“And His alone is all majesty in the heavens and on earth; and He alone is almighty, truly wise(Jathiya, 37)”	Qur'anic verse	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	“Bu da Rabbimin fazlındadır(Nemi, 40).”	“This is an outcome of my Sustainer's bounty (Nami, 40).”	Qur'anic verse	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
18 th	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	“Kalpleri ancak Allah’ı zikretmek tatmin eder(Rad, 28).”	“for, verily, in the remembrance of God [men's] hearts do find their rest(Ra'd, 28).”	Qur'anic verse	Qur'anic verse	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Akıl sahibi adamın gözünde ağaçların her bir yaprağı, yaratıcının marifetinin defterinin sayfaları gibidir	Couplet	Couplet	Couplet	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Allahım! Hz. Muhammed’ in, Hz. Ali’nin ve Hz. Fatıma’nın, Hz. Hüseyin’in ve Hz. Hasan’ın; Peygamber ailesinin lütfuyla, benim bütün ihtiyaçlarım tepeden tırnağa karşılanır... Mahlûkun himmeti olmadan Ey Ali, Ey Ali	My Lord! With the mercy of Hz.Ali,Hz. Fatıma, Hz.Hussein, Hz. Hasan, the family of Messenger; all my needs are met without the support of any others O Ali, O Ali.	Couplet/ Prayer	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Umurun Hakka tefviz et, Haris-i intikam olma, Cenab-ı Hâkim-i mutlak ne işlerse adalettir	Couplet	Couplet	Couplet	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Besmele	Basmala	Basmala	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Başarı Allah'tandır ve O ne güzel dosttur	The success comes from God and how excellent a guardian He is	Prayer	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"Allah koruyanların en hayırlısı ve merhametlilerin en merhametlisidir (Yusuf, 64)."	"God's protection is the highest. He is the most merciful of the merciful (Yusuf, 64)."	Qur'anic verse	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Allah'ım talep ettiğim sensin...	My Lord, You are the one I request	Prayer	Prayer	
20 th	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Farsça Şiir	Persian Poem	Poem	Poem	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Hikmetin başı Allah korkusudur	The height of wisdom is the fear of God	Hadith	Hadith	
18 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Allah'a nimetleri için hamdolsun	We praise God for blessings	Prayer	Prayer	
n.a	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Minyatür Hilye	Miniature Hilyah	Hilyah	Apotropaic	

Date	Auction Name	Auction Date	Type of Panel	Text (TR)	Text (English)	Sub-category	Category	Panel
18 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"...bütün derin vadilerden(Hacc, 27)"	"...coming from every far-away point (Hajj, 27)"	Qur'anic verse	Qur'anic verse	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Sizin en hayırlınız Kuran öğrenen ve öğretendir	The best of you are those who learn the Quran and teach it.	Hadith	Hadith	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	Besmele	Basmala	Basmala	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"Başarım ancak Allah'tandır (Hud,88)."	"The achievement of my aim depends on God alone (Hud, 88)."	Qur'anic verse	Apotropaic	
20 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"Gerçekten de Allah adaleti emreder(Nahl, 90)"	"Behold, God enjoins justice (Nahl, 90)"	Qur'anic verse	Qur'anic verse	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"Seni ancak alemlere rahmet olarak gönderdik (Enbiya, 107)."	"And [thus, O Prophet,] We have sent thee as [an evidence of Our] grace towards all the worlds. (Anbiya, 107)."	Qur'anic verse	Qur'anic verse	
n.a	Alif Art-Special Collections Auction	19.02.2012	Hilyah	Hilye	Hilyah	Hilyah	Apotropaic	
19 th	Alif Art-Special Collections Auction	19.02.2012	Lawha	"Namaz belirli vakitlerde farz kılınmıştır(Nisa, 103)."	"Verily, for all believers prayer is indeed a sacred duty linked to particular times of day(Nisa, 103)."	Qur'anic verse	Qur'anic verse	

YÖNETMELİK

Diyaret İşleri Başkanlığından :

**Mazbut ve Mülhak Vakıf Cami ve Mescitlerdeki
Teberrükât Eşyası hakkında Yönetmelik**

GENEL HÜKÜMLER

Konu ve Kapsam :

Madde 1 — 633 sayılı Diyanet İşleri Başkanlığı Kuruluş ve Görevleri hakkındaki Kanununun 14. maddesinin (f) fıkrasına göre; mazbut ve mülhak vakıf cami ve mescitlerdeki teberükât eşyasının tespiti, numaralandırılması, değerlendirilmesi, korunması, yerlerinin değiştirilmesi, satışı ve satıştan elde edilecek paraların benzeri hizmetlere tahsis, cetvellerinin yapılması, defterlerinin tutulması, muhasebesi, denetlenmesi vesair hususları bu yönetmelik hükümlerine göre yürütülür.

Teberrükât Eşyasının Tanımı :

Madde 2 — Halen bütün yerleşme merkezlerinde (il-ilçe, bucak, kasaba, köy vs.) mevcut bulunan mazbut ve mülhak vakıf cami ve mescitlerle, sonradan cami ve mescit haline getirilen vakıf ibadet yerlerinde bu yönetmeliğin yürürlüğe konulduğu tarihe kadar mevcut olan veya bu yönetmeliğin yürürlük tarihinden sonra Vakıflar İdaresince satın alınan, hayırsever kişiler veya kurumlar tarafından teberru edilen bilumum eşya, teberükât eşyası olup, bunların sahibi o cami veya mescidin bağlı bulunduğu vakıftır. İntifa hakkı Diyanet İşleri Başkanlığına aittir.

Teberrükât Eşyasının çeşitleri :

Madde 3 — Teberükât Eşyası şumulüne aşağıdaki eşya girer :

- a - Sakal-ı Şerif,
- b - Halı, kilim ve sair sevdi malzemeleri, Kâbe örtüsü, mîmber ve kürsü örtüleri, salları, kapı perdeleri,
- c - Yazma ve basma Kur'an-ı Kerimler, cüzler, diğer dinî mahiyette kitaplar,
- d - Her çeşit şamdan ve şamdan mumları, avizeler, kandillikler, çeşitli kandiller ve askı takımları,
- e - Rahle, kürsü, merdiven, cüz, Sakal-ı Şerif mahfazaları, bunlara ait sehpa ve diğer taşınabilir eşya,
- f - Gerek baskı ve gerekse el yazması her türlü levhalar, cerceveler,
- g - Çeşitli mihrap ve duvar saatleri, gıllaptan, buhurdan ve benzeri incedeni ve cam eşya,
- h - Kasa, telefon, mikrofon, hoparlör, elektrik şüpbüresi,
- i - Sair taşınabilir eşya.

BİRİNCİ BÖLÜM

TEBERRÜKÂT EŞYASININ KOMİSYONUNUN KURULUŞU VE GÖREVLERİ

Kuruluşu :

Madde 4 — Teberükât Eşya Komisyonu; her müftülük çevresinde müftünün veya yetkili kılacağı kimse'nin başkanlığında Vakıflar Genel Müdürlüğü teşkilatından bir görevli ile müftünün temsil edeceği bir Diyanet personelinden kurulur. Mülhak vakıf cami ve mescitlerde tespit çalışması yapılırken, o vakfın mütevellisi ve bütün camiler için ilgili cami veya mescidin İmam-Hatibi ve eşyası teslim alacak cami görevlisi de hazır bulunur.

Görevleri :

- Madde 5 — Teberükât Eşya Komisyonunun Görevleri Şunlardır :
- a - Teberükât Eşyasının cinsini, eşkalını, ebadını, mîmneyiz vasıflarını ve değerini tespit ve takdir etmek,
 - b - Teberükât eşyasından her birine kaybolmayacak şekilde numara vermek,
 - c - Teberükât eşyasının gereği gibi korunmasını sağlamak amacıyla ilgililerine devir ve teslimini temin etmek,
 - ç - Teberükât eşyasının 5 yıllık periyodik sayımlarını yapmak,
 - d - Teberükât eşyasından satışı gerektiği takdirde satış işlemi Vakıflar İdaresine ve yer değiştirmesi gereken eşyanın da yerlerinin değiştirilmesini ilgili müftülüğe teklif etmektir.

TEBERRÜKÂT EŞYASININ TESPİTİ, DEVİR VE TESLİMİ

Teberrükât Eşyasının Tespiti :

Madde 6 — Teberükât Eşyası Teberükât Eşya Komisyonunca tespit edilir. Tespit sırasında ilgili cami veya mescidin görevlileri hazır bulunurlar. Ayrıca, mülhak cami veya mescitlerdeki eşyanın tespiti esnasında hazır bulunmak üzere, o vakfın mütevellisi de davet edilir. Tespit edilen eşya için üç nüsha form düzenlenir. (Örnek : 1) Komisyon Başkanı ve üyeleri ile tespitte katılan ilgililerce formların altı imzalanır. Bu formların bir nüshası müftülüğe, bir nüshası Mahallî Vakıflar İdaresine, bir nüshası da ilgili cami sorumlusuna imza karşılığı verilir.

Teberrükât Eşyasının numaralandırılması :

Madde 7 — Teberükât Eşyası Tespit Komisyonunca tespit edilen eşyanın her birine zaîf olmayacak ve bozulmayacak şekilde birer numara konur. Eşyanın her biri teberükât eşya formuna bu numaraları ile ve numaralar teselsül ettirilerek suretiyle kaydedilir.

Teberrükât Eşyasının değerlendirilmesi :

Madde 8 — Teberükât eşyasının her birinin cinsi, eşkali, ebadı, tarihi ve bedîî değeri haliz olup olmadığı ve diğer her türlü evsafı tespit edildikten sonra değeri belli ise o değer yazılır. Değeri belli değilse, Komisyonca da değer takdir mümkün görülmezse; Komisyon, mütehasas eleman veya bilirkişi marifetiyle takdir ettireceği kıymet üzerinden değer tespiti yapar ve teberükât eşyası, forma bu değer üzerinden kaydedilir.

Teberrükât Eşyasının devir ve teslimi :

Madde 9 — Tespitten sonra teberükât eşyası, Komisyonca ilgili cami veya mescidin varsa kayıymına, yoksa mütevellisine, o da yoksa İmam-Hatibine devir ve teslim edilir.

Bu sıraya göre eşyası teslim alacak görevli birden fazla ise, (birden fazla kayıym, birden fazla mütevellisi veya İmam-Hatip) hepsine birlikte teslim edilir. Devir ve teslim işi bir tutanakla tespit edilir. Üç nüsha olarak düzenlenecek tutanağın bir nüshası müftülüğe, bir nüshası Mahallî Vakıflar İdaresine, bir nüshası da eşyası teslim alan cami görevlisine verilir.

Madde 10 — Komisyon çalışmalarına ilgili cami ve mescidin bütün personeli yardım eder. Tarih, bedîî değeri olan eşyanın kıymetinin takdir ve tespiti için ilzumu halinde Vakıflar Genel Müdürlüğünden mütehasas eleman veya bilirkişi istenir.

Madde 11 — Devir ve teslim yükümlülüğü bulunan görevlileri - Personel Kanununun 95. maddesi uyarınca - bu işlemlerin sonucuna kadar görevlerini bırakamazlar.

Madde 12 — Sayım, tespit ve devir-teslim işleminde kullanılacak kırtasiye ve diğer masraflar esas itibarıyla Vakıflar Genel Müdürlüğüne karşılanır.

İKİNCİ BÖLÜM

TEBERRÜKÂT EŞYASININ KORUNMASI, MUHASEBESİ VE DENETLENMESİ

Teberrükât Eşyasının sorumluları :

Madde 13 — Teberükât eşyasının korunmasından, temizlik ve bakımından kaybolmasından o cami veya mescidin eşyasını teslim alan cami görevlileri sorumludurlar.

Madde 14 — Sorumlu kişilerin görevlerinden ayrılma veya naklinde; teberükât eşyasının yeni temsil edilen sorumluya devir ve teslimi, bir Komisyon üyesi nezaretinde ve kayıtlarla mevcut eşya karşılaştırılmak suretiyle yapılır. Düzenlenecek dört adet tutanak ilgili şahıslara imza edilir. Devir-teslim tutanağının biri müftülüğe, kalır, biri Mahallî Vakıflar İdaresine, ikisi ilgili cami görevlilerine verilir.

Kişisel Sorumluluk :

Madde 15 — Cami görevlileri, teberükât eşyasını dikkat ve itina ile korumak zorundadırlar. Teberükât eşyası, sorumlu kişilerin ihmali ve dikkatsizliği sebebiyle kaybolur, kırılır, veya kıymetini kaybederse Devlet Memurları Kanununun 12. maddesindeki esaslara göre Vakıflar Genel Müdürlüğüne gerekli işlem yapılır.

