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EXAMINATION OF DELALİL'ÜL HAYRAT AND HILYA SHARIF ARTWORKS OF FEMALE CALLIGRAPHERS HADİCE HEYBETLİ AND ESMA İBRET

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Abstract. With the acceptance of Islam, the increase in the number of manuscripts containing religious information has enabled the arrival of invaluable precious artworks to the present day. The most important of these are the Qurans, Delâilü'l- Hayrats, murakkaas, kıt'as, en'ams and the tablets that started to be written as of the 16th century. Manuscripts and tablets prepared over centuries have survived to the present day as the products of the most meticulous artwork of calligraphers, withstanding the ravages of time. Although the majority of the artworks of calligraphy are by male calligraphers and in spite of numbers of female calligraphers are few, the surviving examples of the manuscripts and tablets of female calligraphers are in public and private collections. Among the female calligraphers, Esma İbret and Hadîce Heybetî, who are known to have written Delâilü'l-Hayrat, are also important with their Hilya Sharif and tablets. Within the scope of the article, the accessible works of these two female calligraphers, one of whom lived at the beginning of the 19th century and the other in the second half of the 19th century, were introduced and they were made to be remembered in the art world again.

Key words: Esmâ İbret, Hadîce Heybetî, Female Calligraphers, Delâilü'l-Hayrat, Hilya Sharif.

Introduction. In recent years, studies on the arts of the book such as bookbinding, illumination, marbling, miniature, calligraphy and engraving have begun to increase. Within the scope of this study, examples from the artworks written by Esmâ İbret and Hadice Heybetî, who are known to have been hundreds of female calligraphers in the history of Ottoman calligraphy and whose names were known during their time, will be discussed. Esmâ İbret lived in the first period of the 19th century and Hadice Heybetî lived in the second period of the 19th century. Female calligraphers were the subjects of the research especially because they copied Delâilü'l-Hayrat and wrote Hilya Sharifs. This study was conducted in accordance with the qualitative research model based on document analysis. The basic documents of the study were interpreted by relating them to the preferences of the periods in which the writing and pattern designs were produced in terms of descriptive terms. The data were obtained by obtaining accessible examples of the artworks of two female calligraphers from museums, libraries and printed publications. The accessible examples of Delâilü'l Hayrat written by Esmâ İbret and Hadice Heybetî, while in the inventory of Nadir Library of Istanbul University, have been included in the Collection of the Sultan II. Abdulhamid Han Library of the Presidency of the National Palaces Administration as of 2024. Within the scope of the article, two Delâilü'l- Hayrat and two Hilya Sharifs written by Esmâ İbret, and one Delâilü'l Hayrat and one Hilya Sharif written by Hadice Heybetî will be examined in terms of book arts.

Esmâ İbret (B. 1194 (Hegira Calendar)/1780 (Gregorian Calendar)-D. First half of 19th century)

Esma İbret was the daughter of Serhasakiyân-ı Hassa Ahmet Ağa, who was thought to have been born in Istanbul in 1780 during the reign of Sultan Selim III (1761–1808). As a student of Dağıstanî Mahmud Celaleddin, one of the important calligraphers of the 18th century, she studied the thuluth-naskh and ratification scripts and married her teacher [2, p. 148]. His first known artwork is Hilya Sharif dated 1795 in the Topkapı Palace Museum inventory, which is thought to have been written when he was fifteen years old. It is understood from the record on the

back of the artwork that it was ordered by Kaftancı Mehmet Salim Ağa and presented to Selim III. It is recorded that the Sultan granted five hundred silver coins for the artwork and ensured that he was given forty silver coins per day, and for this reason the nickname 'İbret' was added to its name as an example. Due to her signature on the artwork, it is assumed that she had received her ratification before. Among the artworks that have survived are the Elf Cüz dated 1795 with the inventory number TİEM 2763, which was presented to the Valide Sultan in Topkapı Palace, the Engraving dated 1798-99 and 1807 in the Ekrem Hakkı Ayverdi Collection, the Delâilü'l-Hayrat in the YSHK, the undated Engraving in the Saffet Tanman collection, the Hilya Sharif dated 1807 in the Hamidiye Tomb, and the Quran in the collection of Naifa el Fayez, a member of a well-known Saudi Arabian family [7, p. 47]. It is seen that her signature was Esma bin Ahmed. There are narrations that Esma İbret was very talented in calligraphy, that she could imitate the writing of her husband Mahmud Celaleddin (around 1750 -1829 [4, p.369,3, p.359]), that Esma İbret even wrote her writings and that Mahmud Celaleddin only signed them. Her date of death is unknown. It is narrated that her gravestone does not exist, was buried next to her husband in the Eyüp Nişancı Sheikh Murad Buhâri Dervish Convent in Eyüp Sultan [6, p. 47].

Hadîce Heybetî (B. Second half of 19th century- D. 1881 (Gregorian Calendar))

She was one of the Female calligraphers of the reign of Sultan Abdulaziz (1830–1876). Information about her life is limited to what is written on her gravestone. It is understood that Hadice Hanım came from the Seyyid dynasty and memorized the Quran. It is seen that her grave in Karacaahmet Cemetery is located on the 7th island, and her head is marked with the number 7794 and her foot with the number 7796. The gravestone inscription is as follows: Fatiha for the soul of the Seyyide Calligrapher Hafiza Khadija Hanım of the Huwa'l-Baqi Tariqat-i Aliyye-i Qadiriyya and of the followers of Kaygusuz Baba, in the year 1299 in Muharram (December 1881). It is also understood that he died nine years after Kaygusuz Baba, her Seikh and that he was such a good dervish that he was buried in the same graveyard with him. The head and foot sections of the tombstone have roses and acanthus leaves on them, indicating that the grave belongs to a female, and a symmetrical pattern designed with

palm branches on the foot section. Since it was seen that there were areas in the inscription section on the headstone of Hadice Heybetî's gravestone that had been damaged by the ravages of time, an estampage was taken from the headstone and added to the article.

Hadîce Heybetî's grave | **Head and foot stones of the grave** | **Foot stone of the grave** | **Epigraph taken estampage** | **Foot stone of the grave**

Fig. 1. Hadîce Heybetî's grave stone (photos taken by N. Özkeser)

DELÂİLÜ'L-HAYRAT

Delâilü'l-Hayrat is a periodical of salawat compiled by Sheikh Muhammed b. Süleyman el-Cezûlî (d. 870/1465), the founder of the Jazuliyya branch of the Shadhiliyya order. This tractate known among the Turks as Delâ'il-i Şerîf, Delâilü'l-Hayrat and Delâ'il [11, p.113], was read regularly not only by the members of the Shadhiliyya or Jazuliyya, but also by the members of other orders and Muslims who were not members of the order, believing in its virtue. It was stated that those who read the tractate regularly in five orders, every day, every other day, every four days or once a week, would earn rewards and attain the intercession of the Prophet.

DELÂİLÜ'L-HAYRATS WRITTEN BY ESMÂ İBRET

Delâilü'l-Hayrat with inventory no. YSHK. AY. 5565

Esmâ İbret's Delâilü'l-Hayrat, inventory number YSHK. AY. 5565 was copied in 1258 (1842–43). It was worked in 16x10 cm. dimensions, 77 leaves and 13 lines.

The cover of the artwork is cherry-colored shagreen leather. The elliptic and gold-colored ornamentation of the manuscript cover pattern is completed with the corner pieces on its four edges. In the very center of the design is an elliptic pattern designed with roses and marigolds. Apart from this pattern, S-C curved

flowers, ribbons, acanthus leaves, and spirals used in 19th century examples are decorated in a way that creates reverse symmetry. In the corner pieces, spiral acanthus leaves originating from a half-rose flower are placed to form a corner piece with unclear borders. The inside of the container is burgundy.

The written part of the title page of the artwork in the form of a corolla has a gold-colored dentil sheet and the text is in the color of cerulean. In the design on the right and left of this section, the rumis connected to the written sheet (½) with a gold-colored ring are based on the frame and the pattern background is left in the color of the page. The design is dominated by claws and a single rosette is used. The ruler of this section is surrounded by a simple pattern (+ + + +). The upper part of the page is divided into nine golden crests, and plant needles are placed on each crest. In the amulet-shaped corner pieces at the bottom of the colophon and epilogue pages, cobalt-colored wild flowers are worked as negatives on the gold-ground area. The pages of the artwork, designed to be placed within the city walls, depicting Mecca and Medina, are worked with fine workmanship and perspective.

Fig. 2. Cover of artwork

Fig. 3. Inner cover of artwork

Fig. 4. Title page

Fig. 5. Colophon page

Fig. 6. Depicted pages

Fig. 7. Epilogue page

Delâilü'l-Hayrat with inventory no. YSHK. AY. 5566

The Arabic Delâilü'l-Hayrat, copied by Esmâ İbret in 1213 (1798–99), consists of 110 leaves. The cover of the artwork with a mickle is made of cherry-colored shagreen leather. The oval pattern on the cover is worked in an inverse symmetry. At the top and bottom, there is a bouquet made of naturally painted yellow gold star flowers placed on a single branch, surrounded by leaves that appear to have been worked on in large quantities and painted in white gold, and polished with yeksah iron. The bouquet stems that meet in the middle of the pattern are tied together with ribbons. The inside of the cover is green shagreen leather. A thin gold ruler is drawn outside the plain design with reverse symmetrical plant patterns in the middle. When the characteristics of the illumination of the late 18th and 19th centuries are taken into account, it is seen that although the color, pattern, composition and motif similarities bear classical influences, baroque-rococo style motifs are used intensively [1, p. 1094]. The right side of the title page of the artwork, which was worked as a double page, is in the form of a crowned corolla with dentil. The pattern design was formed by cinque motifs patterned with separation rumi and clouds. The rough vegetal ring pattern, which was formed by the curly golden reed leaves following each other, outside the writings of the two pages, was directed according to the hatayi in the corners. The right side of the title page of the work, which was worked as a double page, is in the form of a crowned iklil with dendan. The pattern design is formed by cinque motifs patterned with separation rumi and clouds. The rough vegetal ring pattern, which is formed by the curly golden reed leaves following each other, outside the writings of the two pages, is directed according to the hatayi in

the corners. The illustrated pages of the artwork are enclosed in elliptic sheets with gold frames. In the perspective-based sheets depicting the cities of Mecca and Medina, the cities enclosed within the walls are completely surrounded by single-story buildings. There is a double-page chapter title page with both the inner parts and the crowned outer borders of Delâilü'l-Hayrat worked as zerenderzer. In the epilogue and colophon pages, zerenderzer and rough patterns placed inside triangles are designed with cinque.

Fig. 8. Cover of artwork

Fig. 9. Inner cover of artwork

Fig. 10. Title page

Fig. 11. Epilogue of section

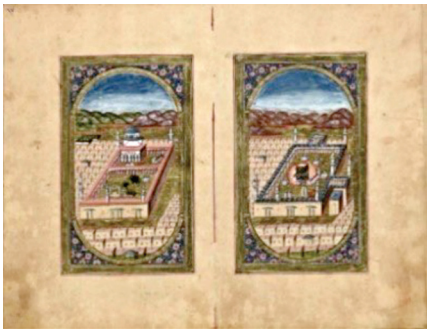

Fig. 12. Depicted pages

Fig. 13. Superscription of chapter

Hadîce Heybetî's Delâilü'l-Hayrat (YSHK. AY.05576)

Delâilü'l-Hayrat, a copy of which was copied by Hadice Heybetî in Naskh script, dated H. 1278 (M.1861) and numbered YSHK. AY.05576, is 14x10 cm. Each page of the artwork, which consists of 104 leaves, has 13 lines. The artwork, which was worked as a moldless manuscript, has a green, shagreen leather zerbahar (zilbahar) case without a miklep, with a diamond pattern shaped with golden leaves on one side. The other side has a plain diamond patterned gold ruler. The inside of the cover is dark navy blue paper with a printed pattern designed with S-C folds and acanthus leaves. The crowned corolla patterned title page was worked as zerenderzer, and the motifs are decorated with different colors. The crochet hooks are blue and white, with herbal patterns. On the title page, which was worked as a double page, triangular plots were created with gold-colored leaves. In the sections of the pages that were bound to the binding, the pattern was shaped with acanthus leaves. The zerenderzer designs on the epilogue and colophon pages were shaped with leafy arcs that continued on a gold background, connected to a bud, forming a bracket to the right and left, coming out of the claws. The depictions were enclosed in a elliptic ruler, the ruler corners of the depictions were roughly worked with vegetal patterns in a zerenderzer style. In the depictions of the cities of Mecca and Medina surrounded by walls, they were surrounded by green (Medina) and gold (Mecca) colored mountains. The sky was painted blue. The cities were surrounded by single-story houses.

Fig. 14. Cover of artwork

Fig. 15. Double page title page

Fig. 16. Depicted pages

HILYA SHARIF

Hilya Sharifs are known by names such as hilye-i saadet, hilye-i nebevi [10, p.90]. Hilya, as a special form, includes the qualities that constitute the spiritual and physical existence of the Prophet Muhammad. According to the hadith narrated by the Prophet's daughter Fatima and her husband Ali, Muhammad's sentence, «Whoever sees my hilya, it is as if he has seen me, and the God forbids the fire for whoever sees my hilya while longing for me»

indicates the importance given to the book and tablets of the Hilya Sharif [5, p. 8-9]. The oldest example of a small-sized hilya text, written in everyday handwriting or Naskh script to be carried in a breast pocket as a token of respect when it was first written, belongs to the calligrapher Sheikh Hamdullah. The text of Sheikh Hamdullah's hilya is as follows. It was narrated from Caliph Ali. When he described the last Prophet Muhammad Mustafa, he said: "His blessed forehead was open, his blessed beard was black, his blessed eyes were black, some people said he had hazel eyes. His wheat-colored skin was like white, some people said he was yellow, his blessed nose was large, his blessed veins were thin, his blessed face was round and his blessed teeth were sparse, he was soft-spoken, he had sparse and thin eyebrows, His blessed fingers were long and thin, the holes of his blessed nose were wide, his blessed ears were small, he was of medium height, there was no hair on his blessed body, there was only one line, it extended from his blessed chest to his navel". The descriptive text ends here, followed by a greeting to the Prophet, followed by the name of the calligrapher who wrote the hilya and sometimes the name of his teacher, along with a prayer for these people, and the hijri year in which the work was written, completes the hilya text. It is accepted that the first calligrapher who wrote the Hilya Sharif in the form of a tablet that is still used today was Hafız Osman (1052/1642)-1110/1698 [9, p. 23-24].

Hilya Sharifs written by Esmâ İbret

The Hilya Sharifs written by Esma İbret were requested and obtained from the Turkish and Islamic Arts Museum. The first Hilya Sharif identified as belonging to Esma İbret is dated 1209 (1794-95). The dimensions of the artwork, which is numbered 64 in the TİEM inventory, are: 58 x 67 cm. It was written in black ink and thuluth, naskh, and muhakkak calligraphy. The form has similar characteristics to the hilya form used today. On both sides of the Basmala, Allah and Muhammad are written in Thuluth script. The 4th verse of the Surah al-Qalam is written in the verse section. The Hilya text is placed in a vase. Hasan

Fig. 17. Hilya Sharif dated 1209 (1794-95) written by Esmâ İbret (TIEM Inv. No 64)

and Huseyin are written right above the vase. On the neck of the vase, the 13th verse of the Saff Surah, "nasrun minallahi ve fethun karib" is written. The continuation of the Hilya is inside the vase. On both sides of the Hilya, inside the cypress motifs, there are Esmâü'l Husna on the right and Esmâ-i Nebeviyye on the left in Naskh script. The monotheism in the two sections below the parts where the cypress motifs end is in two cartridges with dentil and zerenderzer patterns. At the bottom, between *la ilahe illallah Muhammed Rasulullah* and the continuation of the Colophon record, it says «*Men lehu'l-izzü ve'ş-şeref* (Greatness and honor are from the God)». The text section of the Hilya, the names of *Çihâr yâr-i güzîn* and other names were written in black ink. The colophon section of the Hilya Sharif reads; "Ketebethü Esma İbret min telamizi Mahmud Maruf bi Celaleddin". The depiction of Medina-i Münevvere on the crown of the dome on the frame is enclosed in a cartouche with S-C curves in accordance with the characteristics of the Turkish rococo used in the 19th century. The illumination on the dentil area outside the miniature is appropriate for the period. The separation has a pattern that continues as a single branch using rumi, hatayi, cinque and bud. Inside the golden colored reed style leaves on both sides of the illuminated area, a single-branched spring branch-like pattern was also worked. There is a halkar pattern using plant motifs on the outer border pattern. In the small spaces outside the vase under the hilya text, two blue and red wildflowers were placed. The names of Ali, Osman, Hasan, Hüseyin were written inside the cartouches resembling open roses coming out of the vase. Large and small white rosebuds with plenty of leaves, worked in a naturalistic style, completely surround the lower parts and the hilya text.

The second Hilya Sharif identified as belonging to Esma İbret is dated 1222 (1807–08). The dimensions of the artwork, which is numbered 25 in the TİEM inventory, are 34 x 80 cm. It was written in black ink using the thuluth, fine naskh and riqa scripts. The artwork was worked in the form that is still used today and is accepted to have been first used by Hafız Osman. The text that starts with the Basmala includes a text that describes the physical a nd moral characteristics of the prophet. The names of Abu Bakr, Omar, Osman, and Ali are written inside the small circles on the right and left of the body. The text that describes our prophet continues inside the crescent and at the bottom. The pattern program that is worked as ½ in the hilya of Esma Ibret is mostly limited to small plain cinques and a few rosette motifs. A design was made in which roses, irises, pomegranates, palace petals and einkorn

flowers were used asymmetrically in a naturalistic style on the crescent of the hilya. The depiction of the Masjid an-Nabawi on the crown of the dome on the wooden frame is enclosed in a half-sun with a dentil. Considering the similarity of the patterns and the production times of the two artworks, it is likely that the illuminator or illuminators working on the hilya's pattern program were the same people. The difference between the two artworks of the female calligrapher is that the first one was written with a cypress design, while the other one was written in the classical hilya form.

Hilya Sharif written by Hadîce Heybetî

Hâdice Heybetî's hilye was taken from Hilal Kazan's book "Female Calligraphers from Yesterday to Today" because it was deemed unsuitable to take a photo of the original due to its wear and tear. Calligrapher Hadice Heybeti is known for her Hilye-i Sharif written in 1282 in thuluth, naskh and riqa script. The original of the artwork is in Topkapi Palace. The photograph of the artwork used in the article was obtained from Hilal Kazan's book "Female Calligraphers from Yesterday to Today [7, p.64]". At the end of the Basmala-i Sharif, which is written in the muhakkak script of Hilye-i Sharif, it is read that it says "*Ve bihi't-tevfîku ve'l-inâye*" ("Success and help from the God") in a dentil white form. In the middle tile, the name and the holy name of our prophet are written, and on the four sides, the names and titles of the four great companions, as narrated from Caliph Ali, are written. In the sections with dentil on the four sides of the diamond-shaped section, the text, starting from the right of the plate and continuing first from the bottom and then from the left, includes the last verse of the Surah al-Fath in thuluth script. The names of *Çihar yar-ı güzîn* are written in oval sections with dentil on the four sides of the diamond-shaped section written in thuluth, close to the ruler, between the 40th and 48th verses of the Ahzab sura, which is written in fine naskh, starting and continuing with the Basmala. The colophon record of

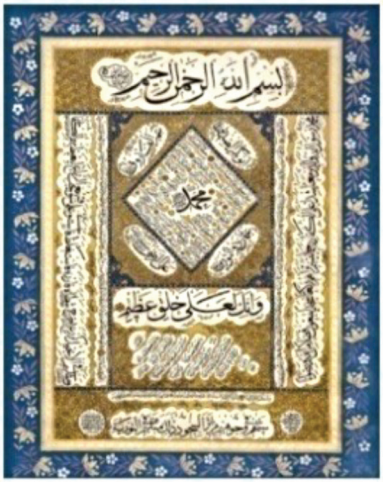

Fig. 18. Hilya Sharif written by Hadîce Heybetî [7, p. 64]

the hilya is written in a circle with a dentil at the bottom right; "*Ketebehu ed'afü'l-küttab Hadîce Heybetî min telamizi el-hac Hafız Ahmed el-Maruf Bi dâmadi'l-Afif*" (This was written by Hadîce Heybetî, the weakest of the scribes, one of the students of Hacı Hafız Ahmed, known as the son-in-law of Afif). In the lower left corner of the circle with a dentil: May the God forgive the sins of both of them, the living and the deceased of all believing men and female, through your mercy, the most merciful of the merciful. The 4th verse of the Surah al-Qalam is written in thuluth script on the belt section of the hilya. The decoration of the Hilya bears the characteristics of 19th century Turkish rococo. In the interior, there is a rough illumination made using a few plant motifs called zerenderzer (gold-on-gold decoration). On the outer sill, there is a design with white enamels and gold-colored leaves alternating on a cobalt-colored ground.

Conclusion. It is known that the authors of many manuscripts prepared throughout the centuries were mostly male calligraphers. It is seen that a small number of female calligraphers also produced artworks among these calligraphers. Female calligraphers were the daughters of rulers from palaces where they lived and were generally well-educated, the daughters of viziers and pashas who were prominent figures in the state, the daughters of calligraphers or the daughters of people from the scientific community who were devoted to the art of calligraphy. Esmâ İbret and Hadice Heybetî, who are the subjects of this study, are among these female calligraphers. The reason why these two female calligraphers were chosen within the scope of this study is that they both lived in the same period and wrote both Delâilü'l-Hayrat and Hilye-i Sharif. Esma İbret who lived and produced works in the first half of the 19th century, is a calligrapher who is appreciated for her successful works. It has been concluded that the artist's Naskh and Thuluth calligraphy was the result of meticulous work and that she has produced productive work. It can be said that the writings that Hadice Heybeti worked on with her calligraphy teacher Ahmet Zarifî Efendi were of a more intermediate level compared to the artworks of Esmâ İbret.

As a result; Esmâ İbret and Hadice Heybetî's Delâilü'l-Hayrat and Hilya Sharif works were classified and examined. All the data obtained were evaluated within the scope of the periods they belonged to. In the 19th century, when relations with the West intensified, it is important to start archive studies to bring other works of these female calligraphers to the art

of calligraphy and to increase interest in female calligraphers. Today, we hope that the number of new female calligraphers devoted to this art will increase and that the works of these female will be the subject of academic studies.

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QADIN XATATÇILAR ƏSMA VƏ HADİCE HETBETLİDƏN DELƏLİL'ÜL-HƏYRƏT VƏ HİLYE-İ ŞƏRİF ƏSƏRLƏRİNİN İNCELEMESİ

İslamın qəbulu ilə dini məlumatların yer aldığı əlyazmaların sayının artması əvəzsiz qiymətli sənət nümunələrinin günümüzə qədər gəlməsini təmin etmişdir. Bunlardan ən əhəmiyyətliləri Qurani-Kərim, Delailü'l-Heyratlar, murəkkələr, kıtaslar, en'amlar və 16-cı əsrdən etibarən yazılmağa başlayan lövhələrdir. Əsrlər boyu hazırlanmış əlyazmalar və lövhələr zamanın dağıdıcılığına tab gətirərək xəttatların ən incə sənət əsərlərinin

məhsulu kimi günümüzə qədər gəlib çatmışdır. Xəttat sənətinin əsərlərinin əksəriyyəti kişi xəttatlara, qadın xəttatların sayının az olmasına baxmayaraq, qadın xəttatların əlyazma və lövhələrinin günümüzə qədər gəlib çatmış nümunələri dövlət və şəxsi kolleksiyalardadır. Qadın xəttatlardan "Delailü'l-Hayrat" yazdıqları bilinən Esma İbret və Hadice Heybeti də "Hilye-i Şərif" və lövhələri ilə önəm kəsb edir. Məqalə çərçivəsində biri XIX əsrin əvvəllərində, digəri isə 19-cu əsrin ikinci yarısında yaşamış bu iki xəttat qadının əlçatan əsərləri təqdim edilərək sənət aləmində yenidən xatırlanmağa şərait yaradılıb.

Açar sözlər: Esma İbret, Hadice Heybeti, Qadın Xəttat, Delailü'l-Hayrat, Hilye-i Şerif.

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ИССЛЕДОВАНИЕ РАБОТ ДЕЛИЛИЛ-ХАЙРАТ И ХИЛЬЕ-И ШЕРИФ ЖЕНЩИН-КАЛЛИГРАФОВ ХАДИДЖЕ ХЕТБЕТЛИ И ЭСМЫ ИБРЕТ

С принятием ислама увеличение количества рукописей, содержащих религиозную информацию, позволило бесценным произведениям дойти до наших дней. Наиболее важными из них являются Священный Коран, Делайлюль-Хайрат, мураккаас, строфы, энамы и таблички, которые начали писать в 16 веке. Рукописи и пластины, готовившиеся на протяжении веков, сохранились до наших дней, как плоды кропотливой работы каллиграфов, выдержавшие разрушительное воздействие времени. Среди каллиграфических работ, в основном которые принадлежат каллиграфам-мужчинам, небольшое количество сохранившихся экземпляров рукописей и пластин каллиграфов-женщин находятся в государственных и частных коллекциях. Среди женщин-каллиграфов Эсма Ибрет и Хадидже Хейбети, которые, как известно, написали «Делаилюл-Хайрат», также приобретают значение благодаря своим «Хилье-и Шериф» и табличкам.

Ключевые слова: Эсма Ибрет, Хадидже Хейбети, женщины-каллиграфы, Делайлюль Хайрат, Хилье-и Шериф.