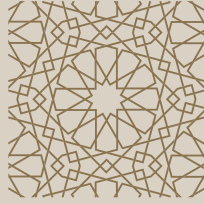


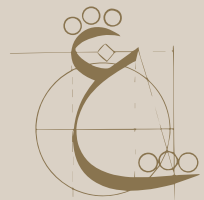
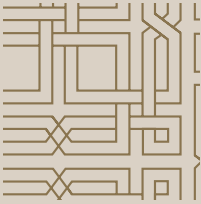


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09



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# Inscribed Memory: Calligrapher Hafız Osman and His Attributed Inscriptions\*



M. FATİH ÇALIŞIR\*\*  
ELİF KURUMEHMET\*\*\*

## ABSTRACT

*Kitabes* (inscriptions) serve as lasting testaments to cultural, artistic, and historical narratives, preserving heritage for future generations. This study examines two inscriptions in Üsküdar attributed to the renowned calligrapher Hafız Osman Efendi (1052-1110/1642-1698): the fountain inscription of the Şehit (Sarı) Süleyman Pasha Mosque in Doğançılar and the tombstone inscription of Köprülü Damadı Siyavuş Pasha in the Karacaahmet Tunusbağı Cemetery. Both inscriptions commemorate individuals associated with the Köprülü household, the most influential political family of the period, and highlight the dual function of calligraphy as both an artistic medium and a socio-political tool. This study approaches the inscriptions from artistic, historical, and technical perspectives, exploring the intricate interplay between art, politics, and Sufism in the 17<sup>th</sup> century Ottoman Empire. It also draws on newly uncovered archival documents related to Hafız Osman's life, shedding light on his contributions to the Ottoman government and personal struggles. Lastly, the study highlights the critical importance of preserving these inscriptions as cultural and historical records.

**Keywords:** Ottoman Calligraphy, Hafız Osman, Large-Scale Thuluth, Epigraphy, Köprülü Household, 17<sup>th</sup> Century Ottoman Empire.



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TAŞA NAKŞEDİLEN HAFIZA:  
HATTAT HAFIZ OSMAN VE  
KENDİSİNE ATFEDİLEN  
KİTABELER

## ÖZ

Kitabeler, ait oldukları dönemin kültürel, sanatsal ve tarihsel anlatılarına tanıklık ederek, bu mirasın korunması ve gelecek nesiller aktarılmasında önemli rol oynarlar. Bu çalışma, Üsküdar'da yer alan ve ünlü hattat Hafız Osman Efendi'ye (1052-1110/1642-1698) atfedilen iki kitabeyi incelemektedir: Doğançılar'daki Şehit (Sarı) Süleyman Paşa Camii çeşme kitabesi ve Karacaahmet Tunusbağı Mezarlığı'ndaki Köprülü Damadı Siyavuş Paşa mezar taşı kitabesi. Dönemin en etkili siyasi ailesi Köprülü hanesiyle ilişkili şahsiyetlere ait bu kitabeler, hattın sanatsal ve sosyo-politik bir araç olarak çift yönlü işlevini ortaya koymaktadır. Çalışma, söz konusu kitabeleri sanatsal, tarihsel ve teknik açılarından ele almakta ve 17. yüzyıl Osmanlı İmparatorluğu'nda sanat, siyaset ve tasavvuf arasındaki karmaşık etkileşimlere dikkat çekmektedir. Ayrıca, Hafız Osman'ın devlet yönetimine katkıları ve yaşadığı bazı zorlukları yeni arşiv belgeleri ışığında incelemektedir. Son olarak, bu kitabelerin kültürel miras ve tarihsel belge olarak korunmasının önemi ni vurgulamaktadır.

**Anahtar Kelimeler:** Osmanlı Hat Sanatı, Hafız Osman, Celi Süslüs, Epigrafi, Köprülü Hanesi, 17. Yüzyıl Osmanlı İmparatorluğu.

## INTRODUCTION

Hafız Osman Efendi (1052-1110/1642-1698), one of the most celebrated Ottoman calligraphers, left an enduring legacy through a diverse body of work showcasing his extraordinary art mastery.<sup>1</sup> His repertoire encompasses a wide range of forms, including *Mushaf-ı Şerif* (Qur'ans), *En'âm-ı Şerif* (Qur'anic selections), *Hilye-i Şerif* (calligraphic panels honoring the Prophet Muhammed), *Delâilü'l-Hayrât* (collections of prayers and invocations), cüz (individual Qur'anic sections), *murakka'* (calligraphy albums), *kıta'* (single-sheet compositions), and *karalama* (calligraphic sketches or drafts). Beyond his manuscript works, two notable inscriptions attributed to Hafız Osman in Üsküdar stand out for their historical and artistic significance: the fountain inscription at the Mosque of Şehit (Martyr) or Sarı (Blond) Süleyman Pasha (d. 1098/1687) in Doğançılar, and the tombstone inscription of Siyavuş Pasha, the Son-in-Law of Köprülü (Köprülü Damadı) (d. 1099/1688), located in the Karacaahmet Tunusbağı Cemetery. Although unsigned, these inscriptions are attributed to Hafız Osman based on stylistic and historical evidence, offering valuable insight into his ventures into monumental large-scale thuluth (*celî sülüs*)—a format less commonly associated with his oeuvre.<sup>2</sup>

This study situates these inscriptions within their historical and technical contexts, analysing them as reflections of Hafız Osman's intricate ties to the political dynamics of his era and as exemplary works of Ottoman epigraphy. Their content and stylistic elements highlight the dual role of calligraphy as both an artistic achievement and a historical record, providing valuable insights into the intricate interplay of art, politics, and religion in the late 17th-century Ottoman world.<sup>3</sup> Both inscriptions honor individuals intimately connected to the Köprülü household, the most prominent political family of the period. Particularly noteworthy is the attribution of the inscription texts to Nakşî İbrahim Efendi, a Naqshbandi Sufi sheikh of the Sümbüliyye order.<sup>4</sup> Drawing on newly uncovered archival documents about Hafız Osman's life, this study illuminates his contributions to the Ottoman government while also exploring the personal challenges he encountered in his later years.

### 1. Historicizing Hafız Osman

Hafız Osman Efendi stands out as a pivotal figure in the rich tapestry of Ottoman art and culture, often compared to luminaries such as Şeyh Hamdullah (d. 926/1520), the founder of

1 For the life and works of Hafız Osman, see the following references: Kemal Çiğ, *Hattat Hafız Osman Efendi = A Famous Turkish Calligrapher Hafız Osman Efendi 1642-1698* (İstanbul: İbrahim Horoz Basımevi, 1949); Ali Alparslan, *Ünlü Türk Hattatları* (Ankara: Kültür Bakanlığı Yayınları, 1992), 64-83; M. Uğur Derman, "Hafız Osman", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Ankara: TDV Yayınları, 1997), 15/98-100; Ömer Faruk Dere, *Hattat Hafız Osman Efendi: Hayatı-Sanatı-Eserleri* (İstanbul: Korpus, 2009); M. Uğur Derman, "Hafız Osman'ın Hat Tarihimizdeki Yeri ve Yetiştirdikleri", *Ömrümün Bereketi-3* (İstanbul: Kubbealtı Neşriyat, 2019), 41-53.

2 M. Uğur Derman has attributed these unsigned inscriptions to Hafız Osman based on a note found in a manuscript belonging to Necmeddin Okyay (d. 1976). See Dere, *Hattat Hafız Osman Efendi*, 82, footnote 133; Derman, "Hafız Osman'ın Hat Tarihimizdeki Yeri ve Yetiştirdikleri", 52.

3 Ünal Araç's *İktidar ve Sanat: Damat İbrahim Paşa'nın Hamiliği (1718-1730)* (İstanbul: Vakıfbank Kültür Yayınları, 2022) offers a recent and noteworthy exploration of the dynamic relationship between arts and politics in early modern Ottoman history.

4 For a recent study focusing on Sufi orders and their engagement with state politics in the 17th century Ottoman Empire, see Aslıhan Gürbüz, *Taming the Messiah: The Formation of an Ottoman Political Sphere, 1600-1700* (Oakland, CA: University of California Press, 2023), particularly Chapter 3, "Sufi Sovereignities in the Ottoman World: Sufi Orders as Dynasties". For an introduction to the relationship between varying Sufi networks and the Köprülü household, see M. Fatih Çalışır, "Köprülü Sadrazamlar ve Süfi Çevreler", *Osmanlı'da İlm-i Tasavvuf*, eds. Ercan Alkan - Osman Sacid Arı (İstanbul: İSAR, 2018), 793-802.

the Ottoman school of calligraphy, and Ahmed Şemseddin Karahisârî (d. 963/1556), renowned for his dynamic contributions to early Ottoman scripts. Hafız Osman's life and works are best appreciated within the vibrant cultural milieu of the 17<sup>th</sup>-century Ottoman Empire, where art, politics, and spirituality converged to foster a thriving artistic environment. For the Ottomans, calligraphy was regarded as the pinnacle of artistic expression and a sacred intimately connected to the divine words of the *Qur'an*. Masters such as Hafız Osman held a revered position in society, as their craft served as both an artistic expression and a powerful medium for cultural legitimacy, political messaging, and personal devotion. Trained in the prestigious *thuluth* (*sülûs*) and *naskh* (*nesih*) scripts, Hafız Osman refined these styles to their highest form, reshaping the trajectory of Ottoman calligraphy. His later innovations in monumental inscriptions further demonstrate his mastery in harmonizing tradition with creativity.

The principal source for Hafız Osman's biography is *Tuhfe-i Hattâtîn* (The Gift of Calligraphers), an authoritative compilation on calligraphers authored by Müstakimzâde Süleyman Sa'deddin (d. 1202/1788).<sup>5</sup> According to this account, Hafız Osman was born in 1052/1642 to Ali, a *muezzin* at the Haseki Sultan Mosque in Istanbul. His initial training in *thuluth* and *naskh* scripts was under Büyük Dervîş Ali (d. 1084/1673), a renowned calligraphy teacher who also counted prominent figures such as Grand Vizier Köprülüzâde Fazıl Ahmed Pasha among his students.<sup>6</sup> Recognizing his own advanced age as a limitation to further mentoring, Dervîş Ali advised Hafız Osman to continue his studies with Suyolcuzâde Mustafa Efendi (d. 1097/1686), from whom he earned his *ijazah* (certification) in 1070/1659-1660 at the age of eighteen. To further refine his skills, Hafız Osman resumed his studies under Nefeszâde Seyyid İsmail Efendi (d. 1090/1679), possibly driven by a desire to deepen his understanding of the Şeyh Hamdullah (*Şeyhâne*) style or by dissatisfaction with his earlier work. Under Nefeszâde's guidance, he mastered the intricacies of the Şeyhâne style, creating works that surpassed those of his contemporaries and earning widespread acclaim.<sup>7</sup>

Although primarily celebrated for his mastery of *thuluth* and *naskh* scripts, Hafız Osman introduced several significant innovations, such as the classical *Hilye-i Şerif* format and the artistic compilation of *Delâilü'l-Hayrât* manuscripts.<sup>8</sup> His later works, reflecting his artistic maturity, cement his status as a transformative figure whose legacy continues to inspire admiration among practitioners of the art. Despite his exceptional talent and widespread fame, Hafız Osman was not immune to the envy of his peers. This rivalry led to unfounded accusations, including claims that he consumed wine, despite documented evidence of his abstinence even from tobacco.<sup>9</sup> These baseless allegations reflect the competitive and, at times, contentious nature of the artistic and intellectual circles in which he lived and worked.

Hafız Osman is depicted as a spiritually inclined individual, deeply rooted in Sufi practices and committed to an ascetic way of life. He was initiated into the Sümbüliyye Sufi order under the guidance of Şeyh Alaeddin Efendi, the *zâviyedâr* (head) of the Kocamustafapaşa Lodge. A

5 Müstakimzâde Süleyman Sa'deddin Efendi, *Tuhfe-i Hattâtîn*, ed. Mustafa Koç (İstanbul: Klasik, 2011), 275-278.

6 Müstakimzâde, *Tuhfe-i Hattâtîn*, 79.

7 Hafız Osman Efendi's mastery earned him the title *şeyh-i sâni* ("Second Master"), cementing his role as the artistic and spiritual successor to Şeyh Hamdullah. For comparative writing analyses of Hafız Osman Efendi's works in relation to the *Şeyhâne* style and observations on his oeuvre, see Dere, *Hattat Hâfız Osman Efendi*, 57 ff. and Derman, "Hâfız Osman'ın Hat Tarihimizdeki Yeri ve Yetiştirdikleri", 51.

8 Dere, *Hattat Hâfız Osman Efendi*, 86 ff; M. Uğur Derman, *Doksandokuz İstanbul Mushafı* (İstanbul: İstanbul 2010 Avrupa Kültür Başkenti, 2010), 168-171.

9 Müstakimzâde, *Tuhfe-i Hattâtîn*, 276.

striking example of the deep connection between Hafız Osman's artistic endeavors and his Sufi devotion is his meticulous production of twenty-five complete copies of the *Qur'an*. In this dedicated endeavor, he was assisted by his nephew, Hafız Mehmed Çelebi, the caretaker of the Bayrampaşa tomb, who provided the illumination for these manuscripts. In addition to his artistic contributions, Hafız Osman was deeply committed to teaching. He dedicated Sundays to instructing underprivileged students and Wednesdays to wealthier pupils, nurturing numerous calligraphers who would later achieve prominence. Renowned for his diligence, he frequently included the location where his manuscripts were completed in his signatures, particularly during his travels outside Istanbul. Even on his pilgrimage to Mecca, he remained devoted to his craft, reportedly creating at least a page or two of calligraphy at each stop along the journey.<sup>10</sup> Hafız Osman's dedication to the art of calligraphy endured even in the final years of his life despite being afflicted with paralysis. With the assistance of his student, Çinicizâde Abdurrahman Efendi (d. 1137/1724), he continued his work. He passed away in 1110/1698 and was laid to rest in the cemetery of the Kocamustafapaşa Lodge. His death was commemorated by leading poets of the time through poignant chronograms, and his tombstone was inscribed by the celebrated calligrapher Ağakapılı İsmail Efendi (d. 1118/1706), who memorably remarked, "We understood calligraphy; our Osman Efendi wrote it".<sup>11</sup>

Müstakimzâde asserts that Hafız Osman honed his calligraphic artistry under the patronage of Köprülüzâde Fazıl Mustafa Pasha (d. 1102/1691) and within the influential Köprülü household. While Hafız Osman's connections to the Köprülü family are well-documented and will be discussed further below, the specific claim of his association with Fazıl Mustafa Pasha warrants a more nuanced investigation to determine its historical accuracy. According to Müstakimzâde, during an audience with a grand vizier, Hafız Osman, accompanied by his teacher Suyolcuzâde Mustafa Efendi, demonstrated his calligraphy. The grand vizier, impressed by his skill, commissioned Hafız Osman to produce a *Qur'an* and inquired about his teacher. Hafız Osman, pointing to Suyolcuzâde, replied, "I have received permission from his excellency". However, chronological inconsistencies arise when this account is placed in its historical context. Suyolcuzâde Mustafa Efendi passed away in 1097/1686, while Fazıl Mustafa Pasha served as grand vizier later, between 1101/1689 and 1102/1691. This timeline makes it improbable that Fazıl Mustafa Pasha was the grand vizier referenced in the anecdote. A more plausible interpretation is that the grand vizier in question was Köprülüzâde Fazıl Ahmed Pasha (d. 1087/1676), who served as grand vizier from 1072/1661 to 1087/1676. This interpretation is substantiated by Fazıl Ahmed Pasha's documented interest in and practice of calligraphy. He had studied *thuluth* and *naskh* scripts under Büyük Derviş Ali, one of Hafız Osman's teachers, and earned an *ijazah* for his proficiency.<sup>12</sup> Further evidence supporting this

10 Müstakimzâde, *Tuhfe-i Hattâtîn*, 276-277.

11 Derman, "Hâfız Osman", 99.

12 When Fazıl Ahmed Pasha became a grand vizier and a patron of cultural activities, Büyük Derviş Ali prepared a copy of *Meşâriku'l-envârî'n-nebeviyye min ('alâ) şihâli'l-ahbârî'l-Mustafaviyye* by the famous linguist, jurist, and hadith scholar Radyüddin Sâgâni (d. 650/1252) in 1076/1665 for him. This manuscript is preserved in the Köprülü Library, Fazıl Ahmed Pasha Collection, no. 431. Notably, Fazıl Ahmed Pasha himself copied the Arabic grammar books *Izharu'l-esrar* and *el-'Avâmilü'l-cedid* by Birgivi (d. 981/1573) with exquisite calligraphy, a manuscript now housed in the Köprülü Library, Mehmed Asım Bey Collection, no. 556. The Köprülü household's dedication to the preservation and promotion of manuscript culture is evident. See M. Fatih Çalışır, "Osmanlı Kültür Tarihine Bir Katkı: Fazıl Ahmed Paşa Koleksiyonu", *Osmanlı Tarihinde Köprülüler Dönemi (1656-1710): Yeni Kaynaklar, Yeni Yaklaşımlar*, ed. M. Fatih Çalışır (İstanbul: İHÜ Yayınları, 2024), 383-414.



connection is Hafız Osman's production of a *Qur'an* for Fazıl Ahmed Pasha in 1086/1675–76, suggesting their relationship was established during Fazıl Ahmed Pasha's tenure as grand vizier and that his patronage likely played a role in Hafız Osman's early artistic career.<sup>13</sup>

According to Müstakimzâde, Hafız Osman resided in Istanbul's Sancakdar neighborhood during his later years,<sup>14</sup> a claim corroborated by Ottoman judicial court registers (*Şer'iye sicilleri*), which confirm his residence in this area.<sup>15</sup> These records also highlight his connections with prominent bureaucratic and literary figures of the period, further emphasizing his respected status within the socio-cultural fabric of the empire. One notable entry documents Hafız Osman as a witness in a property transaction involving *Tezkireci-i Evvel* (Principal Petition Writer) el-Hâc Mustafa Efendi.<sup>16</sup> Additional insights into his financial circumstances come from Kismet-i Askeriye court registers, which contain three separate entries documenting debts he owed at the time of his death. These debts included obligations to his neighbor, Hacı Mustafa b. Ahmed, and to two financial endowments: the Davud Bey Para Vakfı (Davud Bey Monetary Endowment) and the Malkoç Süleyman Ağa Para Vakfı (Malkoç Süleyman Ağa Monetary Endowment).<sup>17</sup> Another entry in the same register details a claim by Mehmed Ağa b. İskender, the chief butcher in the imperial army. Mehmed Ağa claimed he had paid Hafız Osman in Ramadan 1109 (March–April 1698) to commission a *Qur'an*. However, as Hafız Osman passed away before completing the manuscript, Mehmed Ağa filed a claim for reimbursement from his estate.<sup>18</sup> These records, first identified and analyzed by Talip Mert, offer a nuanced view of Hafız Osman's later years.<sup>19</sup> While they suggest he faced financial challenges, they also indicate that he managed to leave an inheritance for his wife and children, reflecting a degree of stability amid economic difficulties. Collectively, these archival documents illuminate the multifaceted realities of Hafız Osman's life as a celebrated artist and an individual navigating the social and economic complexities of late 17<sup>th</sup> century Ottoman society.

Müstakimzâde notes that by the end of 1106 (during the summer of 1695), Hafız Osman was appointed as a calligraphy instructor to Sultan Mustafa II (d. 1115/1703; reigned 1695–1703). In recognition of his services, he was granted the mansıb of Diyarbakır and, according to Suyolcuzâde Necip Efendi, possibly that of Filibe as well. Following his dismissal, he was allocated an arpalık (stipendiary revenue), though the details of this allocation remain unclear.<sup>20</sup> However, an archival document dated 26 Rabiülahir 1107 (4 December 1695), signed by Şeyhülislam Seyyid Feyzullah Efendi (d. 1115/1703), specifies that Hafız Osman was granted the district of Yalakâbâd (modern-day Yalova) as his *arpalık* (Appendix 1).<sup>21</sup> Further

13 M. Uğur Derman, "Kendi İzhârlarıyla Hâfız Osman'ın Mushafları", *Ömrünün Bereketi-2*, ed. M. Uğur Derman (İstanbul: Kubbealtı Neşriyat, 2019), 163.

14 Müstakimzâde, *Tuhfe-i Hattâtîn*, 276.

15 Coşkun Yılmaz (ed.), *İstanbul Kadı Sicilleri Bab Mahkemesi 151 Numaralı Sicil* (H. 1143-1144 / M. 1731) (İstanbul: Kültür A.Ş., 2019), 276.

16 Coşkun Yılmaz (ed.), *İstanbul Kadı Sicilleri Bab Mahkemesi 54 Numaralı Sicil* (H. 1102 / M. 1691) (İstanbul: Kültür A.Ş., 2011), 203.

17 Coşkun Yılmaz (ed.), *İstanbul Kadı Sicilleri Kismet-i Askeriye Mahkemesi 19 Numaralı Sicil* (H. 1109-1110 / M. 1698-1699) (İstanbul: Kültür A.Ş., 2019), 755, 955, 1035.

18 Yılmaz, *İstanbul Kadı Sicilleri Kismet-i Askeriye Mahkemesi 19 Numaralı Sicil*, 900.

19 Talip Mert, "Hattat Hâfız Osman Efendi (1642-1698)", *Arşiv Dünyası* 11 (2008), 94-103.

20 Müstakimzâde, *Tuhfe-i Hattâtîn*, 276.

21 "Yalakabad kazası sâdır olan hatt-ı hümayûn mücebine Hâfız Osman bendelerine ber-vech-i ma'îşet ve bi-kaydî't-te'yîd ihsân

evidence indicates that Hafız Osman held various additional income-generating roles. A document dated 21 Receb 1110 (23 January 1699) records a petition submitted by his son, Ali b. Hafız Osman, requesting the reassignment of his father's positions—including caretaker of a tomb (*türbedar*), supervisor of Qur'anic recitations (*müsebbih*), and reciter of Qur'anic sections (*cüzhan*)—to himself. This petition was endorsed by Şeyhülislam Seyyid Feyzullah Efendi, who annotated: *arzuhâl mucebince tevcih buyrulmak ricâ olunur* ("It is requested that the appointment be made in accordance with the petition"), leading to its approval.<sup>22</sup>

The high regard for Hafız Osman and his artistry is further evidenced by his students referencing his name in their petitions when requesting state appointments.<sup>23</sup> This esteem is also reflected in Hafız Osman's interactions with Ottoman officials and his active involvement in imperial affairs. Üsküdârî Abdullah Efendi (d. 1113/1701–02) recounts in *Vâkı'ât-ı Rûz-merre* (Daily Events) that on 5 Şaban 1101 (14 May 1690), during the court's presence in Edirne, the grand vizier submitted a *telhis* (memorandum) proposing that *Hakkâk* (the carver) *Sırrı* engrave a composition by Hafız Osman onto Şerîfî and Üngürüs gold coins. However, this proposal did not result in an imperial decree.<sup>24</sup> Another significant recorded instance occurred on 14 Zilkade 1109 (24 May 1698), just seven months before Hafız Osman's death. On this occasion, he was commissioned to inscribe Qur'anic verses, Prophetic traditions, and select large-scale script for a royal letter (*nâme-i hümayûn*) intended for the Safavid Shah. For this work, Hafız Osman received 120 kuruş from the imperial treasury, further demonstrating the value placed on his artistry and contributions to the Ottoman court.<sup>25</sup>

These archival discoveries offer valuable insights into the political, social, and financial dimensions of Hafız Osman's life, prompting a reassessment of his legacy. They portray him both as a master calligrapher and an active participant in the socio-political and cultural dynamics of late 17<sup>th</sup> century Ottoman society. Hafız Osman's close connections with the Ottoman sultan and high-ranking officials highlight his involvement in projects that bridged Ottoman diplomacy and governance. Within this framework, the two inscriptions attributed to Hafız Osman can be better understood, and their political and artistic significance contextualized.

## 2. Immortalization of the Mortals: Inscriptions for Süleyman and Siyavuş Pashas

Inscriptions, typically engraved on durable surfaces such as stone, are widely recognized as a form of written documentation and serve as valuable sources for various disciplines, particularly history, art history, and literature. Beyond their architectural context, inscriptions also appear on tombstones, playing a significant role in the cultural and artistic fabric of society due to their multifaceted functions.<sup>26</sup> The primary purpose of inscriptions is to provide identifying

buyrulmak ricâ olunur". Başkanlık Osmanlı Arşivi (BOA), İbnülemin Tevcihât (İE.TCT), 9/1117.

22 BOA, İbnülemin Ensab (İE.ENB), 5/583, 21 Receb 1110 (23 January 1699).

23 "Bu dâ'ileri merhum Hattât Osman Efendi halifelerinden olub hâlâ beççe-i ümmet-i Muhammede rızâenlillah meşk virüb..." BOA, Ali Emiri Mustafa II (AE.SMST.II), 39/3875, 6 Rabiülahir 1112 (20 September 1700); "Bu kulları merhum Hattât Osman Efendi halifelerinden olub kesirü'l-iyâl olmağla..." BOA, İbnülemin Dahiliye (İE.DH), 17/1546, 4 Muharrem 1113 (11 June 1701).

24 Üsküdârî Abdullah Efendi, *Vâkı'ât-ı Rûz-merre*, ed. Muzaffer Doğan et al (Ankara: TÜBA Yayınları, 2017), 1/296.

25 Muhittin Serin, *Hat Sanatı ve Meşhur Hattatlar* (İstanbul: Kubbealtı Neşriyat, 2010), 296.

26 For a significant compilation of case studies examining various aspects and contexts of Islamic architecture and calligraphy, see Mohammad Gharipour - Irvin Cemil Schick (ed), *Calligraphy and Architecture in the Muslim world* (Edinburgh: Edinburgh University Press, 2013).

information about a structure. However, their texts often extended beyond mere identification, preserving details such as the names of patrons and builders, dates, noteworthy events, beliefs, and literary expressions. This imbues inscriptions with a semantic dimension, making them carriers of historical and cultural values. Moreover, their artistic qualities enhance the aesthetic appeal of their surroundings, a feature that should not be overlooked. By fostering awareness and serving as markers of collective memory, inscriptions function as monuments that sustain a society's connection to its past. Seen in this light, inscriptions, much like artifacts preserved in archives, libraries, and museums, are indispensable cultural assets that warrant protection and preservation.<sup>27</sup>

The fountain inscription of the Şehit (Sarı) Süleyman Pasha Mosque in Doğançılar and the tombstone inscription of Köprülü Damadı Siyavuş Pasha in the Karacaahmet Tunusbağı Cemetery rank among the most significant inscriptions in Üsküdar. Their historical and artistic significance, along with the accepted attribution of their calligraphy to Hafız Osman despite the absence of his signature, sets them apart as exceptional examples of Ottoman epigraphy. Contemporary sources suggest that Hafız Osman considered composing the epitaph for Şeyh Hamdullah's tombstone, a task he ultimately did not undertake.<sup>28</sup> An anecdote from *Tuhfe-i Hattâtîn* recounts that, while in Edirne, Hafız Osman received a commission for a large-scale writing to be completed within a short timeframe. Instead of executing the work himself, he assigned the task to his student, Edirneli Darbüzâde Mustafa Efendi, correcting the finished piece.<sup>29</sup> These accounts highlight Hafız Osman's engagement with monumental inscriptions as an extension of his artistic practice and inform the discussion surrounding the attribution of the Siyavuş Pasha tombstone and the Süleyman Pasha fountain inscriptions to him. If these works are indeed his, they provide valuable insights into Hafız Osman's connections with Siyavuş Pasha and Süleyman Pasha, both associated with the Köprülü household and significant figures during the tumultuous period following the Second Siege of Vienna (1683).

## 2.1. Şehit Süleyman Pasha Mosque Inscription

The inscription dedicated to Süleyman Pasha is currently situated on the western façade of the mosque's perimeter wall, positioned above what was once a functioning fountain (Appendix 2). However, the precise history of its placement remains unclear and warrants further investigation. While modern scholarship consistently refers to it as a "fountain inscription," earlier sources, such as Ayvansarayî Hüseyin Efendi's *Hadikatü'l-Cevâmî'* (The Garden of Mosques), describe it as being "on the wall of his tomb".<sup>30</sup> This discrepancy strongly suggests that the inscription was relocated during a restoration process, possibly from its original site, which has since lost its functional attributes. Notably, the text of this inscription deviates from the conventional

27 İrvin Cemil Schick, "Şehrin Yok Edilmekte Olan Hafızası Kitabeler", *Toplumsal Tarih* 238 (2013), 24-29; Ali Rıza Özcan, *İstanbul'un 100 Kitabesi* (İstanbul: Kültür A.Ş., 2011), 117, 118; M. Uğur Derman, "Eyüpsultan Reşâdiye Nümüne Mektebinin Kazınmış Kitâbesine Dâir", *Tarihi, Kültürü ve Sanatıyla III. Eyüpsultan Sempozyumu: Tebliğler* (28-30 Mayıs 1999) (İstanbul: Eyüp Belediyesi, 2000), 170-175.

28 Dere, *Hattat Hâfız Osman Efendi*, 24-25.

29 Müstakimzâde, *Tuhfe-i Hattâtîn*, 495.

30 Ayvansarayî Hüseyin Efendi, Ali Sâti' Efendi, Süleyman Besim Efendi, *Hadikatü'l-Cevâmî': İstanbul Câmileri ve Diğer Dîni-Sivil Mî'mari Yapılar*, ed. Ahmed Nezih Galitekin (İstanbul: İşaret Yayınları, 2001), 638. For additional details on the mosque, see Affan Egemen, *İstanbul Çeşme ve Sebilleri* (İstanbul: Arıtan Yayınevi, 1993), 771; Mehmet Nermi Haskan, *Yüzyıllar Boyunca Üsküdar* (İstanbul: Üsküdar Belediyesi Kültür Yayınları, 2001), 1/343-346; Abdullah Kılıç, *Tarihi Eserleriyle Üsküdar* (İstanbul: Üsküdar Belediyesi Kültür Yayınları, 2017), 216-217; İ. Hakkı Konyalı, *Abideleri ve Kitâbeleriyle Üsküdar Tarihi* (İstanbul: Üsküdar Belediyesi Kültür Yayınları, 2021), 1/227-229.

formulas typically found in fountain inscriptions, which often emphasize expressions of piety and public charity associated with Ottoman water endowments (hayrat). Instead, its content appears to have been composed following Süleyman Pasha's death in 1098/1687, serving as a poignant historical record of his tragic demise. This distinctive focus on commemoration, rather than functionality, suggests that the inscription was conceived as a solemn historical document. The following poetic text by the contemporary poet Nâbî (d. 1124/1712), which includes the construction date of both the mosque and the fountain, would have been a fitting choice for an inscription commemorating these structures.<sup>31</sup>

*Sâhibü'l-hayrât hem-nâm-ı Süleymân kim odur*

*Evvel-i mîr-âhûr-ı şâhenşeb-i 'âli-nijâd*

*Hayr için bu câmi' ile çeşmeyi kıldı binâ*

*Eyledi iki veliyyü'n-ni'metün rûhını şâd*

*Birisi Tavşan Ağa makbûl-ı sultân-ı cihân*

*Biri sadr-ı a'zam-ı merhum-ı pâkîze-nihâd*

*Sa'yini meşkûr u hayrâtını makbûl eylesün*

*Rûtbe-i hadd-i kabûl-ı hazret-i Rabbü'l-'ibâd*

*Teşneler nûş eyleyince âbını târîh için*

*"Didiler iç bu Süleymân çeşmesinden nûş bâd"*

1088

The benefactor shares the name of Süleymân, who  
Was the chief equerry of the exalted sovereign.

For charity, he built this mosque and fountain,  
Gladdening the souls of two benefactors.

One was Tavşan Ağa, beloved of the world's ruler,  
The other, the late pure-hearted grand vizier.

May his efforts be rewarded, his charitable deeds accepted,  
And may he attain the rank of divine acceptance from the Lord of worshippers.

When the thirsty drink its water, they said for its history:  
"Drink from this Süleymân fountain, and may you be refreshed".

1088 [1677]

However, whether Nâbî's verses were ever inscribed or installed remains uncertain. Historical records describe the fountain as having a grand reservoir, reportedly remaining on the slope where the fountain once stood until the 1970s. Additional evidence suggests

31 These lines demonstrate that the mosque was built during Süleyman Pasha's tenure as chief equerry (*mîrâhur-ı evvel*) and about ten years before his death. See Ali Fuat Bilkan, *Nâbî Divânı* (İstanbul: MEB Yayınları, 1997), 1/210.

that a simple, single-tier fountain was later constructed along the cemetery wall (*hazire*), aligned with the tomb of Süleyman Pasha, and connected to the Terkos water supply. These subsequent modifications strongly support the likelihood that the inscription was relocated during restoration efforts.<sup>32</sup>

The poetic text on the Şehit Süleyman Pasha Mosque inscription is attributed to Nakşî İbrahim Efendi (d. 1114/1702-3), whose pen name also appears on the tombstone of Köprülü Damadı Siyavuş Pasha.<sup>33</sup> Contemporary biographical dictionaries (*şu'arâ tezkiireleri*) identify Nakşî İbrahim as a devoted member of the Sünbül Efendi Lodge in Kocamustafapaşa.<sup>34</sup> Nakşî İbrahim and Hafız Osman were contemporaries, both connected to Seyyid Alâeddin Efendi, a prominent sheikh of the Sünbül Efendi Lodge.<sup>35</sup> This shared affiliation provides a compelling context for their collaboration, with Nakşî İbrahim likely composing the poetic texts and Hafız Osman rendering them into large-scale thuluth calligraphy.

The fountain inscription of the Şehit Süleyman Pasha Mosque is crafted on two marble panels, each measuring 167 x 72 cm, and organized into four rows. Each row is divided into three smaller panels, making twelve panels, each approximately 54 x 16 cm in size. The marble surface bears visible signs of aging and deformation and damage likely caused by neglect and inadequate maintenance over the years. Below is the poetic epitaph, which mourns the untimely and tragic death of Süleyman Pasha, celebrated for his compassion and justice. The inscription recounts his tireless efforts to support soldiers and the betrayal he faced at the hands of disloyal forces, leading to his martyrdom during the Festival of Sacrifice (*Eid al-Adha*). The elegy laments the injustice of his demise while extolling his attainment of divine mercy and eternal paradise:

*Hilm ü insâf-ile ma'rûfo Süleymân Paşa  
Hayfkim zulm-ı firâvân-ile nâlân oldu*

*Eğre hısnındaki mü'minlere şefkat itdi  
Nakl-i zâd eylemeğe askere fermân oldu*

*Güç gelüp 'asker-i bed-fikre anın fermânı  
Cümlesi başına kasd eyledi düşmân oldu*

*'İd-i adbâda şehîd itdiler ol mazlûmı<sup>36</sup>  
Vâsıl-ı rahmet-i Hak nâ'il-i gufrân oldu*

32 Mehmet Nermi Haskan, *Yüzyıllar Boyunca Üsküdar*, 1/346 and 3/1162; İ. Hakkı Konyalı, *Abideleri ve Kitâbeleriyle Üsküdar Tarihi*, 227.

33 Fikret Sarıcaoglu, "Sivayuş Paşa, Köprülü Damadı", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Ankara: TDV Yayınları, 2009), 37/315.

34 Emrah Ayhan, *Nakşî Divânı* (İstanbul: Marmara Üniversitesi, Türkiyat Araştırmaları Enstitüsü, MA Thesis, 2000), 161, 199, 223, 245.

35 Sources note that Hafız Osman had a beautiful voice and a deep knowledge of music, regularly visiting Kocamustafapaşa every Friday to serve as the chief chanter (*zâkirbaş*) at the Sünbül Lodge. It is also recorded that he used a cell adjacent to Sünbül Sinan's cell within the lodge. Due to his need for ample light while writing, permission was granted to install three overhead windows in this cell. See Nezih Velikâhyaoğlu, *Sümbüliyye Tarikati ve Kocamustafapaşa Külliyesi* (İstanbul: Çağrı Yayınları, 2000), 162.

36 The word "mazlûmı" at the end of this line seems to have been written incorrectly, likely containing an unnecessary "mim" letter.

*Bî-güneh gitdi cibândan o vezîr-i müşfik  
Ey dirîğâ yine nâ-hak yire bir kan oldu*

*Didi târihini erbâb-ı basîret anın  
Cennet-i adne varup anda Süleymân oldu<sup>37</sup>*

Known for his kindness and justice, Süleyman Pasha,  
Alas, lamented, overwhelmed by the weight of great tyranny.

In the fortress, he showed compassion to the faithful,  
Commanding provisions to be delivered to the soldiers.

Yet his command angered ill-willed soldiers,  
All turned against him, becoming his enemies.

On the Festival of Sacrifice, they martyred that innocent soul,  
He attained God's mercy and the blessings of forgiveness.

That compassionate vizier departed this world without blame,  
Alas, once more, unjustly, blood stained the earth.

The insightful declared this chronogram upon his death:  
"He entered eternal paradise, and there became Süleymân".

The evaluation of calligraphic compositions requires a meticulous and systematic approach, beginning with assessing the anatomical refinement of the letters. This ensures that each letter has achieved a mature and balanced form. Once this foundational criterion is met, other compositional aspects, such as structural coherence and stylistic harmony, are analyzed. A key consideration in compositions with a linear arrangement is whether the words are appropriately positioned within their respective "pedestals" (*kürsüler*), maintaining correct alignment and proportional integrity. Another crucial principle is *teşrifat*—the systematic arrangement of decorative and functional elements according to traditional rules. This involves achieving a harmonious visual balance between the filled and empty spaces within the composition, significantly enhancing its aesthetic appeal. The interplay between the script and the surrounding negative space must exhibit cohesion and equilibrium to achieve an ideal visual effect. Furthermore, the precise and proportional placement of diacritical marks (*bareke*), unmarked letters (*mühmel*), and ornamental details such as serifs (*turnak*) and flourishes (*tirfil*) are vital. These elements must be thoughtfully distributed to preserve both the aesthetic and functional integrity of the composition.

Upon examining the fountain inscription, the initial impression, while subjective, resonates with Ali Alparslan's observation of a certain "softness and sweetness" in its appearance.<sup>38</sup> However, closer inspection of the inscription, positioned at eye level, reveals details that highlight the craftsmanship of the stone carver (*hakkâk*) more than the artistic nuances of the calligrapher. The production process for such inscriptions traditionally begins with the calligrapher designing the composition on paper and finalizing its form. This design is then transferred onto the stone surface using various techniques. Once the text is outlined

37 As noted in historical sources and indicated by the phrase "Eid al-Adha," Süleyman Pasha's death occurred in the month of Dhu al-Hijjah in the year 1098 AH. However, the abjad calculation of the date phrase in the final line of the text corresponds incorrectly to 1099 AH, reflecting a one-year discrepancy. See Ayvansarayî Hüseyin Efendi et al, *Hadikatü'l-Cevâmî*, 6.

38 Alparslan, *Ünlü Türk Hattatları*, 76.

on the stone or marble, the stone carver employs a hammer and steel chisel to recess the background areas, leaving the script raised in relief (*kabartma*). In relief-carved inscriptions, achieving precise letterforms requires the edges of the letters to descend vertically at a 90-degree angle to the surface. This meticulous approach ensures the clarity and durability of the letters over time. By contrast, if the edges are carved at an angle rather than vertically, wear on the surface combined with the sloped edges can distort the script. Over time, such distortions may cause the letters to appear misshapen, swollen, or otherwise altered from their intended forms, compromising the composition's visual and structural integrity.

In the case of the fountain inscription, these observations underscore the critical interplay between the calligrapher's original design and the technical expertise of the stoneworker. The success of the final inscription depends on this collaborative process, which requires a delicate balance to preserve the aesthetic and functional attributes of the original calligraphic vision. The current condition of the inscription reveals insufficient attention to the technically demanding process of beveling (*pah alma*) the edges of the letters—an essential step in creating depth and maintaining clarity in relief carvings. A more charitable interpretation might suggest that the stone carver approached the task hastily, prioritizing efficiency over meticulous craftsmanship.<sup>39</sup> This observation aligns with historical accounts of renowned calligraphers who, to avoid errors in execution, often agreed to undertake large-scale inscription commissions only on the condition that the carving would be entrusted to a trusted artisan. Such calligraphers are known to have stipulated, “I will write it only if it is entrusted to such-and-such carver,” reflecting the lofty standards expected for these collaborative works.<sup>40</sup>

Certain letterforms deviate from their ideal proportions in the inscription under discussion, appearing either thinner or thicker than the appropriate pen width. These irregularities stand in contrast to the physical harmony characteristic of Hafız Osman Efendi's *thuluth* scripts from the same period. Such discrepancies can be attributed to limitations in the stone carving process rather than flaws in the calligrapher's original design. A closer analysis of the inscription reveals a near-total absence of diacritical marks, unmarked letters, and ornamental elements.<sup>41</sup> The text includes only a single short vowel mark (*üstün*), a few quiescent marks (*sukûn*), and an elongation sign (*uzatma*). This minimal application reflects the prevailing calligraphic conventions of the era, in which such marks were neither emphasized nor fully incorporated into large-scale inscriptions.

During this period, diacritical and decorative marks were often applied sparingly in monumental inscriptions, lacking the anatomical precision and aesthetic prominence they would attain in later developments. In subsequent eras, particularly following the innovations of Mustafa Râkım Efendi (d. 1241/1826), these elements became essential for achieving a harmonious interplay of filled and empty spaces in large-scale *thuluth* compositions. By

39 These remarks were recorded on September 4, 2023, during an on-site evaluation of the inscription with Hakkâk Halil Evcan, a skilled artisan specializing in traditional stone carving techniques.

40 M. Uğur Derman, “İstanbul'un Osmanlı Devri Kitabeleri”, *Ömrünün Bereketi-4*, ed. M. Uğur Derman (İstanbul: Kubbealtı Neşriyat, 2021), 342.

41 The large-scale *thuluth* inscription of the Akağalar Mosque in Topkapı Palace, written by Kamil Akdik (d. 1941), is a rare example in which almost all diacritical marks have been omitted. See Derman, “İstanbul'un Osmanlı Devri Kitabeleri”, 354, 355.



contrast, the absence of such features in this inscription diminishes its aesthetic potential, a shortcoming that becomes especially evident in certain lines. This omission, however, does not appear to stem from the design phase but rather from choices made during the inscription's transfer onto stone. Whether due to oversight or practical limitations, the lack of these marks highlights the pivotal role of the stone carver in faithfully realizing the calligrapher's artistic vision.

The inscription demonstrates a careful adherence to *teşrifat*. However, certain lines appear constrained by the dimensions of their designated panels (*pafta*), leading to instances where text is compressed, particularly at the beginning or end of the lines. This results in deviations from the proportional consistency typically expected in exemplary inscriptions. Another notable feature is the slight irregularity in the parallel alignment of vertical letters and minor inconsistencies in their angles relative to the baseline. While these deviations are subtle, they compromise the aesthetic uniformity traditionally sought in such works. Despite these shortcomings, the inscription includes refined details that merit appreciation. For instance, the *tetâbuk* (mirroring or alignment) observed in the word “*mü'minlere*” within the line “*Eğre hısnındaki mü'minlere şefkat itdi*” is a sophisticated touch that will appeal to discerning observers familiar with the intricacies of calligraphic design.<sup>42</sup> Additionally, variations in the size of certain letterforms are evident, likely stemming from spatial constraints within the composition.<sup>43</sup> While these adjustments may have been necessary, they reflect the challenges of reconciling artistic integrity with the practicalities of inscription design. Taken as a whole, the inscription reflects a commendable effort to maintain a fluid and dignified aesthetic, with a clear emphasis on achieving an overall balance and coherence.

## 2.2. The Tombstone of Siyavuş Pasha

The tombstone of Siyavuş Pasha, located in Section E, Plot 8 of the Karacaahmet Cemetery, shares notable stylistic similarities with the inscription for Süleyman Pasha.<sup>44</sup> However, this tombstone lacks certain traditional features, such as a footstone or the flat perimeter stones typically used to enclose a grave (Appendix 3). The text is inscribed on a cylindrical stone tapers slightly towards the base. The visible portion measures 121 cm in height and a maximum circumference of 119 cm. Distinctly understated, the tombstone does not include an ornate *kallavi* turban or other decorative elements often used to signify the deceased's high rank as a grand vizier. This contrasts with the more elaborate tombstones commonly found in similar contexts, such as those in the *hazire* (burial ground) of the Şehit Süleyman Pasha Mosque. This simplicity seems to reflect a deliberate intent: rather than glorifying status; the inscription appears focused on documenting the perceived injustice surrounding Siyavuş Pasha's death. Like the inscription for Süleyman Pasha, the Siyavuş Pasha tombstone aims to fulfill a purpose beyond mere commemoration. Below is the full text of the Siyavuş Pasha Tombstone Inscription:

42 The artistic and aesthetic technique of utilizing shared elements of different letters, or sometimes even words, is known as *tetâbuk*. This practice, initially prominent in architectural inscriptions, later extended to plaques with the advancement of calligraphy designed for wall display. In this instance, the shared usage of the letters *vav* and *mim* is evident.

43 For instance, the variation in proportions of the standalone nun letters on panels 6 and 9.

44 Haskan, *Yüzyıllar Boyunca Üsküdar*, 2/843.



Rızâenlillâhi te'âlâ el-Fâtihâ  
 Sadr-ı a'zam o şecâ'at-eser-i rûz-i gazâ  
 Merd-i meydân-ı şebâdet-taleb-i bî-pervâ  
 Kâr u zâr eyler idi dest-giribân olarak  
 Düşmen-i dîn-ile çok meblekeden buldı rehâ  
 Âkıbet anı şebîd itdiler erbâb-ı fesâd  
 Sadr-ı Firdevs ide cennetde makâmın Mevlâ  
 Nâmını halk-ı cihân rahmet ile yâd eyler  
 Hayfzulm eylediler ana eşîrrâ am mâ  
 Yazdı şânında anın kilik-i kazâ bir târîh  
 Ehl-i bezm-i şühedâ Hacı Siyâvûş Paşa  
 Sene 1099

For the consent of Allah, the Exalted, recite *Al-Fâtiha*:  
 The grand vizier, a paragon of bravery on the battlefield,  
 A fearless seeker of martyrdom in the field of valor.  
 He labored and strove, grappling with challenges head-on,  
 And found deliverance from many perils against the enemies of faith.  
 Ultimately, he was martyred by the hands of those corrupt in spirit.  
 May the Lord grant him a seat at the highest level of paradise.  
 The people of the world remember his name with mercy,  
 Yet alas, the wicked dealt him great injustice.  
 The Pen of Destiny inscribed this as his chronogram:  
 “A member of the assembly of martyrs, Hacı Siyavuş Pasha.”  
 Year 1099 [1688]

The marble surface of the Siyavuş Pasha tombstone has darkened significantly over time, with noticeable deterioration and loss of text. Due to the cylindrical shape of the stone, capturing a planar view of the writing presents a challenge. However, stumpage impressions offer a more explicit depiction of the deformation affecting the letterforms. A photograph taken by İsmail Fazıl Ayanoglu, likely between 1935 and 1945, shows that the dateline of the inscription was once more legible. Today, however, this section is nearly unreadable.<sup>45</sup> The inscription follows a structured layout across twelve panels (*pafta*). The topmost central section (*serlevha*) comprises a single panel, while the bottommost section features two panels.

45 Fazıl İsmail Ayanoglu, *Tarihi Mezar Taşları: İstanbul-1*, ed. Seyit Ali Kahraman (İstanbul: İBB Miras, 2022), 8.

The intervening text is distributed across four rows, each containing two panels. Each panel measures approximately 30 x 10 cm. The pen width used for the inscription is slightly narrower compared to that of the Süleyman Pasha inscription. For example, the letter *elif* measures 9 cm in height in the first row of double panels, with a diacritical dot measuring only 0.8 cm in pen width. A comparative analysis of selected letters and words from this inscription with Hafız Osman's *thuluth* works from the same period and the Süleyman Pasha inscription reveals striking similarities. These shared characteristics strongly suggest that both inscriptions were executed by the same hand (Appendix 4).

Although damage to the inscription limits detailed analysis, the composition reveals occasional areas where the text is compressed. However, compared to the Süleyman Pasha inscription, the Siyavuş Pasha tombstone features a more spacious layout and demonstrates more outstanding balance in its design. As with the Süleyman Pasha inscription, diacritical marks and decorative elements are largely absent. Yet, this omission does not appear to have significantly disrupted the balance of filled and empty spaces within the overall composition. It is reasonable to infer that the Siyavuş Pasha tombstone, similar to the Süleyman Pasha inscription, was crafted without the aid of enlargement techniques. Instead, it seems to have been written directly with a reed pen (*kamış kalem*), likely with minimal reliance on preparatory sketches.

## CONCLUSION

Hafız Osman's career unfolded during a transformative period in Ottoman history, characterized by significant political upheavals and cultural developments. His close association with the Köprülü household, the most powerful political dynasty of the second half of the 17th century, placed him at the intersection of art, politics, and patronage networks. This relationship provided him with the resources and opportunities to hone his craft while contributing to cultural projects that reflected the ruling elite's vision of artistic excellence as an extension of state power. Both the fountain inscription at the Mosque of Şehit Süleyman Pasha and the tombstone of Siyavuş Pasha commemorate figures closely tied to the Köprülü household. These works function both as tributes to the individuals they commemorate and as reflections of the political and cultural aspirations of the Ottoman elite during this period. The Süleyman Pasha inscription, with its poignant, poetic lament, and the Siyavuş Pasha tombstone, which recounts a narrative of martyrdom and injustice, exemplify epigraphy as both a medium for commemoration and a record of historical events. These inscriptions suggest that, in the aftermath of the executions of key Köprülü household members, Hafız Osman, himself a protégé of this household, sought to honor their memory through his artistic work. Despite their historical and artistic significance, this critical convergence of art, politics, and Sufi networks has not been adequately emphasized in Hafız Osman's biographical studies or prior analyses of these inscriptions.

Hafız Osman's enduring legacy lies in his ability to transcend the artistic norms of his time, elevating Ottoman calligraphy to unprecedented heights. As a master of *thuluth* and *naskh* scripts, he refined these styles into paragons of elegance and balance, leaving an indelible mark on generations of calligraphers. His innovations advanced the aesthetic

maturity of these scripts and established a standard that shaped the trajectory of Islamic calligraphy. An analysis of the fountain inscription at the Şehir Süleyman Pasha Mosque and the tombstone inscription of Köprülü Damadı Siyavuş Pasha highlights a departure from the intricate and densely arranged compositions typically associated with monumental calligraphy. Instead, these inscriptions are marked by simplicity, utilizing modular designs in which individual panels are crafted independently and seamlessly integrated into a unified composition. Their straightforward arrangement and clear and legible text underscore a deliberate emphasis on accessibility and poetic expression overelaborate ornamentation. The balanced and modular aesthetic of these inscriptions resonates with the stylistic sensibilities of Hafız Osman's calligraphy, celebrated for its functional elegance and refined simplicity.

These inscriptions significantly contribute to the historical and cultural heritage of Üsküdar and, by extension, Istanbul, offering rich artistic and documentary value across multiple disciplines. Given their significance and vulnerability to environmental and human impact, their conservation is an urgent necessity. Safeguarding these artifacts is an essential responsibility, ensuring the preservation of a shared cultural legacy and sustaining scholarly research for future generations.

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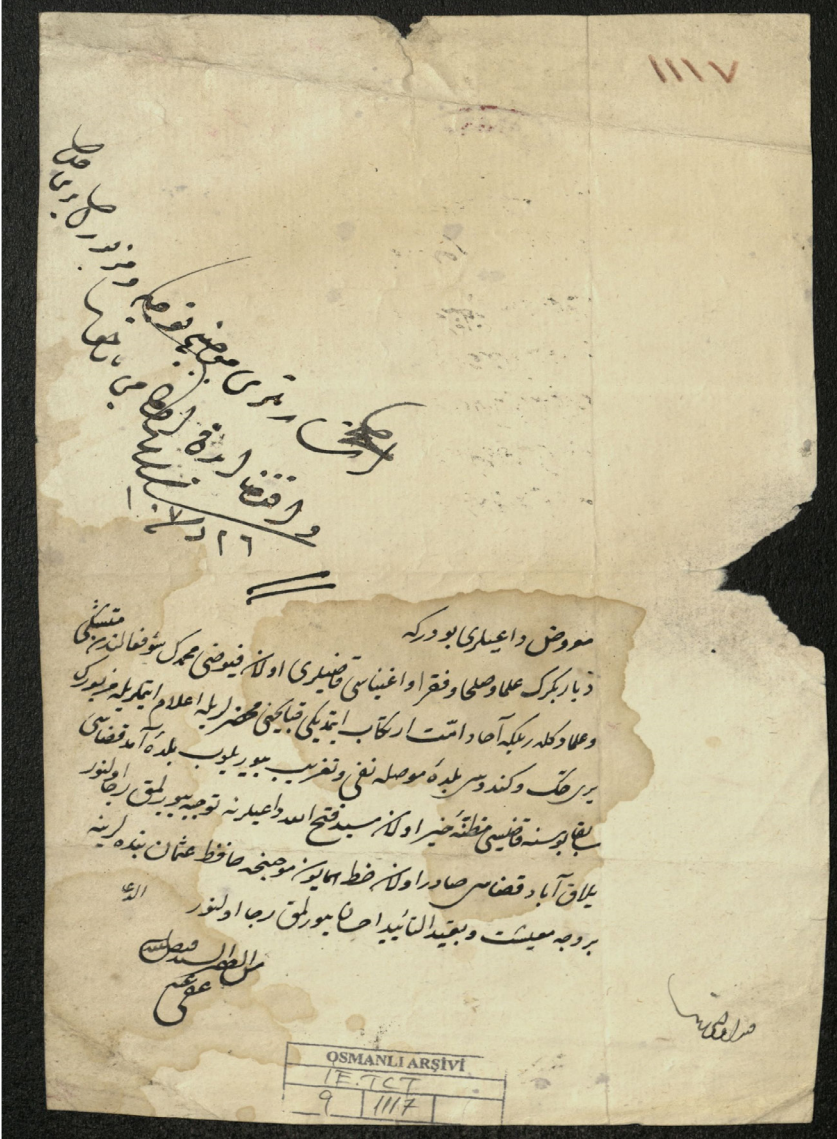
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## APPENDIXS

Appendix 1: An archival document indicating that Hafiz Osman was granted the district of Yalakâbâd (modern-day Yalova) as his *arpalık*



Reference: (BOA, İE.TCT, 9/1117).



Appendix 2: Şehit Süleyman Pasha Mosque alongside the inscription written in his honor



(Photographed by Elif Kurumehmet, July 2024).

Appendix 3: The tombstone inscription of Köprülü Damadı Siyavuş Pasha



(Photographed by Elif Kurumehmet, September 2023).



Appendix 4: Details showcasing Hafız Osman's style in the rendering of specific words and letters, selected from the inscriptions written for Şehit Süleyman Pasha (left) and Siyavuş Pasha (right)

