Born in Istanbul, Ismail Efendi was known as Ağakapılı because he taught at the Janissary officers’ school in Ağakapi (now the site of the mufti’s office in the Süleymaniye quarter). Although he did not do so on the list shown here, Ağakapılı usually signed himself Ismail bin Ali (son of Ali). An outstanding student of Derviş Ali’s (see cat. no. 11-12), he trained many calligraphers himself. He was one of the last calligraphers to be able to trace his artistic pedigree directly back to Şeyh Hamdullah (see cat. nos. 1–2). The sheikh’s style was soon to become obsolete, however, and although Ağakapılı was Hafız Osman’s contemporary, he did not follow Osman’s new treatment of the six scripts (see cat. nos. 16–18). Nevertheless, Ağakapılı greatly admired Hafız Osman and said of him, ‘We knew calligraphy, but Hafız Osman wrote it’. After Ağakapılı’s death, his writing chest was found to contain a number of fine kitâbs by Hafız Osman.

Ağakapılı wrote more than forty Qur’ans and many Efêmes, cilt-i sâî kitâbs, and albums, which were greatly admired. When he reached the age of eighty, his hand began to tremble. Nevertheless, in his old age, he executed inscriptions in the celi sâlih script of the period for the Şeyhülislâm Feydullah Efendi medrese (Islamic theological school) and its library (now the Millet Kütüphanesi), in Istanbul. These inscriptions are still extant.

The epitaph for the grave of Hafız Osman, which was in the hâze (enclosed burial precinct) of the Sünbül Efendi Sufi Lodge, Istanbul, was Ağakapılı’s work. He died eight years after completing this epitaph, and was buried in the Kasımpaşa district’s Darideresi Cemetery, which no longer exists. The epitaph he copied for Hafız Osman was copied on his own gravestone as well, with Ağakapılı’s name substituted for Hafız Osman’s.

İkinci (the Second) Derviş Ali (d. 1128/1716), who is not represented in this catalogue, studied with Ağakapılı Ismail and Hafız Osman.

He appears in the genealogy of calligraphers as a point of transmission between these masters and later generations.
in Istanbul, Ismail Efendi was known as because he taught at the Janissary officers' (İskapısı, now the site of the museum's office in the city's quarter). Although he did not do 11’12’ shown here, AğkapılıUsually signed nail bin Ali (son of Ali). An outstanding Derviş Ali’s (see cat. no. 11–12), he was one of the calligraphers himself. He was one of the calligraphers to be able to trace his artistic style back to Şeyh Hamdullah (see cat. 11).

The sheikh’s style was soon to become popular, and although Ağkapılı was Hafiz, he did not follow Osman’s style of the six scripts (see cat. nos. 16–18). Ağkapılı greatly admired Hafiz, and said of him, ‘We knew calligraphy, but he wrote it’. After Ağkapılı’s death, an 11’ was found to contain a number of fine works by Osman.

Ağkapılı wrote more than forty Qur’ans and niş, atlâms, sîte kâfıns, and albums, which he admired. When he reached the age of eighty, his hand began to tremble. Nevertheless, in his old age, he executed inscriptions in the ceha script of the period for Şeyhülislam Feyzullah Efendi Medrese (Islamic theological school) and its library (now the Millî Kütüphanesi) in Istanbul. These inscriptions are still extant.

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Ikinci (the Second) Derviş Ali (d. 1128/1716), who is not represented in this catalogue, studied with Ağkapılı Ismail and Hafiz Osman.

He appears in the genealogy of calligraphers as a point of transmission between these masters and later generations.

85
Hafız Osman was born in Istanbul in 1052/1642. His father, Ali Efendi, was the muezzin of the Haseki Sultan Mosque. The young Osman zealously memorized the Qur’an, achieving the title hafız. (This title, which means 'one who memorizes the Qur’an' was used as a first name by those who earned it.) His family was very poor, and he was educated under the patronage of Fazıl Mustafa Paşa (1638–1691), of the illustrious Köprülü family. His first calligraphy teacher was Derviş Ali (see cat. no. 11–12), who, believing he was too old to provide the quality of teaching the talented young man deserved, eventually sent him to his own student Suyolcu Zade Mustafa Eyübi (see cat. no. 14), whom he considered most distinguished. Hafız Osman received his taqfi from Suyolcu Zade in 1070/1660, at the age of eighteen.

As can be seen from his early works done under the tutelage of Derviş Ali, Hafız Osman initially followed the style of Şeyh Hamdullah (see cat. nos. 1–2). To perfect this style, he felt the need to begin his apprenticeship as the student of Nefezâde Seyyid Ismail Efendi (see cat. no. 15). So successful at the sheikh’s style was Hafız Osman that, years later, his works became a major source for understanding the style of Şeyh Hamdullah in the six scripts. After finishing his studies with Nefezâde, Hafız Osman began a direct study of the sheikh’s original works, increasing his skill by using the taklid method of imitation (for a description of this method, see the entry for cat. no. 39).

In 1090/1679, however, Hafız Osman abandoned the sheikh’s style and developed his own style. Just as Şeyh Hamdullah, in his day, originated a style by building on the works of Yağt al-Mustasim (Yağt, d. 698/1298), so Hafız Osman refined and purified Ottoman calligraphy, reaching a new stage in the development of the art characterized by a greater refinement in the letter shapes and, in general, a less cramped, livelier line. Although at first this new method encountered
Osman was born in Istanbul in 1224/1809. His father, Ali Efendi, was the muqaddim of the Sultan Mosque. The young Osman memorized the Qur'an, achieving the title of "muqaddim", which means "one who memorizes" was used as a first name by those who admired his family. His father was very poor, and he was under the patronage of Fazıl Mustafa Paşa, of the illustrious Köprülü family. His first rhapsody teacher was Derviş Ali (see cat. nos. 1 and 4), believing he was too old to provide the teaching the talented young man deserved, sent him to his own student Seyyid Ali (see cat. no. 14), whom he praised most distinguished. Hafız Osman's copy from Suyuçoğlu in 1070/1660, at the age of eighteen, is seen from his early works done under the patronage of Derviş Ali, Hafiz Osman initially imitated the style of Seyyid Hamdullah (see cat. no. 1). He perfected this style, he felt the need to begin ticship again as the student of Nefesizade Ali Efendi (see cat. no. 13). So successful this imitative style was Hafiz Osman that, years years, became a major source for the style of Seyyid Hamdullah in the sixteenth century. In his book, finishing his studies with Nefesizade, he began a direct study of the sheikh's style, increasing his skill by using the style's imitation (for a description of this see the entry for cat. no. 39). In 1290/1679, however, Hafiz Osman took up the sheikh's style and developed his own style of Seyyid Hamdullah, in his day, originated by the works of Yaqūt al-Yaqqūtī (d. 698/1298), so Hafiz Osman purified Ottoman calligraphy, reaching a peak in the development of the art of gilded letters. In general, a less cramped, livelier line, at first this new method encountered
criticism as well as envy, it was accepted in a short
time, and the sheikh's style was abandoned. A
further development occurred about 1100/1689,
when Hafiz Osman began to reduce the size of his
naskh script. Connoisseurs believe his best work in
naskh was that done between 1090 and 1100.

In 1106/1695, Hafiz Osman was appointed
calligraphy teacher to Sultan Mustafa II (r.
1695–1703) and his brother, the future sultan
Ahmed III. While in the sultan's presence, Hafiz
Osman was seated on a special siji as a mark of
respect. Moreover, while Hafiz Osman was
preparing the sultan's naskh lesson, the sultan would
honor him by holding his inkwell. These favors did
not spoil Hafiz Osman, in whom asceticism and
humility were lifelong traits. One day, during a
lesson, the sultan is reported to have exclaimed
admiringly, 'There will never be another Hafiz
Osman Efendi!' Hafiz Osman replied, 'My
sovereign, as long as sultans like you hold the inkwell
for their teacher, there will be many Hafiz Osmans'.

Because Hafiz Osman held no government
office, he was free to travel. He often visited Bursa
and Edirne, in Turkey, and he went to Egypt in
1083/1672 and to the Hijaz in 1087–88/1675–77 to
make the pilgrimage to Mecca. Whenever he
traveled, he continued to practice calligraphy,
noting in his signature where he was when he wrote
a particular piece. The signatures on his works attest
to the many stops along the way at which he wrote
karalanas or ciz.

Over his forty-year artistic career, Hafiz Osman
worked continuously. He made twenty-five copies of
the Qur'an, among them the charming musnav in this
volume (cat. no. 16). Hafiz Osman also wrote
innumerable Esnams, ciz, bu'as, and musabbas using
the six scripts. While there are no references to Hafiz
Osman's composing poetry, he generally took great
care to write the colophons for his works in rhyming
Arabic prose.

Although Hafiz Osman's ciz sulus was not up to
is well as envy, it was accepted in a short  
the sheikh’s style was abandoned. A  
development occurred about 1150/1739,  
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. Connoisseurs believe his best work in  
at done between 1210 and 1230.  
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se.  
gh Hafiz Osman’s calla stick was not up to  

17. EN'AM  

ISTANBUL, 1210/1654  
INK, COLORS, AND GOLDS ON  
PAPER  
BINDING 12.5 x 19.5  
32MM 225 x 169 169   

Hafiz Osman was at the  
height of his artistic powers  
when he wrote this copy of the  
chapter fimel, or The Castle  
(Qur'an 6:1–165) in naskh script  
in 1210/1650. This often-  
renovated chapter was written ten  
ines per page on twenty-three  
folios, shown here are folios 1v  
and 2r. As is the custom in an  
Enam volume, only the right-  
hand opening page has been  
illuminated. It is called the  
unwritten and is an  
unpretentious and charming  
example of the illuminator’s  
art. The binding is stamped  
with a monothet. In its  
simplicity and elegance, this  
book gives us a hint of the  
nobility of the age of Hafiz  
Osman.
the level of his other scripts, it is worth noting that Mustafa Rakım (see cat. no. 33), who was to make the great revolution in sülüs a century later, took his inspiration from Hafiz Osman’s regular-size sülüs. Hafiz Osman is also remembered for developing the hilfe-i sâdet from an Arabic text to the leke format we know today. It was also he who established for the prayer book Dâhilü’l-Hayrât the layout that is now universally followed.

As a teacher, Hafiz Osman was scrupulous in adhering to the custom of charging nothing for lessons. He would teach the poor at his home on Sundays and the children of the well-to-do on Wednesdays. It is said that, after finishing a lesson, he would often go out on his horse and come across a student who had been delayed and missed the session. Instead of upbraiding the student, Hafiz Osman would get off his horse and give the student a lesson at the side of the road. He is known to have had at least fifty students, the best-known of whom include Yedikuleli Seyyid Abdullah (see cat. nos. 19–20), Yusuf Rûmi (d. 1121/1709), Rodosizâde Abdullah (d. 1116/1704), Yusuf Mecidi (d. 1133/1721), and Mehmed Gîrî (d. 1165/1755).

A few years before he died, Hafiz Osman suffered a slight stroke but recovered enough that the quality of his late works did not deteriorate. He died in his home, on Çemâziyâtâ 29, 1110/December 3, 1698. He was interred in the cemetery of the Sünbul Efendi Sufi Lodge, Istanbul. Ağakapı Imayl Efendi (see cat. no. 15) copied the epitaph for his gravestone, which still stands.

The path that Hafiz Osman opened in the sülüs, nešîh, and râhî scripts has since branched in other directions but is still valid today.
This other script, it is worth noting that krm (see cat. no. 32), who was to make revolution in ctn sivas a century later, took

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18. MURAKKAA

ISTANBUL, 1080/1676

ink, colors, and gold on

parchment

CARDSTOCK

EACH KİT’ A 28.5 X 20.3 CM

SW 5 (20-0931-10)

This eleven-folio collection

written by Hafiz Osman in

1080/1676, when he was still a

young man. In this album, only

the hegemeh, the first line of the

right-hand folio shown here, is

written in malak, The rest is

in idâ’ scripts. Five lines per

page.

The original borders of this

work were replaced a century

later using $âzâ (“marbled paper”) by

Hafiz Mehmed Efendi

(d. 1287/1773; see cat. no. 5).

This type of $âzâ is called $âzâ in honor of its inventor.

It is made by floating a

background color on the

trapping bath, releasing drops

of another color onto the

background, and then applying

still other colors on top of

these drops, making concentric

circles of pigment. A stylus

is then drawn through the colors

to create the design.

The borders were restored

following a method that is still

in use today: the original

borders of the âzâ’ are cut off.

Two pieces of $âzâ are put back

to back, marbled sides out. A

window is cut through both

papers, just a bit smaller than

the text area of the âzâ’, in

order to leave a slight overlap.

The âzâ’ is then pasted between

the two sheets of $âzâ and the

assemblage is dried under

pressure. The same procedure

is used for all the folios in the

album. The new border is

called the malak. (The original

process for applying a malak in

the restoration of a musâfî is

described in the entry for cat.

no. 24.)
Abdullah Efendi was born in the Yedikule district of Istanbul in 1081/1670 and is therefore known by the appellation Yedikuleli. Because he was descended from the Prophet Muhammad on both parents’ side, he signed himself seyyid (sayyid). He is also called emir. His father, Seyyid Hasan Hāşimi (d. 1098/1687), his son, Seyyid AbdülhalimHasib (1117/1705–1172/1759), and his grandson, Seyyid Mehmed Said (1152/1739–1172/1758), shared his occupation, making four generations of calligraphers in the family.

Abdullah Efendi’s father was the imam of the İmârâbî (Mirâbî) Mosque in Yedikule. The young Abdullah memorized the Qur’an, completed his education, and began his study of calligraphy with his father. At the age of seventeen, he began to practice the six scripts with Hafız Osman (see cat. nos. 16–18) and received his iqâbat in just forty months, winning the appreciation of his teacher. When his father died, Abdullah Efendi became the imam of the İmârâbî Mosque, a post he held until the end of his life. He copied twenty-four muhâfs, about a thousand En’âms and evâds (collections of personal prayers), countless hil’as, albums, hajjes, and books, in addition to teaching calligraphy to many students. Among the best-known were Eğrikapılı Mehmed Rasim Efendi (see cat. no. 23) and Şekerzâde Mehmed Efendi (see cat. no. 25).

In 1120/1708, Sultan Ahmed III (r. 1703–20) appointed Abdullah Efendi to be the mehter teacher at the Topkapı Palace, where he was always received with affection. One day, the story goes, the sultan heard of the high quality of the ink made by Abdullah Efendi. The sultan immediately sent an imperial halberdier to the calligrapher to obtain a sample. The halberdier took the inkwell Abdullah Efendi was using and brought it to the sultan, who drained the ink and filled the inkwell with gold. The inkwell was returned to the calligrapher along with other presents.

Yedikuleli Seyyid Abdullah Efendi was the most outstanding student of Hafız Osman, especially in the nesh script, in which he was a master—so much so, in fact, that once, in introducing his student, Hafız Osman is reported to have said, ‘He writes more beautifully than I.’

Abdullah Efendi died on Rabi 8, 1144/September 10, 1731. He was buried in the cemetery facing the Şah Sultan Lodge, in the Eyüb district of Istanbul.
Eli Seyyid Abdullah Efendi

Seyyid Abdullah Efendi was born in the Yedikule, Istanbul in 1681/1670 and is therefore the apellation Yedikuleli. Because he was from the Prophet Muhammad on both sides, he signed himself "ayyid" (sayyid). He is emir. His father, Seyyid Hasan Haşim (d. 1687) is his son, Seyyid Abdüllah Hamid (1172/1759); and his grandson, Seyyid Said (1172/1759-1172/17598), shared his name, making four generations of this in the family.

Seyyid Abdullah Efendi was the imam of the Mimar Sinan Mosque in Yedikule. The young memorized the Qur'an, completed his hizmet and began his study of calligraphy with Jabir. At the age of seventeen, he began to write six scripts with Hafiz Osman (see cat. 8) and received his i'zet in just forty days in the appreciation of his teacher. He died, Abdullah Efendi became the imam of the mosque after he held until the end of his life. He copied twenty-four mukhtalif, ouand En'ama and erabas (collections of sayings), countless k'las, albums, bijanee, and addition to teaching calligraphy to many students. Among the best-known were Ebrakpili Mehmed Rasim Efendi (see cat. no. 23) and Şekerzade Mehmed Efendi (see cat. no. 25).

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