PHOTOGRAPHY IN OTTOMAN EMPIRE

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TURNING TOWARDS THE EAST IN WESTERN ARTS

The keen interest in the East which started with the Turqueries fashion in the 16th century had influenced the West, and first and foremost Paris. In the 17th century, Eastern tales such as Shahrazad and the One Thousand and One Nights started to be translated. Many famous Western authors began to study the Eastern arts and their influence from the 17th century onward. Writers such as colleagues to the East enriched the European audience’s vision with realities as well as with their exaggerated travel memoirs. In a time period starting from the 19th century, and including the 19th century, many composers created many works about the Orient. The pictures drawn by foreign missionaries in the Ottoman capital, Istanbul, and by travelers followed The Empire in the 18th century, and the pictures they brought from Ottoman markets and brought with them to their home upon their return, and generally their own countries, were of great interest for Europeans. In this century, the main foreign missions in Istanbul had artists whom they paid specifically for introducing Turkey to their own countries.

In the beginning of the 19th century, most of the Western painters were illustrating the pictures of hunting and wars, the imperial harems, slave markets, Turkish baths, Eastern dancing, portraits, Islamic worship and views that were generally different than actual realities. Subjects were primarily limited with exotic themes. The East drawn by the Western artist covered primarily Turkey, and Egypt, Syria, Lebanon, Palestine, the Holy Land, the North African coast, in short, Muslim Mediterranean countries. This was also the most glinting period for the artists of engraving. Albums prepared by these engravers and narrated the Eastern fashion started a passion towards “a la Turque” costumes and brilliant Eastern architecture. The East became a symbol of liberties and richness. Orientalism increasingly covered the Western world in literature, theatre, music, architecture and fine arts.

THE DEVELOPMENT OF GROUP VISITS

While only adventurers, artists, archeologists and their authors who had financial power could travel in the beginning, with the start of the first steam power liners working in the Mediterranean, the upper middle classes also found opportunities to get to long distance lands. The new ports were added in 1841 to the Marseille-Alexandria cruises which already started in 1835. The routes of steam power liners were ready from then on for the realization of all the curious people’s dreams within a complete Mediterranean voyage.

The first group travel to Istanbul through the land route started with the trip the Orient Express in 1883 and the Express became the symbol of the voyage to the East.

THE CHANGING FACE OF THE OTTOMAN ADMINISTRATION IN THE 19TH CENTURY

This century became a period of restoration of the Empire in every sphere. The Ottoman bureaucrats who believed that the backwardness meant non-Westernization started a great reformation in the economic, political, educational, culture and arts, and commercial settings. The high-ranked officers invited from the West served in various levels of the Ottoman military. The relations developed by these regulations, the construction of the Baghdad railway and such gigantic investments as the Suez Canal turned the attention of the West once more toward the East.

Great changes were on the way also in arts. Until then Western monarchs already had the custom of having their pictures made to put on the walls of government offices or to give to other sovereigns as gift. This tradition started with Sultan Mahmud II (reign 1808-1839) in the Ottoman palaces as well. The Sultan’s picture was put on the Selimiye garrison in 1846. Additionally Sultan Mahmud II had a medalion with his own picture on to be made, which was called Tasvirs-i Hamayun (the Imperial Picture), and he put it himself on the necks of those who he knew as the most loyal state employees and bureaucrats.

DURING THE REIGN OF SULTAN ABDÜLMECID (1839-1861), SON OF SULTAN MAHMUD II, FRANZ LISZT HAD PLAYED IN THE OTTOMAN PALACE IN 1847. FRANZ LISZT WAS GIVEN A MEDALION BY THE SULTAN HIMSELF AFTER HIS CONCERT.

After a while following the invention of telegraphy the first try was experienced in the Empire in 1847, in front of the Sultan himself, in the wooden palace which was then built on the same spot with today’s Beylerbeyi Palace, and the Sultan used this link to sent the first message. Samuel Morse, the inventor of the telegraph, was also rewarded with an imperial medalion and a charter.

Fonseca helped the Ottoman Empire in the Crimean War that started between the Russian and the Ottomans in 1853, and later Britain came to help the Empire against the Russians in March 1854. That the Selimiye garrison was turned to a hospital for the wounded in the Crimean War, and a boat used as a hospital anchored in the Bosphorus has suddenly led a large number of Westerners to stay in Istanbul.

Following Sultan Abdülmecid, Sultan Abdülaziz (reign 1851-1876) became the first Sultan who paid the first official visit to Europe. Abdülaziz himself used to draw pictures.

The first National Exhibition of the Ottoman Empire was opened in the Sultanahmet square (Armeidan) on February 27, 1865 with the title of the General Ottoman Exhibition (Sergi-i Urum-i Osmâni). The sections of the exhibition were agriculture, metallurgy, food industry, silk works, textiles, jewelry, pharmacy, cleaning supplies, furniture and decoration, ship models, military tools, civilian architecture and art. In the art section, designs, pictures, wooden and metal engravings, the art of
printing and books were exhibited with the photographs of the imperial photographers.

THE BIRTH OF PHOTOGRAPHY

The factory wheels turned first in England in the eighteenth century, then all over Europe later when announcing the arrival of a new era. Humanity started to go by from a culture based on agriculture to the age of industry. The age of industry influenced all aspects of societal life and brought about little inventions which were to serve to industry itself. The invention of photography in France was officially announced to the world on August 19, 1839 and became one of the most important discoveries of the twentieth century. The new invention’s name was “daguerreotype”.

THE PHOTOGRAPHY IN THE OTTOMAN EMPIRE

The journal of Takvim-i Vekayi which was published in Istanbul in Turkish, Arabic, French, Greek and Armenian first publicized the invention of photography on October 3, 1839 in its 186th issue on Monday, October 28, 1839.

"This is the translation of a news received in some newspapers published in Europe. Everyone knows well, recently steam machines started to move on railroad tracks. In the meantime, a man had so focused and canaled his attention on a purpose very carefully that, at the end, his work had turned to be a strange art and a coquetish mirror (surface) had emerged. A talented Frenchman, named Daguerre reflected sunlight with the methods of a different scientific art, created the outlines of the things and spent his 20 years explicitly and secretly for the invention of this strange art. He reached the conclusion at the end and everybody admired this event.

It is in this manner that the reflection of the object is taken through a glass in front of a device which is a large or small box isolated from light. It is required to prepare some drugs in order to keep the picture reflected inside on a surface. Daguerre achieved to prepare this mixture depending on his experiences. The substance spread out on the copper plate is called iodine. After this plate is laid on the iodine steam for few minutes, and put into the box immediately, the view on the box’s window is taken for five minutes. Considering that some of the important things that need to be saved can be maintained in this method, it can be understood how important an invention it is. Oddly enough, a British, Talbot used the sunlight in this way in his own country during the invention of Daguerre.

Though this is the case, Daguerre’s picture-taking was materialized earlier.”

The journal of Cercde-i Havadis which began to be published in 1840 with the articles quoted by a British citizen, William Churchhill from foreign press, wrote this time about the invention of the machine Daguerre multiplied for commercial aims in its 47th issue on August 13, 1843: “A man called Daguerre in Europe invented a gadget to take the picture of a place without the necessity of using the tools of painters and without losing time for a straight division and the machine was called as Daguerreotype which means the printing of Daguerre. Those who are concerned with the matter know that his book came to Istanbul and was printed previously. The inventor of the Daguerreotype, Monsieur Daguerre invented photography this time, that is, he started to do the business of writing by the help of light with a machine.

The picture of a place or an army is taken on a plate with the help of this machine in a very short time. If the picture taken is a scene, all the buildings and other than that, even the leaves of the trees in the gardens are said to be seen one by one. If the picture on the plate is an army, all the men and even the hair on their face are said to be distinguished.”

TRAVELLING PHOTOGRAPHERS

And the new invention, photography, opened new horizons to the world after the pictures and engravings which were drawn mostly through imagining and predicting. Now the reality itself could be seen completely. While researchers, curious people, archeologists, architects, ethnographers, painters were amazed by the invention affecting the whole world, they did not want to wait for an immediate use of it for their own businesses.

Soon after the camera became an object that could be handled, this new invention originated from France turned out to be the focus of unbelievable attention. A new period was starting to take the pictures of distant countries and to prepare albums of them. It was primarily the French travelers who came these lands for documenting and took the first images into their hands.

FREDERIC GOUPIEL, FESQUET (1806-1893)

In October 1839, the French painter Horace Vernet (1789-1893), his cousin Charles Marie Bouthon and the dauguerreotypist Gasp&lign; Fesquet (1806-1893) started the first photographic journey with a vessel departed from Marseille. Following Syria, Alexandria, Cairo, Sinai, Palestine, Tyre, Sidon, Deir al-Kamar, Damascus, Jerusalem, Nazareth, Beirut and Baalbek, they arrived at İzmir on February 8, 1840. The first photographs of İzmir were taken by Gasp&lign; Fesquet between February 8 and their departure for Europe on February 16.

The most important deficiency of the daguerreotype photographing technique of the period was that it was producing only a single copy. In need of multiple copies, pictures would either be taken again by camera or be copied by hand. However, engravers who multiplied the pictures were adding to the pictures the images of people, animals or trees whenever they desired in order to redecorate the unfilled buildings and scenes.

JAMES ROBERTSON (1813-1888) AND FELICE BEATO (1825-1903)

James Robertson worked as a painter in the London mint between 1833 and 1840. After 1840, he served to the imperial mint (Darphane-i Amire) in the Ottoman Empire. He also started to take pictures of Istanbul from the first days of his stay. Felice Beato assisted Robertson in his photography works used the Wet Collodium technique. They took many architectural documentary pictures in Istanbul in 1851. Robertson and Beato took the photographs of Athens and Malta in 1854, and Jerusalem, Cairo and Palestine in 1857.

Photography was first used as an instrument of documenting in portraits, street images and views. The images drawn until then by painters in war locales were replaced by the new invention of photography used for the first time in the Crimean War. France joined in the Crimean War started in 1853 between the Ottoman Empire and Russia, and Britain participated in the War against Russia in March 1854. Britain sent Roger Fenton to photograph the Crimean War. Fenton took more than 360 pictures in 1855. Upon his return to London after he has got cholera, James Robertson and his assistant Felice Beato went to Crimea in August of
1854. They took more than 60 pictures in Sivas, Topkapı, Malakoff and Balaklava ports towards the end of the war.

JOSEPH PHILIBERT GIRAULT DE PRANGEY (1804-1892)

Prangey who worked on Islamic architecture, has taken many daguerreotypes documenting Islamic architectural buildings and monuments during his visit to the Middle East between 1842 and 1845. His book "Monuments Arabes d'Egypte de Syrie, et d'Aasie-Musulmee dessinees et mesurees de 1842 à 1845" was prepared by the illustrations depending on more than 1000 pictures taken by Prangey and published in Paris in 1846.

KOMPA

Kompa was French originated and came to Istanbul in 1842. The following quotation is from the 95th issue of the journal of Gerde-i Havalis on July 17, 1842 (8 Cemazielahur 1258):

"We know that the name of one of the eccentric inventions of recent years is Daguerreotype. It is also known that the instrument was named after a French citizen, Daguerre who invented it.

Although it was required previously for painters to work with a great patience for a few days to draw a picture of a person, now it is possible with this machine to take the picture of that person in six seconds in a sunny day and in half a minute in a day without sun. It is in this way that the man sits in opposition to this machine, and his image is reflected on the copper plate within the machine with the help of a mirror. Mr. Kompa, one of the students of Monsieur Daguerre has now arrived at Istanbul. He works all the day through touring Belle Vue in Peru. He starts his work at nine especially on Sundays and exhibits the pictures on the copper plate that he takes for 10 karam per man. He can take a picture either of a place or of a man. What we mean by the place is to view Istanbul from, for example, Scutari.

It costs between one hundred karam and one hundred seventy five karam to take the picture of a man or of a group of men. The picture of a place costs from one hundred twenty five karam to one thousand karam depending on its size. Monsieur Kompa will teach this art to those who desire and even he will sell this machine. It is announced for everybody's to get informed."

MAXIME DU CAMP (1822-1894)


Maxime du Camp travelled to the Middle East once more in 1849, this time with author Gustave Flaubert. He also has got approximately 200 images with the Calotype technique in this travel as he did previously. He completed his voyage in the East in 1851. In the same year 125 of his photographs were illustrated and published in his book, "Egypte, Nubie, Palestine et Syrie."

ERNST DE CARANZA

Caranza, a Frenchman, came to Istanbul in 1852 and took many Calotypes in his trip to Anatolia. He gained the Sultan's admiration through presenting an album to the Palace, which was prepared with 55 of these photographs. Because of this way of behaving, he was permitted to use the title of the "Sultan's photographer" during his stay in Istanbul.

He returned to Istanbul in 1854 and took more pictures. Among his interesting subjects were the images of Taxisim barracks, knolls in the Topkapı Palace, and various quarters of Istanbul. His photographs were exhibited in Brussels in 1856 and in Paris in 1857.

ALFRED NICOLAS NORMAND (1822-1909)

Normand arrived at Istanbul in 1852. He took 16x21 size photographs with the Calotype technique. He left Istanbul on January 17, 1852. In his photography, composition was more important than the technique.

JOHN SHAW SMITH (1811-1873)

Smith traveled to Europe and the Middle East between 1851 and 1852. He took more than 300 Calotypes in France, Italy, the Middle East, Egypt, and Istanbul.

The Péra picture taken by this Irishman had two negatives and is the oldest double print known.

JACOB AUGUST LORENT (1815-1884)

He started his travel to Egypt from Istanbul in the fall of 1842 and returned back to Istanbul via Jerusalem and the Black Sea. His book "Wandervungen im Morgenlande 1842-1843" was published in 1855.

FRANCIS FRITH (1822-1898)

Starting his Middle Eastern trip towards the end of the summer of 1859, Francis Frith arrived at Egypt. He took the photographs of Sinai, Petra, Palestine, Syria, Damascus, Beirut and Jaffa. In 1860 reached Izmir by sea, which was on his way back to home.

His portrait within the Turkish costumes was published in the first page of his album, "Egypt, Sinai and Palestine" which included 114 photographs of Izmir.

JULES DELBET

George Perrot, the former member of the French School in Athens, Edmond Guillaume, the member of the French Academy of Architecture in Rome and Jules Delbet, a medical doctor organized an archeological trip to Anatolia in 1861.

They published a book in Paris in 1862, called "Exploration archéologique de la Galatie et de Bithynie". Information provided by this book opened the way for the archologists who started the first archeological excavations later. Particularly travel notes about the city of Hattushas drew attention to the site.

All the photographs of the book mentioned above belonged to Jules delbet who has taken the pictures of archeological ruins and sites during the trip.

FRANCIS BEDFORD (1816-1894)

Bedford, a British sight photographer, joined in the Prince of the Wales, Edward, in his trip to Turkey and the Middle East in 1862. He took Wet Collodion negatives during this journey.

The pictures of this trip were published in London by the Day & Son company. In this album containing 172 albumen prints, called "Tour in the East: Photographic Pictures of Egypt, the Holy Land and Syria, Constantinople, the Mediterranean, Athens, etc.", there were one Izmir, and seventeen Istanbul photographs.

A. DE MOUSTIER

Moustier acquired an imperial edict (ferman) from the Oeto-
man state in 1862 and took the photographs of the Izmit Gulf, Cézanne, Izmir, Sapuncu, Bursa, Mount Olympus, Kütahya, the Aigionia Temple, Uşak, Kula, Salihli, Izmir, the Sardes ruins, the tombs of Lydian Kings and the Ephesus ruins.

Photographs taken by Mountier were drawn on wood and published in a fifteen-volume book, "Le Tour de Monde" in 1864. Travel memoirs were also written by Mountier in the same book with the title of "Voyage de Constantinople à Éphèse par l'interieur de l'Asie Mineure, Bithynie, Phrygie, Lydie, Ionié". The illustrations in this book was drawn by J. Gainsau.

FELIX BONFILS (1851-1885) — ADRIEN BONFILS (1861-1929)

A French originated photographer, Felix Bonfils started his work by opening a studio in Beirut in 1867 and took the photographs of Alexandria, Cairo, the Aegean Islands and Turkey.

Adrien Bonfils also joined in his father's work in 1878 and prepared many photograph albums together. The had another studio in Alais (today's Ales) in France as well.

THE PHOTOGRAPHERS OF ALBERT KAHN (1860-1940)

Photographers Frederic Godmer, Stephanie Panet, Auguste Leon, Georges Chevalier, Roger Durand, all financed by a French banker from Paris, Albert Kahn between 1910 and 1931 traveled to Europe, Asia, America and Africa and took the autochrome pictures of these places.

The photographs included the matters of socio-politics, culture, art, transportation, military, war, commercial relations, religion, nature and daily life of these countries.

Turkey was documented by the Kahn photographers in 1912, 1913, 1918 and 1922-1923.

IMPERIAL STUDIOS

The owners of studios which started to be opened in the Empire dealt with portraits as well as the images of the environment. These first portraits were reflecting the general trends in the art of photography lithoera used in picture-taking. The images of environment were covering the main themes of engravings.

The Grand Rue de Pétra that represented the West with its theaters, entertainment centers, pastry shops, restaurants and expensive shops became the axis in which the photographers worked intensively.

After Italian Carlo Naya (1816-1882) came to Istanbul in 1845 and worked until 1848, a studio that was first settled in the Empire was opened by Basile Kargopoulos.

BAISLE KARGOPOULO

Kargopoulos, a Greek originated photographer, opened his studio in 1850 in the place number 311, close to the Russian Palace in Pétra. Later he opened another studio with his partner, E. Foucloc in Edirne, then a big military center.

Kargopoulos who moved his Istanbul studio for the last time to the number 4 in the Tinel Meydanı, had a wide wardrobe in his studio for the mud of youngsters who wanted to change before their pictures taken due to their passion for fanciful dressing.

Kargopoulos took a great deal of pictures of street peddlers, printed them on 6x9 size papers and put the photographs on cardboard specifically designed for his studio and sold them as the pictures of the people of Istanbul. By doing so he made his great reputation and contributed to documenting the history and folklore of Istanbul.

RAIF EFENDI

Raif Efendi who worked in Istanbul Çemberleťatq in 1854 was one of the Hungarian refugees who took shelter in the Ottoman Empire in 1848 and were settled in Kütahya in 1849. He worked as a watchmaker in his shop in Çemberleťatq and took pictures with the period's Daguerreotype technique.

RABACH

The German chemist Rabach opened a studio in Beyazit in 1856. He hired Vigen Abdullah as his assistant, who was a miniaturist and used to draw miniatures on ivory.

Rabach sold his studio to Abdullah Brothers in 1858.

PASCAL SĒBAH (1825-1886)

In 1857, Sébah opened a photograph studio in the house no. 10 on the Tom Tom Street on which Austrian Post Office was also located. He named the studio as "El Chark Société Photographic". Sébah moved to no. 439 next to the Russian Embassy on the Grand Rue de Pétra in 1860 and appointed A. Laroche, a French citizen, to the administration of the studio. Having learned well the techniques of photography and worked in this business in Paris, Laroche continued his work with Sébah in Istanbul towards the end of 1873.

Pascal Sébah met Osman Haroli Bey, the famous Ottoman painter in 1869. Osman Haroli Bey started to use Sébah's photographs in many of his pictures.

An album was prepared with the big size photographs of costumes prepared for an exhibition that was to be opened in Vienna in 1873. All of the photographs of the album were taken by Pascal Sébah.

Pascal Sébah opened a branch near the renowned Shepard's Hotel in Cairo towards the end of 1873. He was paralyzed in 1883 and died on June 25, 1886. His brother Consti Sébah ruled the studio until 1888. Pascal Sébah's son, Jean started, by the help of his uncle, a partnership with the photographer Policarp Jouiller working in Istanbul. The title of the firm turned to be Sébah & Jouiller and began to live through its golden age. Jean Pascal Sébah started a business with Hapog-Iskender and Leon Parpignot in 1871. The firm's title was made "Sébah" in accordance with the reform movements in the Republican period.

ABDULLAH FRÈRES (VIÇEN: 1820-1902), HOVSSEP (1850-1908), KEVORK (1859-1918)

The most well-known photographers of Pétra were the Armenian Abdullah Brothers. Kevork Abdullah graduated from Murad Raphaelian School in Venice on September 9, 1857 and returned to Istanbul in 1858. Vigen Abdullah was working in 1856 as an assistant with the German chemist Rabach who opened a photog- raph studio in Beyazit, Istanbul and worked with Daguerreotype. Kevork, Vigen and Hovsep Brothers bought Rabach's studio, who wanted to go back home. Abdullah Brothers opened a branch in Cairo in 1886 upon an invitation made by the Egyptian Khedive Tawfik Pasha. Parallel to their reputation, this branch gained a big success from the first day of opening.

Having gained a number of awards of appreciation, medals, and letters of appreciation, the Abdullah Brothers were masterful especially in studio photographs. Just for this reason their usual accessories were various designed panels, velvet cur-
Berggren documented the best images of Istanbul, of Boğazcısı, shorelines, streets, various people, and scenes with his skillful technique and composition. He photographed many cities on the Baghdad railway during his visits to Anatolia with Gottz Pasha during the building of the railway.

GÜLMEZ FRÈRES
Gülmez Brothers opened a studio in Pêpa in 1870. They took the pictures of naval images in Istanbul and closed the studio in 1900, and sold all of the photographs to Ağil Samancı.

BOGOS TARKULYAN (?-1940)
Bogos Tarkulyan used to call himself "Pol". And his real name was forgotten in time and he was used to call as "Febûs Efendi" after the title of his photograph studio.

Tarkulyan was trained in the Karakâş Brothers' studio and later became the assistant for Abdullah Frères. Then he opened his own studio in the 1890s under the title of "Phêbüs". In the 1890s, for children's pictures, he brought a toy horse about 70-80 cm. height made up by planter cardboard to his studio from France. Febûs has taken painting courses for long years and created very successful works particularly in portraits.

AŞIL SAMANCı (1870-1942)
Painter and decorator Jacob Samancı Efendi's son, Ağil Samancı learned photography from Abdullah Brothers. He prepared a photographic collection of antiquities in Istanbul. Ağil Samancı worked in his studio, Apollon, until 1925.

GARABET AMIRYAN (1857-1927)
He learned photography with Andreemenos. Amiryan opened a studio, Osmanlı Fotograflanesi, in Beyazıt around 1900. He moved his studio to Üsküdar in 1905 and worked here until his death. His daughter Ardemis and his son Jinay helped him in photographic works in 1918.

RAHMÎZADE BAHÂEDDÎN BEDÎZ (1875-1951)
He started his studio across today's Istanbul Vâyet Binas in 1910.

Since the studio known with the name Retna became the symbol of a very attentive work, its reputation extended first to Istanbul, then all over Turkey. The main factor in the Retna's success was that it was opened in those years in which previously well-known studios started to be closed down after working for long years.

Following its Sublime Port branch, the studio opened branches first in Üsküdar, then in Bahçekapı in Istanbul and more than 20 people worked for the Retna.

The studio that reached a great reputation in a short while closed down as speedy as its enlargement within a 15 year period.

RELATIONS WITH THE PALACE
Photography which received reaction from the Muslim population but supported by the Muslim sultans of the Ottoman Palace had a another kind of relationship with the Palace and the sultans of the period different than the other countries had. Being in relation with the Palace and getting the title of the sultan's photographer were factors which increased the prestige of photograph studios.

In the 1860s, the Carta de Visite size photographs started to be sold. These photographs were both less expensive and easy to take, and sold either one by one or within elegant and bound albums in which pictures were classified in terms of their subjects. Of the albums, those which were ornamented with precious stones and gold were prepared for the Palace and covered the photographs of the Palace officials.

Kargopoulo who was awarded by Sultan Abdülmeid with the title of the "Sultan's Photographer" and used this title for a long time has thought courses of photography to Sultan Murad V (reign: May 30-August 31, 1876) while he was prince.

Sultan Abdülaziz invited Abdullah Brothers to his hunting kissî in Limîn in 1863 and asked his portrait to be taken. The result was astonishing. The Sultan granted them the title of Imperial Painters (Ressam-i Hazret-i Şehriyâr). From then on the rise started for Abdullah Brothers.

In 1869, when the Prince of Wales, Edward (later King Edward VII) arrived at Istanbul accompanied with 20 people, Abdullah Brothers took their photographs.

When the French Emperor, Eugénie visited the Empire, the Abdullahs took her photographs and presented her an album including the old and new photographs of the Empire.

Sultan Abdülaziz rewarded Pascâl Şehab a third-level Mecidi medal for his role played in the preparation of the album "Les Costumes Populaires de la Turquie en 1873" and the exhibition photographs which remarkably introduced the Empire to the world.

Guillaume Berggren was also awarded by King of Sweden Oscar for he took the pictures of the King and his family on the terrace of the Embassy during their visit to Istanbul in 1885.

The German Emperor, Kaiser Wilhelm II visited Istanbul with Queen Augusta Victoria in 1889. Şehab and Josilier firm photographed King Wil-
Helen II and Queen Augusta Victoria during their visit, and were awarded the title of “the Photographers of the Prussian Palace” due to their success in photography. From then on, they used the title “Photographes de la Cour Royale de Prusse” with a great honour both in their careers and behind their studio's cards.

Sultan Abdülhamid II (reign: 1876-1909) was the greatest supporter and protector of photography in the Ottoman Empire. The Sultan presented photograph albums to the President of the U.S. as gifts in order to propagate for his country in 1893. In the first of these albums which the works of six photographers there were photographs of the pupils from Aleppo, Damascus, Adana, Izmir, Çan- kır, Denizli, Baghdad, Edirne, Manisa, Aydın, Bursa and Izmir. The second album was prepared with various images of preparatory school students from Salonic, Kastamonu, Trabzon, Beirut, Damascus and Istanbul.

Fevzi Efendi had also been awarded by the Sultan as the photographer of the Palace and worked for the Sultan for 23 years, and granted with a fifth-level Medita medal. In the reign of Sultan Mehmed Reşat V (1909-1918) Fevzi Efendi was invited to the Palace very often and ordered to take the photographs of the Palace officials.

Andreomenos was one of the photographers who succeeded to enter into the Palace. He thought photography to Sultan Vahdettin (reign: 1918-1922) who was interested in photography too much when he was the heir apparent. Andreomenos was awarded by Sultan Abdülhamid II with two medals by the help of Vahdettin.

Ağil Samun also succeeded to enter into the Palace by the mediation of Abdullah Brothers and thought heir apparent courses on photography. He joined in Sultan Mehmed Reşat V in his travels to

Herke, Bursa and Rumelia and photographed this journey. The picture showing the German Emperor Kaiser Wilhelm II in the costume of Ottoman Marshal helped increase his reputation.

These well-known photographer studios of the Ottomans also took the portraits of the Russian Tsar Frederick I, the Swedish King Gustav V, the Italian King Victor Emmanuel, the Austrian King Franz-Joseph, the Prince of Wales Edward, the Serbian Prince Milan Obrenovich, the Bulgarian Prince Ferdinand, Egyptian Khedives Ismail, Tawfiq and Abbas Hilimi, and the Iranian Shah Nasiredin.

POSTCARDS AND SOUVENIR ALBUMS

Seen for the first time in Austria in 1869, postcards began to appear in the Ottoman Empire in the 1880s. The photographs taken by the firms started to be abundantly used in the printing of postcards. Sepia tone photographs were colored with the technique of three-color printing. There opened a new market for the photographers.

"Souvenir" albums were including scenes from Istanbul, Bursa, Edirne, Izmir, Afyon, Konya and Ink. Images consisting of city landscapes, the images daily life and the images of ordinary people were alien to the Westerners and bought by foreign visitors in ever-increasing numbers. The most interesting pictures among them were the images of the Eastern woman and the pictures of Harem which were skillfully created in Sebah & Joaillier studios.

MILITARY PHOTOGRAPHERS

It was told above that Sultan Abdülhamid II was the best supporter and protector of photography in the Ottoman Empire. The extraordinary importance given to photography by the Sultan provided a speedy development of this art in the Ottoman Empire during his reign.

The courses on photography were added to the curricula of military academies. The Sultan assigned the soldiers graduated from these schools to document events and basic institutions in the country. The Sultan made them take the photographs of almost all the vessels in the navy, military organizations, factories, their employees, all the buildings erected by the state, schools, police stations, mosques, ethnographic environment, archeological images and the nature. The Sultan also watched the visits of foreign statesmen travelling in the Empire and the opening ceremonies of hospitals and big institutions from the photographs that be ordered to be taken.

Among these photographers were Yakubli Hüsnü Bey (1844-1896) who graduated from the artillery-painter class of the Imperial Engineering Academy in 1865 and wrote the book Risalet-i Fotografiya in 1872; Ahmed Emin of Serefi (1845-1892) who graduated from the same academy as an artillery lieutenant in 1865 and took photographs in Bursa, Bozüyük, Eskişehir and Iznik during his work in Anatolia; Ali Rza Pasha (1900) who graduated from the War Academy in 1886 and was appointed to the photography studio of the Ministry of War; adjutant major Mehmet Hüsnü (1861-1907) who graduated from the infantry class of the War Academy in 1882 and was appointed to the same studio; navy officer Ali Sabri who graduated from the Imperial Naval Academy in 1890 and worked as chief photographer in the Po- uthouse (Darulacare) in Istanbul and thought photography courses in the Naval Academy and wrote the book Mebadi-i Usul-i Fotografiya in 1893; Ali Sami Akkoer (1866-1930) who graduated from the artillery class of the Imperial Engineering Academy in 1886 and took the photographs of Kaiser Wilhelm II during his visit to the Ottoman Empire and Kaiser's travel from Istanbul to Jerusalem in 1898; Hasan Rauf of Cekide (1864-1920) who graduated from the infantry class of the War Academy in 1883 and took the photographs of the military buildings in Istanbul and in the provinces starting from the ascendance of the Sultan to the throne; Kenan Pasha (1857-1931) who graduated from the War Academy in 1875 and was assigned to take the photographs of the material losses of the Greco- Turkish war of 1897.

Also Fahrettin Türkman Pasha (1868-1940) who graduated from the War Academy in 1888 and from the school of staff officers in 1891, and went Me- dina on May 31, 1916 and acquired the title of "Fahi Pasha, the defen- der of Medina" because of his defense of the city against the rebel sharif of Meccah from 1916 to 1919, took the photographs of the places to which he was appointed. Pasha had the news about photography compiled from foreign publications.

THE PHOTOGRAPHERS OF THE FIGHTING NATION

The Empire entered into the twentieth century with wars and rebellions. The photographers of the National Liberation War were the fighting soldiers who were to establish the republic of Turkey. Many of them documented this great revival as the unknown heroes.

TALHA EBÜZZİYA (1880-1921) – VEĽÎD EBÜZZİYA (1882-1945)

The journalist Ebüzziya Tefik Bey (1849-1913) who occupied a privileged status in the history of Turkish press, and his sons, Talha Bey and Velîd Bey built a dark room in their printing house and took the photographs of important events.

Following the Turkish victory in the Dardanelles in 1915, Velîd Bey went to Çanakkale to take the pictures of war area. He took the photog-
rafps of soldiers and commanders fought in the war, and artillery guns. These photographs were published in the journal Tavşer-i Elâkû.

Vedel Bey took the photographs of six soldiers of the military band, who were bayoneted to death in the Şehabeddin military station at midnight by the British troops that occupied Istanbul on March 16, 1920. He tried to revive and support the national struggle by putting the names of martyrs under the photographs and sending them to Anatolia.

Vedel Bey started to publish the journal of Tefhid-i Elâkû on June 2, 1921 and was awarded by the Medal of Independence for his services.

ARİF HİKMET KOYUNOĞLU (1888-1982)

He graduated from the department of architecture in the Academy of Fine Arts, and opened his photographic studio, Yenâlâ, in Başbasi, in 1915. During his military service in the War of National Liberation, he took the photographs of the military’s ski team in the mountains of Erzurum.

BÜRHANFELEK (1895-1982)

Burhan Felek was appointed as the photographer of the General Headquarters in 1914, and assigned with the duty to take the pictures from the fronts of the war in the Dardanelles at the end of 1915.

THE PUBLICATIONS OF PHOTOGRAPHY IN THE OTTOMAN ISTANBUL

The books on the list were published in Turkish with the Arabic script. The book "Daguerreotype ve Mükaddemât" could not be found in Turkish libraries, though it is known by a journal ad that it was published in 1841.

1841 Daguerreotype ve Mükaddemât
1866 Rüâle-i Fotograf (Turkish in the Armenian script) säkîris der Tosbayan, Istanbul
1872 Rüâle-i Fotografya, Hüsnü, Cezîde-i Âs-kêşây Mevâdi, İstanbul
1890 Fotoşîklografya, Ahmed Fuad from Roux, Mahmud Bey Mevâdi, İstanbul
1892 Armeel ve Nazari Mufassal Fotografya, M. Halel Hamdi Paşaçada, Mahmud Bey Mevâdi, İstanbul
1893 Mehâdi-i Uslulu-i Fotografya, Ali Sami, İsepan Mevâdi, İstanbul
1895 Bediüzzaman Hafizdar-i Ziyâziye yahut Fotografya, M. Abdüllah, Mahmud Bey Mevâdi, İstanbul
1895 Foto Minyatür ve Boyalı Fotograf, Ahmed Fuad, Kasarî Mevâdi, İstanbul
1894 Fotografya Üzerine Âlîbeyê, Mehmend Celal Izmitli, Kasarî Mevâdi, İstanbul
1896 Fotografya için Cep Kitabı, Hasan Lûtifi, Alem Mevâdi, Mahmud İhsan ve Şüreka, İstanbul
1894 Resim Ameri-yi Dersi yahut Tipki Tişâterde Gördünœçi Gibi Karşidan Resim Almak Usulu, A. Sabri, Hindûdevan Vilayet Mevâdi, Bursa
1896 Manzarâ Panorama (Turkish, Arabic, French), Taher Bey Mevâdi, İstanbul, Publisher: The Journal of Malaman
1899 Nev’ûsal Fotograf, Armeel İhsan (Tokiya), Çemal Efendi Mevâdi, İstanbul
1899 Armeel ve Nazari Reheb-i Fotografya, Ahmed Tevfik (Îbn al Cemal), Kasarî Mevâdi, İstanbul
1904 Bediüzzaman Hafizdar-i Ziyâziye yahut Fotografya, M. Abdüllah, Mahmud Bey Mevâdi, İstanbul (2nd edition)
1905 Lusançarçarya, H. Teriizyan, İstanbul (in Armenian)
1905 Tevfik-i Fotoğrafya, Ahmed Tevfik (Îbn al Cemal), Aricovodas and Anastarâyad Mevâdi, İstanbul
1910 Armeel-i Fotografya, Mehmed Tevfik, Matsbâ-i Kütûphane-i Cihan, İstanbul
1911 Fotografî-i Fenn-i Menaz, Yah. Sadullah İzzet, Resimli Kitap Mevâdi, İstanbul
1912 Polis Mektebînine Mahsus Resimli Armeel ve Nazari Fenn-i Fotografya, Ėnci, Osmanci Mevîyet-i İkrisidîryan Mevâdi, İstanbul
1914 Nazari-i Armeel Fenn-i Fotografya, Mehmed Said, Yeni Osmanlı Mevâdi ve Kütûphane-i Cihan, İstanbul
1915 Armeel Fotografya Fotografçî, Â. Nesehzî, Mevâdi Mevâdi, İstanbul
1917 Fotografîçî Rehebî, Selânik Bonner-i Yeşil-i Ipekçi Kardeşler, Mahmud İhsan ve Şüreka, Mevâdi Mevâdi, İstanbul
1917 Kirinya-i Fotografya Sazî, Nazari-i Armeel, Sadullah İzzet, Mahmud Bey Mevâdi, İstanbul
1917 Kendî Keremî Fotograf Muallîimi, Trans. Rabih Râki (Özgüre), Mülânâfaka Mevâdi, İstanbul

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Cezar, Mustafa, Sarıya Büyük Âçık ve Osmanlı Hanımı, îç Baruk Kâlitê Yekülê, İstanbul (1911)
Ertözîya Tevfik, Yere Öncülükte Tepki, Çit îl, Korvan Yayınevi, İstanbul (1970)
Elçinsiz Tevfik, Yeri Osmanlılar Tepki, Çit îl, Korvan Yayınevi, İstanbul (1976)

1 In all of the arrangements of Gamûr Elandar there has been the impression that the East equals to the West. When Elandar wrote his memoirs he had longed to present a model to a thought that has never been absent from the minds of Europe. Such actors as Lord Byron, Guizot, Gounod, Thiers, Hugo, Gambetta, Gitrard de Nerval and Pierre Loti were those who visited the East and echoed their observations to their writings, writers like Victor Hugo and Heinrich Heine were those who wrote about the East they dreamed.

2 The opera is George Frideric Handel’s "Tamerlano" about Timur and Sultan Baybars, Carl Maria von Weber’s "Alou Hetzer", Joseph Haydn’s "Coronation Mass", Giuseppe Ranzani’s "Il Terzo in Italia" and "Maestranze II", Peter Cornelius’s “Der Barbar von Bagdad”, Wolfgang Amadeus Mozart’s source for his opera, "Rondo alla Turca", his opera "Der Entführung auf das Irak König" and "Zaide"; Ludwig van Beethoven’s the Turkish March from the "Rites of Athens"; and Tallis’s music compiled for Mozart’s "Le Bourgeois Gentilhomme".

3 One of the best-known actors who came with the foreign mission and sold Istanbul and the life in the Palace in his pictures was Van Moor (1671-1753). Van Moor arrived in Istanbul in 1700 with the French Ambassador Festival. Van Moor established close relations with the Palace, which owned a large collection of pictures of the Bosphorus, the Marmara Sea, Sadriboyas, the Marmara Islands, the Palace fountains and the receptions of ambassadors to the Palaçe. Van Moor gained the title of "the Painter of the Prince’s Favorite" in 1726 and died in Istanbul.

4 Among the pioneers of Orientalism were Horace Vernet, Delacroix, Gérôme, Rubens, Ingres, Ludwig Deucht, John Frederic Lewis, Ingres, Vernet and Pissarro.

5 Antoine Grasset. Melling was sent by Napoleon in Istanbul under the auspices of the Ministry of Foreign Affairs during the reign of Sultan Selim III (1796-1807). Melling was the architect of Sultan’s house, Hariz Sultan, freely observed his environment under the supervision of the Pasha and worked sincerely. Thus, he gained his reputation with Orientalist panoramas.

6 Having arrived in Istanbul during the Sultan Mahmud’s reign, William Bartlett and Thomas Allom both led to establish the depiction of a week of events in Istanbul and contributed to introducing the city to the West with their engravings and designs.

7 When Bartlett died upon his return from his fifth visit to the Middle East, he left a thousand pictures behind him. One of the most important books that published these pictures was the Beauties of the Bosphorus written by Mén Poutié.

8 The Ottoman Empire and the "Wagon-Line Company" began its first trip from the Paris Grand to the Danube (Djurt) in June 5, 1855. After the Stephân-Istanbul railway (completed), the Express arrived at the Istanbul station on June 1, 1889. The Eastern Express started to serve...
we regularly with its departures from Paris on Sundays and Fridays, and from Constantinople on Saturdays and Wednesdays.

8. 114 views taken between 1840 and 1844 were published in Paris by N. P. Lefebvre as "Expositions de monuments nouveaux et anciens de la France et de la Belgique." The series consists of large engravings.
9. Naij, who arrived in Constantinople in 1865, was one of the first photographers to arrive in the city. He took pictures of the city's architecture and scenes of daily life.

In his works from 1865, the morning to 12 at night, every day, each picture has a price depending on its value and size. The price is between 60 and 100 liras. In a few places, the price is fixed at 150 liras. People who are interested in buying pictures can send for them through the photographer's store.

Continuing his work, Naij, who arrived in Constantinople in 1865, was one of the first photographers to arrive in the city. He took pictures of the city's architecture and scenes of daily life.

10. "Les Costumes Populaires de la Turquie," 1873, was a book and photo album that was published in Paris. It contains 376 pages and 600 illustrations.

11. Quoted in the journal of Le Monde on April 8, 1869: "The Abdulfundos were ordered to be in the Palace Saturday morning to take the picture of the Prince and the Princess of the White. Prince Sadi once asked the picture to be made, as much as possible during his stay in Constantinople. He also promised to support the Beethoven if they would open a branch in the city."

12. Quoted in the journal of Le Monde on October 18, 1869: "Having an extended and genuine expression, the Abdulfundos were ordered to present Empress Eugenie with a photograph album, "Le Turc Asiatique a Madame," which was exceptionally bound and ornamented with the Sultan's monogram."

13. Three albums are known as the Vidal Albums and are located in the Library of the Faculty of Literature in the Istanbul University.

OTTOMAN DRAMA

MAJOR FESTIVITIES ORGANIZED DURING THE REIGN OF MAHMUD II

829
THE TRADITIONAL TURKISH THEATRE

841
FROM DARÜLBEDAYI TO THE CITY THEATRES OF ISTANBUL

854