A Modern Ottoman Cosmography

Kâthîb Çelebi: Cihannûmâ

Istanbul, İbrahim Müteferrika press, July 3, 1732

28 + 698 pp., text area 24 x 12.5 cm, up to 42 maps and diagram

Bayerische Staatsbibliothek München, q4“A or. 3354

In Müteferrika prints the text layout is devoid of any ornamentation or internal division. Obviously only one font in one size was available. Maps and pictures were produced as copper engravings. İbrahim Müteferrika was on one hand influenced by the ideals of early enlightenment, but also by the traditions of Islamic historical-political thought. The program of his printing press primarily aimed at providing geographical knowledge of regions outside the Ottoman Empire, and at supplying historical knowledge as guidelines for political action. Such an approach İbrahim found in the works of the polymath Kâthîb Çelebi (1609-1657), who occupies an important place in the program of the printing press with his chronological tables of world history, his history of Ottoman seafaring, and his world geography Cihannûmâ as presented here. After a first attempt designed as a classical Islamic cosmography in 1648, a second version was written after 1653, which was to be printed later on. It uses for the first time European sources especially for East and South East Asia, whereas for the description of Central Asia mainly classical Arabic and Persian sources have been used. Due to the authors untimely death the book originally deals only with Asia, from the Far East to the easternmost Ottoman provinces. İbrahim Müteferrika supplemented a description of the Asian provinces of the Empire. A continuation that would have covered Europe and the New World came not into being. In spite of the high price, which was due to its size and the maps, the Cihannûmâ was very much being sought after.

From its predecessors the Cihannûmâ is distinguished by a new theoretical concept of regional geography which due to the availability of sources was only partially realized. This concept marks the transition from the additive structure of older Islamic geography to analytical regional geography („Länderkunde“) which describes a region in its entirety. While natural science plays but a marginal role historical data are part of the whole concept. Scientific and historical thought entirely follow Islamic tradition in which findings of European sources are integrated. The use of geography for practical purposes is an important innovation, which aims at utilizing it as background knowledge in politics and history in the service of the ruler and military commander. Still contemporary political facts rarely appear. The depiction of the earth in a number of maps constituting an Atlas is another innovative feature. The maps in the printed edition are either copies of European maps or designed by the editors, Kâthîb Çelebi’s preserved autograph maps being but rough sketches. In addition the printed edition comprises several tables and diagrams by İbrahim Müteferrika.

The map shows the peninsula of Istanbul and the Bosphorus.


G.H.
Naval Affairs in Print

Polymath Kâbiş Çelebi (1609-1657) wrote his history of the maritime warfare of the Ottoman Empire late in 1626, when the war about Crete had taken a dramatic turn, and an attack on Constantinople by the Venetian navy seemed imminent. Together with references by leading Ulema the book is said to have been presented to the Sultan. It falls in the first months in office of Grand Vizier Küçükkü Mehmed Pasha. In the preface Kâbiş Çelebi stresses the importance of sea power for the survival of the Empire. He declares the strengthening of this sea power by the example of its earlier heroes to be the purpose of his work.

Accordingly the first part consists of a history of Ottoman warfaring at sea until 1656. The second part comprises a systematic description of the maritime institutions and organizations with their financial and military resources to conclude with forty advices for organization and tactics of the Ottoman navy. Thus the historical perspective leads to the discussion of the ongoing crisis. By confronting former order and current decay it comprises the proposal for remedy: return to the usage (kânun) of the „Golden Age“. An enlightened-like approach may be seen in the recommendation to utilize most recent geographical knowledge and distribute it among the captains but tellingly enough - in his list of ship types the modern high board vessels are missing as they are not part of the kânun. The conclusion once more enjoins return to the kânun in general as required by alleged laws of history. The inclusion of this probably outdated work as the second item in the program of the Mütrefirika printing press may be explained by a similarity to Mütrefirika’s own reform efforts.

The map of the Adriatic drawn by Mütrefirika shown here is included also in the printed edition of the Cihânnâmâ and was obviously available as a separate sheet as well.


G.H.
For the health of Turkish children

An example of a magazine in Arabic script

Gürbüz Türk Çocuğu
Ankara 1-1926, Special edition for Children’s Day 23rd April 1927
Private collection, Title page

The monthly magazine Gürbüz Türk Çocuğu ("The Sturdy Turkish Child") serves as one of the last examples of the use of Arabic script in the Turkish press. The first edition was published in October 1926. The editor was the President of the Society for the Protection of Children (Himâyet-i Eflâl Cemiyeti) Dr. Fuad. The magazine was primarily intended to promote the health of children and young people. Other subjects covered included orphans (the time of almost continuous war dating from 1910 was only four years behind them), children's rights and issues of upbringing and education. The first 24 issues were published in Arabic script. As the mouthpiece of the Children's Society, which was naturally headed by Atatürk, "The Turkish Child" continued to be published after the introduction of Latin script. It was not until the period of the use of the Latin script that a magazine for children developed from a magazine about children.

In 1926 the Kemalist reforms came to their culmination. The new criminal code imported from Italy came into power almost at the same time as the Swiss civil, obligation and trade codes. The religious family law also became invalid at that time. This special edition dated 23rd April 1927 was issued on the National Holiday, celebrated in memory of the establishment of the Great Turkish National Assembly in Ankara in 1920. The title page, which was probably produced with the help of a Western publication (advertisement?) shows two children with a blackboard where they have written (the text does not sound entirely as though a child wrote it): "The level of civilization of a nation depends on the importance it gives to its children and the care it devotes to them." For this special edition in the title on the cover the crescent moon in the star replaces the face of a "sturdy" child.

The earliest Ottoman periodical was a medical school's magazine founded in 1850 (Vakây-i-şhiyâ). As in the case of newspapers, the Young Turks' revolution in 1908 set a tidal wave of publications in motion. Very few magazines lived as long as "Servet-i Fünûn" which ran for 1883 issues between 1894 and 1928, but in contrast to the magazine shown here, did not survive the script reforms.

K.K.

A School textbook in Latin script

One of the earliest readers in the new Latin script was published in 1929 in five volumes. The title page shows a girl and a boy, both dressed in city costume representing the desired coeducation. Rusen Eşref (1892-1959) whose name the publisher gives first and who later choose Unaydin as a family name was instructed as a teacher, yet had however already made a name for himself as a writer during the World War. Later he served the Republic as a diplomat.

In Soviet Azerbaijan the Latin script movement emerged victorious from the Turkology congress in Baku in 1926. In Turkey it was decided in 1928 to adopt the new script with 29 letters, of which two (I and i) were not used for European languages and S with a cedilla (§) was taken from Romanian. The traditional letter case with 400 symbols had served its time. The government was forced to pay subsidies to the publishers of newspapers and magazines, to facilitate the transfer to the new script. Many educated Turks, who had gone to school before 1928, still used the Arabic script for years afterwards for their own private notes and correspondence. The old script was replaced at a time when the Ottoman language had achieved a truly stable codification.

Linked to the script reform, “National schools” were also established, to enable the “compatriots” between the ages of 16 and 40 to read and write. Atatürk himself issued the order: “The new Turkish letters must be learned with all haste. They must be learned by every one of our fellow countrymen, women, carriers and boatmen. This must be seen as a patriotic, national obligation”.

The new textbooks were not only aimed at teaching the new Latin script, but also new binding values. Along with patriotic subjects, questions of morals and hygiene were also dealt with.


K.K.
Gregorios Moschopolites: Akolouthia ton Hagion

Heptarithmon

[Moschopolis 1742]

Six sheets, sometimes followed by a blank sheet, now only ca. 24 x 18.5 cm. (originally 28 x 19 cm). Greek characters of presumed Venetian origin with the characteristic ligatures of the 17th and 18th centuries.

Fachbibliothek für Slawistik at Vienna University, br. B 929, probably acquired ca. 1900.

Fragment from a convolutum issued in 1741/42 in Moschopolis (now Voskopoja, Albania), consisting of a total of seven Akolouthias (liturgical texts for particular Saints or religious holidays), which were not always equally bound together. Only ca. 15 copies of the convolutum are preserved completely, therefore reissued (unfortunately not as a reprint) in Greece in 1995 (see Bibliography).

Akolouthias ("totum officium, vel paenitentiarum sequentiae nomen imposuit habet"; J. G. Prior 1790; the Slavonic term is слеща) are still sold today in Greek monasteries as souvenirs for pilgrims and are always to be seen in the light of local patriotism; they often include the life (Vita) of the Saint in question, which makes them interesting for historical research purposes (and philology). Our akolouthia does not contain a Vita, as it is simultaneously dedicated to seven Saints, whose office is celebrated on 17th July. These are the "Seven-fold Saints" (Sancti Septemarii, in Slavic Sveti sedmočljenici) the apostles of the Slavs, Cyril and Methodius with their disciples Kliment Ohridski, Naum, Angelarios, Sava and Gorazd, who were particularly worshipped in the oklma of the Archbishopric of Ohrid, abolished in 1767. It reached from the Adriatic coast of Albania to the Macedonia of Pirem. These Saints are represented in many wall paintings and icons which have yet to be researched in detail, especially in central Albanian churches and museums (Ardenića, Lushnja, Berati, Vithkuqi). Until today they are worshipped as National Saints in Bulgaria, Macedonia and Serbia. In one part of the convolutum, dedicated to St. Kliment Ohridski, we find the exilios princeps of his Vita, written in Greek by the Archbishop Thoctophylakt of Ohrid (ca. 1100), the Legenda Bulgarica, which is of great importance for Slavic studies.
The printing shop in the important trading centre Moschopolis, which had links with Vienna, Venice and the Danubian principalities, was the only Greek printing office in the Balkans in the 18th century to show a certain continuity of production. There is evidence of 24 Greek prints between 1731 and 1764 despite the fact that the city of Moschopolis was inhabited by Aramians and the Archbishopric of Ohrid at that time had a majority of Macedonian-Bulgarian population. Nevertheless Greek was the language of education and business. Under the spiritual leadership of the Archbishop of Ohrid and the St. Naum monastery, the printing shop, with its akolouthia inspired by local patriotism, campaigned for the continuing independence of the Archbishopric, which finally has been subordinated to the Ecumenical Patriarch by the powerful Phanariots (wealthy Greek families from the Phanar-Fener quarter of Istanbul) in coalition with the Ottoman administration for the purpose of tax collection. The Serbian Archbishopric of Pec had the same fate.

The woodcuts on the last page of our akolouthia may contribute to the indentification of other fragmentary prints from Moschopolis. On the underside of the Pegasus there are the initials of the printer monk and poet G[regorio] M[oschopolite], whose identity has long been disputed.


M.D.P.
The Κιβωτός τῆς Ελληνικῆς γλώσσης, the «Ark of the Greek Language» represents one of the most ambitious printing projects ever undertaken by the Greek community in the Ottoman Empire. Unlike Armenian printing, Greek printing in the Ottoman Empire had made little progress until the Nineteenth Century. The more remarkable is this effort to publish, with the support of the religious hierarchy, the Phanariot élite and local merchants a sort of thesaurus of the Greek language. A number of renowned scholars (N. Bambus, P. Karpapas, N. Logades, Con. Psomakis) were involved in its composition. All of them were teachers at the Patriarchal Academy founded in 1804 in Kuroçemye on the Bosporus. The principal collaborator, Nicholas Logades (1779-1835), taught grammar, poetics and rhetoric at that institution, then called the «School of the Nation». The preface was written by the erudite bishop of Sinai, Hilarion (d. 1838), who was by then rector at the Patriarchal Printing Press in the Phanar. This press had been re-established in 1798 thanks to Patriarch Gregory V (1745-1821).

The Kibotos is not a dictionary of Modern Greek but lists in the first place the classical usage. Its basis is Henri Estienne’s Thesaurus græcae linguæ, first published in 1572. At the end of the 18th Century, John Demetriadès from Agrafo (ca. 1766-1792), professor of mathematics and philosophy at the Academy of Jassy (Iași) in Moldavia, had already composed a dictionary which was equally based on Henri Estienne’s Thesaurus. The Kibotos aroused considerable interest in Western Europe. The accounts of certain French travellers in the Levant (Fémin-Dédot, Comte Maxelet), in particular, contain interesting details on the elaboration of this dictionary.

The political events, i.e. the outbreak of the Greek Revolution and the reprisals in the Ottoman capital, whose victims were, among others, Patriarch Gregory and the printer Alexander Argyranos, have had the result that this monumental work remained incomplete. The first volume only covers the letters «A» - «Δ». The project was never taken up again. Manuel Gedeon (1851-1943), the famous chronicler of the Patriarchate, who had collected important documents concerning the genesis of this dictionary, wrote in 1889 that the continuation had been «put to the Greek calendar». The complete original manuscript is now in possession of the «Turkish Historical Society» (Türk Tarih Kurumu).

Kônstantinos Adosidès: *Stoicheia tês othômanikes glossês (Στοιχεία τῆς Οθωμανικῆς Γλώσσης)*

Istanbul, Imperial Printing Press, 1850
xvi + 304 pp., 15.5 x 21.5 cm; gilt edges, fine contemporary binding, with floral design.
Bibliothek des Orientalischen Seminars der Universität Freiburg/Bre.

These «Rudiments of the Ottoman Language» by Constantine Adosides (1817-1895) were the first Turkish grammar for Greeks published in the Ottoman Empire. The book, dedicated by its author to Sultan Abdülmejid (1839-61), «the friend of the people and the Muses», starts with an Ottoman-Turkish foreword in Arabic script. Here, the author observes, among other things, that unfortunately, also «the Greek subjects of the Ottoman Empire are mostly unfamiliar with the eloquent Turkish language» (κοινοι στοιχεία της Οθωμανικής γλώσσας και της Αραβικής γλώσσας). The Greek preface (pp. vii-x) is addressed to the Greek youth (γυναικεία νεολαία). Young people are exhorted to study the Turkish language and to take example by the Armenians whose thorough study of the Ottoman language even included, as the author says, that of Arabic and Persian.

The presentation of Turkish grammar follows the usual pattern. The Persian and Arabic elements are dealt with separately at the end of the volume. The dialogues included in an appendix at the end of the volume (pp. 284-301) are, interestingly enough, adapted from a Persian-Turkish conversation manual. This Fârisi tekkânâm râçîlûti, first published 1846, was composed by Ahmed Kemal («Kemal Pascha»; 1808-1886), a distinguished Persian scholar, who became in 1861 Minister of Public Education (Méharî Nâzîrî).

«Kostati Pasha» Adosides, a native of Cappadocia, made a remarkable career as a government official. He served as a secretary at the Ottoman Embassy in Vienna and as a chargé d’affaires in Athens. The two grand vezîzs Âli and Fuad Pascha sent him in special missions to İzmir, Ephesus and Thessaly. He reached the zenith of his career with his nomination as governor of Samos (1873-74; 1879-85) and Crete (1877-78). In 1840, he had started working in the «Translation Bureau» (Terceme Odası). He is also said to have collaborated at the publication of the «Ottoman Monitor» (*Oθωμανικὸς Μύρων*), the Greek issue of the Ottoman official gazette Taktûme-yeh. It was during his employment at the Terceme Odası that he wrote this comprehensive Turkish grammar which was to become a standard reference work for Ottoman Greeks. At the same time, the «Rudiments of the Ottoman Language» show that the Ottoman State Press (Αθόροικον Κυβερνείον Τύπογραφείον) - Ott. Mathias Amiere), established in 1247/1831, occasionally also printed books in languages used by the minorities.


I.S.

Istanbul, Prînîm Prens of Hovhanes Mühendisian, 1855-1856
xvi + 712 pp.; 777 pp.; Ill. (lithographed portraits) produced by J. Hôfîîîcî W" (Vienna).

Private collection

Turkish works in Armenian script (in Armenian usually referred to as hâyetât' t'urk-e'vîn which corresponds to ermeniyya l-harîf – türkîyya l-adîrî în Ottoman-Turkish) have increasingly attracted scholars during recent years. The re-issue of Vartan Pasha's "Story of Agapi" (Akabi Hikayesî) in Latin script (Istanbul 1991, edited by A. Yete) is characteristic of this renewed interest. This work has to be considered as at least for the time being, as "the first novel in Turkish". The "T'arixi Napòléon Bónapart'é" was written by the same author, Vartan Pasha (Hovsep' Var- tânîn; 1815-1879), an Armenian Catholic who was trained by the Mekkîîhâtîîî Fathers in Vienna. At the time of the publication of his "History of Napoleon Bonaparte", he was the First Dragoman of the Navy (ser-tercüman-i bahriye). He also belonged to the corresponding members (âke-yî hâsîîicye) of the Ençîîm-î Dönmî, the "Ottoman Academy", founded in 1851.

His biography of Napoleon Bonaparte is one of the most amusing works accomplished by non-Muslims in Turkish. The author compiled it from some twenty "historical works by famous and respected French and English authors" (Fransîz vê ingilîz mehîyr vê mätbû'î mätîîfîlerî t'évrîsîtêdên bîl intishiy) Three volumes were planned but only two seem to have been published. The first volume starts with a preface directed to cultivated people (Eliî meârîîîîî muçaasîsî bir kîlim, pp. 5-10) where Vartan Pasha explains the motives for the composition of this work. Vol. 1 covers the events from 1769-1802, vol. 2 arrives until 1812. The necessary funds were provided by members of the community. (The names of 35 persons are listed vol. 1, p. 712). The major contribution, 1900 gurus, was made by Apıramî amîre Allâhverdîan. A considerably shorter version of the "History" in Arabic script (and without illustrations) was published in 1861 and 1868. It had previously appeared in installments in the Rûzîîâmâ-î Cerîîde-i Hâvâda. It also remained unfinished.

The work was printed by Hovhanes Mühendisian (1810-1891), the dean of the Armenian printers in the Ottoman capital. Mühendisian also made a particularly valuable contribution to Turkish printing by designing and casting a series of Arabic typefaces (including dîîk characters) which were used until the adoption of the Latin alphabet in 1928.

Tarif der Abgaben, welche durch die Zollämter des türkischen Reiches von den Waaren der Zollvereinsländer bei ihrer Einfuhr

Constantinopel, Druckerei von H. Cayol, 1862; VIII+79 pp., 23 x 16 cm.

Orientalisches Seminar, Universität Basel

The present text was printed by one of the most important printing presses operating in Istanbul during the first half of the 19th Century. Its founder, Henri Cayol (1805-1865), a native of Avignon (near Marseilles), had introduced in Turkey the new technique of lithography invented by Alois Senefelder (1771-1834) at the end of the 18th Century. Cayol, who arrived in Istanbul in 1831, initially worked exclusively for the Ottoman Ministry of War. But in 1836 he established his own press where he printed books in all the languages used in Istanbul (Turkish, French, Greek, Bulgarian, Armenian, Judaeo-Spanish). The Impressoir Orientale de Henri Cayol also printed the remarkable Journal asiatique de Constantinople of which only one issue appeared in 1852. Cayol was particularly attracted by Oriental languages. He owned an extraordinary collection of Arabic, Persian and Turkish manuscripts which was destroyed during a fire in Beyoğlu/Pera. Cayol’s activities were documented as early as 1869 in a booklet published in Istanbul by another well-known printer, Grégoire Zellich, on the occasion of the International Exhibition of the Bibliothèque de la Lithographie held in Paris.

The specimen of his art exhibited here shows that Cayol was even capable, if necessary, to print in German. The book contains the French text of the Treaty of Commerce concluded between the states of the Zollverein and the Ottoman Empire in March 1862 (pp. III-VIII), which is followed by the trilingual (Ottoman-German-French) import and export tariffs, including preliminary and final remarks in these languages. In the list of goods Turkish terms are also transcribed in Latin characters. The Tarif is one of the earliest prints in German published in Istanbul. The first German book was, if we have to believe Amümiun Vambéry (1832-1913) his Deutsch-türkisches Taschen-Wörterbuch, printed by one Moritz Böhm in 1858 (Turkish words in Latin characters). Vambéry speaks of «unglaublichen technischen Schwierigkeiten» despite the existence of some twenty printing presses in the Ottoman Capital. Nevertheless, he considered his dictionary, somewhat surprisingly, as «das best gedruckte Werk... das bis jetzi die Presse in Constantinople verlassen hat.»


J.S.