It is incorrect to attribute the introduction of lithography in Turkey in 1858 to Emile Mandous, a lithographer and French author who died in Istanbul on 6 December 1873. The person who pioneered lithography in the Ottoman Empire was Antoine Zellich, the former manager of the printery of Henri Cayol, a long-serving lithographer in Istanbul. In 1879, shortly before his death, he corrected this point in his Imprimerie, a newspaper published in Paris, which was a leading organ of lithography and typography.

Let’s revisit the life of Henri Cayol, who established the art of lithography as admirably in the Turkish capital.

Henri Cayol was born in Aubagne (Bouches-du-Rhône, in the vicinity of Marseilles) in 1805. His parents did not lack means and provided him with the best education. Henri was intelligent, and he completed his study of the law at a young age. Though he had a successful legal career, he decided to travel to the East because of his love for Eastern languages and archaeology.

He was especially interested in pictures and handwriting, and his unique talents encouraged him to learn lithography, which was a new art common in France. His cousin, Jacques Caillol, also knew lithography.

When Caillol was appointed as consul at Belgrad in Romania, the two cousins traveled to Istanbul from Marseilles in 1831. Shortly after his arrival in the capital, Henri Cayol decided on a plan. He had come to Istanbul during a progressive era. Sultan Mahmud II, an enlightened ruler, had been on the throne for the past twenty-three years. Long-needed reforms had been achieved, and the Ottoman Empire had entered a period of prosperity.

Cayol decided to remain in Turkey and began studying Turkish. His tutor had little difficulty teaching him, and he progressed rapidly, learning to read and write the language in a short time. Thus, he was able to meet with dignitaries and explain his plan of bringing the art of lithography to Istanbul. His proposal was received enthusiastically because this art would enable writing to be reproduced easily. The work of great masters of Turkish calligraphy could be duplicated without difficulty. There would be no need to employ typographers, and the result would neither be costly nor unattractive.

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It is incorrect to attribute the introduction of lithography in Turkey in 1858 to Emile Mandous, a lithographer who died in Istanbul on 6 December 1873. The person who pioneered lithography in the Ottoman Empire was Antoine Zehlbic, the former pupil of Henri Cayol, a lifelong lithographer in Istanbul. In 1879, shortly before his death, he corrected this point in l’Imprimerie, a newspaper published in Paris, which was a leading organ of typography and typography.

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Henri Cayol was born in Aubagne (Bouches-du-Rhône) in 1805. His parents did not lack means and provided him with the best education. Henri was intelligent, and he completed his study of the law at a young age. Though he had a successful legal career, he decided to travel to the East because of his love for Eastern languages and archaeology.

He was especially interested in pictures and handwriting, and he encouraged his students to learn lithography, which was a new art common in France.

Around 1831, he opened a printing shop in the village of Mansourieh in the vicinity of Istanbul. His enterprise was so successful that by 1835, he had set up a printing shop in Paris. Cayol was an artist, and he was a lithographer. His works were exhibited in the presses of the time, and he was known in the world of printing.

In 1858, Cayol was appointed as consul at Berat in Albania and went to Istanbul in 1835. Shortly after his arrival in Istanbul, Cayol decided to open a printing shop. He had come to Istanbul during a progressive era. Sultan Mahmoud II, an enlightened ruler, had been on the throne for the past twenty-three years. Long-needed reforms had been achieved, and the Ottoman Empire had entered a period of prosperity.

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Turkish writing could be unassuming when reproduced typographically. Although there had been recent improvements in the casting of Turkish type, many kinds of lettering styles existed, and it still was not possible to achieve the perfection and elegance of real calligraphy with this technique. Is it possible to reflect the fineness of calligraphy of the art of this period? The script can only be represented well when written with a reed pen and properly connected and spaced.

The Ottoman government recognized the advantages of the new printing technique and authorized Henri Cayol to set up a lithography shop to fulfill the needs of the Ministry of War. With delays, he ordered stone for lithography, printing materials, and other items from Europe. A few months later, the workshop was established under his management in the Ministry of War building, and fifty students started learning this art. The first published work was a pamphlet about European tactics.

Subsequently, Sultan Mahmud II ordered that Henri Cayol be given a house, a salary of 500 lira, and compensation for provisions.

Printing at the Ministry of War increased, and Henri Cayol devoted all his time to this task. At the same time, he improved his knowledge of the Ottoman language. He did not set foot in Beyoğlu for two years after opening his lithography shop, even though this district, where at least half the residents were Europeans, was only a quarter of an hour away from the administrative center. This indicates how much time Cayol spent in his job and in perfecting his Turkish.

Cayol worked for the imperial government for five years and trained many students who were sent to various provinces. Provinces of Sultan Mahmud II were very just.

He recognized Henri Cayol’s hard work and gave him the exclusive right to print handwritten Turkish texts. Unfortunately, this precious document burned in a fire in 1852.

In 1836, Henri Cayol left the lithography shop at the Ministry of War and settled in Beyoğlu. He was well-known and much admired by prominent men in the empire. He had an excellent reputation, and his customers respected him. Within a few years, Cayol expanded his lithography establishment, developed a capacity to print in Turkish, French, and Greek letters, and turned out many great literary works.

Eventually, the administration of the printing press was confused.
Türk el yazlarının basma imitasyonunun mümnahası Henri Cayol'ı verdi; ne yazar ki bu çok değerli vesika 1852'de çıkın bir yanında kıl oldu.


Bo matbaanın idaresi daha sonra Daimaçarı'ndan İstanbul'a gelen Antoine Zelich'ın başında. Zelich 1840'da Breel le şehrindeki handizzya'ya gelmişti. 1842'de, bir aracılığıyla Malatya'ya gidincey kadar bu iş idare etti.

Zelich daha sonra İstanbul'a tekrar gelmiş ve faydali faaliyetlerine devam etmiştir.

Cayol basmevrenin sürerlik gelmişesi 1852'ye kadar sürdü; bu tarhi çakan bir yangın, yolların enüne bir anda kıl etti. Felaket, hurafetin doküldüğü atolyede çalışan bir işçinin, personelin dışındasına, yemekte olduğu bir öğe saatinde firınsa bağlanan lımlı eden somucu vuğu bitmiştir. Ayni gün İstanbul'a inmiş olan Cayol, atolyeye döndüğü sırada durumu görünce ne hâle geldi, tasavvur edildi: En ahi darbe, on altı yıl önce şanlı Sultan II. Mahmut'un verdiği imtiyaz bertarının da yamanyıldır.

Bu nedenle başbey, Henri Cayol kendini vücutçağlı kaptırmayı hemen iç koydu. Antoine Zelich'ın de yardımıyla, Beyoğlu'na, Fransız dil bilimının alt köşesinde bir taş basıncı matbaası daha kıldı.

Ancak kısa meşhur somucu, yeni basmevren gelişmedi. 1 Kasım 1855'te Henri Cayol, Paris'e gitti, Sergy'yi görüldü, buku makinesi, hurafet ve, ayrıca işin için geçiş geçiş yazarın satış aralarak İstanbul'a gönderecek; ancak, bu işin için yeterli para bulunmadığında sahip olduğu sôngun sıkı koleksiyonuna satın alarak kalmıştı.

Cayol Basmevreni böylece oldukça mukemmel bir litografik ve tipografik malmeyne sahip olanın sona, eski temelli durumuna yeniden ulaşmakta geçmektedi.

İstanbul'da büyük kıymet yapan 1865 kolerà salgını sırasından, 60 yaşındaydığında halde 18 Ağustos'a kadar.

Cayol aynı zamanda kültürünün bir eryamanlı ve bilgin
el yazılarmın basma intizamını mümkün olan Henri’a verdi. O yazar bu çok değerli vesika 1852 de çı̇-tı̄râyına kadar kül oldu.

kezgın taş basma atolyesinin阳县 Henri Cayol, da kendi hesabına Beysolaklı’ya yereleşt. İmparator-

lı̄s binatları galerileri tarafından tanıyoz ve sevi-

lu. Yeteri kadar bı̄rket sözleri olmuştur. Müsterileri

su seviyoz ve sayıştı̄r. Cayol, zamanında matbaasını

letik, bir akıl pǟr̄ı̄sında Karakaş kadar geliştirdi ve birçok edebi täd-auth 自动生成的自然阅读文本如下：

atı̄bınan idaresı daha sonra Dalmacıya’dan İstanbul’un Antoine Zelich’in brakılıdı. Zelich 1840’dan Bod-

eneden İstanbul’da gelmiştir. 1842’den beri anlaştı̄yan ya’ı̄na swinzen kadar bu işi idare etti.

h daha sonra İstanbul’u tekrar gelişīydi ve fryalı-

fine devam etmişler.

basımının si̇reli̇k gelişīmesi 1852’ye kadar sürdü; i̇ı̇ ći̇̈kėr̄ı̇ bir yarış, yıllaran enzemi̇ni̇ bir anda kal elik, huratafin dokulduğu atolyede çalışan bir içici-

lerenin değişti̇, yemekti̇̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈̈́