

İstanbul: The City of Dreams



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Views of Istanbul and Daily Life in the Ottoman world from the 17th to 20th century with selected works from the Suna and Inan Kıraç Foundation Collection

Exhibition Catalogue

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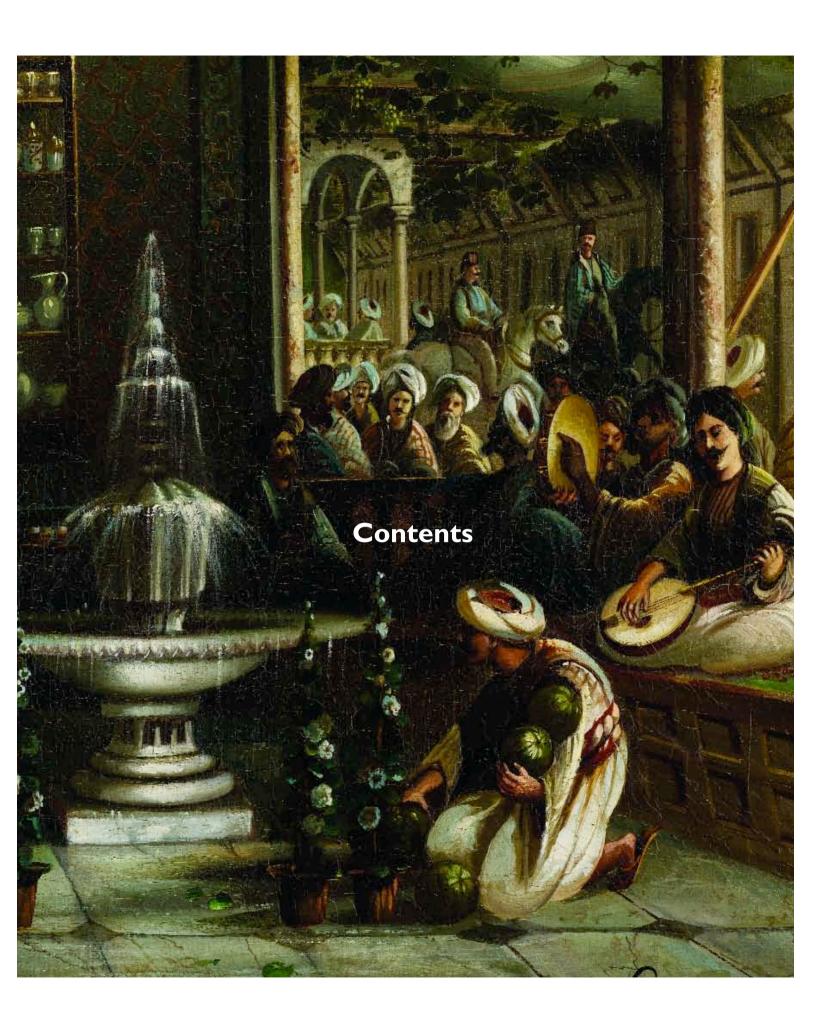
This catalogue has been prepared for the exhibition Istanbul: The City of Dreams opening on July 15, 2008 at the Suna and Inan Kıraç Foundation Pera Museum.

İstanbul: The City of Dreams

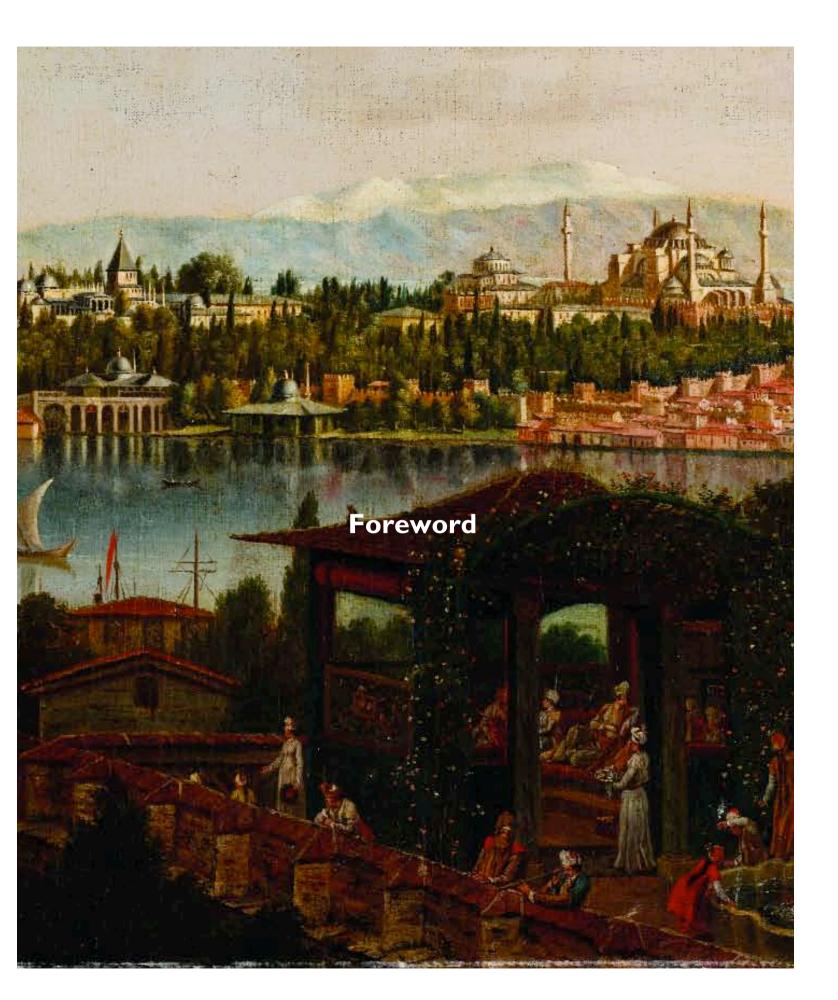
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The pleasure of marking the fourth year of Pera Museum with İstanbul: The City of Dreams, a new exhibition assembled from the collection of our Foundation...

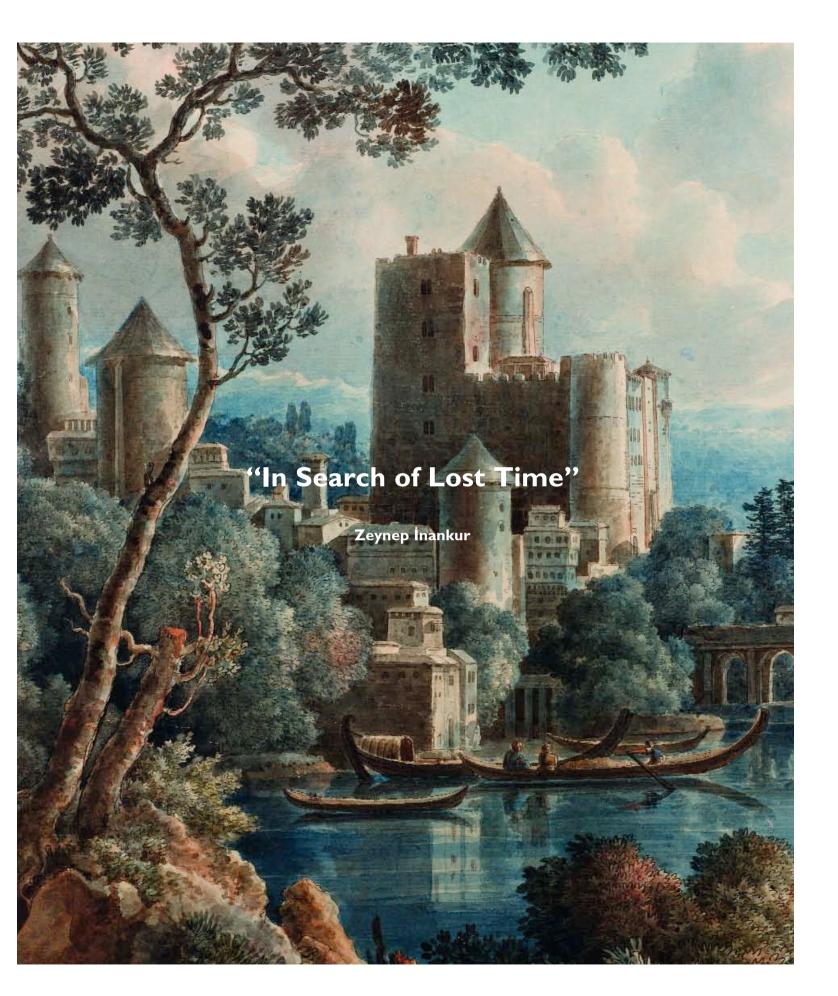
Throughout the different eras since its founding, Istanbul has often been a source of inspiration to various art forms. The Istanbul paintings created as early as the Byzantine Empire have attained, across centuries, a vast number and diversity, culminating in extensive catalogues. In all such works, the sentiments, ideas, stories, or legends that this majestic capital has continually evoked from people and societies, pursue one another in a fascinating intensity. This rich source material is possibly one of the most important elements that constitute Istanbul's character and make it a vast, unique and enchanting city.

Istanbul: The City of Dreams opened in the Sevgi and Erdoğan Gönül Gallery in July 2008, is the second Orientalist painting exhibition after June 2005's Portraits from the Empire that Pera Museum created based on a selection of works from its permanent collection.

Istanbul: The City of Dreams introduces to art enthusiasts in an aesthetic, rather than a didactic fashion, the rarely encountered works of master painters who conjured up images of Ottoman life based on their imagination and observations in Istanbul and left their mark on the Ottoman-centered Orientalist painting tradition. In this respect, we are certain that this 'delectable' assemblage that Istanbul: The City of Dreams has to offer will be a fascinating milestone among the Pera Museum events.

We would thus like to extend our heartfelt thanks and appreciation to Pera Museum staff, our esteemed advisors Prof. Dr. Günsel Renda and Prof. Dr. Zeynep İnankur, as well as all individuals and institutions that have helped us in bringing this project to fruition and we sincerely hope that art lovers will enjoy this new, colorful and comprehensive exhibition.

Suna, İnan and İpek Kıraç



For foreign painters who came to Istanbul, the Ottoman capital offered two interesting aspects: the picturesque or panoramic views of the city and genre scenes. While the cityscapes reflected the unrivalled natural and historical beauties of Istanbul, scenes from daily life brought to the fore an exotic world, much different from its Western counterpart. The sites in which urban life could be best observed comprised primarily of fountains, courtyards of mosques and their külliyes*, coffeehouses, bazaars, and excursion spots. Such sites were thus often depicted in the paintings of Istanbul.

In the Ottoman heritage of the city, courtyards of mosques and külliyes as well as fountains are public spaces having similar social functions as the public squares of the West. Orientalist painters often used such sites as background to reflect the diversity and colorfulness of the inhabitants. In his painting entitled, *The Street*, Fabius Brest presents an ordinary neighborhood life centered on a public fountain, whereas in *The Pigeons* from the Kıraç Collection, Jean-Léon Gerome depicts an imaginary scene with women of the court feeding pigeons in the company of the chief eunuch in front of a structure that resembles the Fatih Mosque.

In addition to courtyards of mosques and fountains, which rendered a sense of structure to the notion of public space, coffeehouses also played a significant role in the daily life of Istanbulites. In his oil painting copied from Thomas Allom's A Coffeehouse in Tophane, Armenian painter Mıgırdiç Civanyan portrays this exclusively male world. As seen in the Civanyan example, the engravings of Istanbul done after Western artists such as Thomas Allom or Antoine Ignace Melling served as a source of inspiration for numerous foreign and local painters and in turn, a significant number of oil paintings were copied from these engravings. The engraving based on Allom's watercolor A Coffeehouse in Tophane appears in the book entitled, Constantinople and the Scenery of the Seven Churches of Asia Minor. The book's author Robert Walsh describes the coffeehouse as follows: "The edifice is generally decorated in a very gorgeous manner, supported on pillars, and open in front. Its interior space is defined by a wall-to-wall raised platform, covered with mats or cushions, on which the Turks sit cross-legged. On one side are musicians, generally Greeks, with mandolins and tambourines, accompanying singers[...] and the loud and obstreperous concert forms a strong contrast to the stillness and taciturnity of Turkish meetings...The coffee is served in very small cups, no larger

^{*} Külliye refers to the social complex of the mosque (T.N.)

than egg-cups...Besides the ordinary chibouk for tobacco, there is another implement, called narghile, used for smoking in a caffinet, of a more elaborate construction...In the center of the room is generally an artificial fountain, bubbling and plying in summer, and round it vases of flowers, with piles of the sweet-scented melons of Cassaba, to keep them cool, and add, by their odour, to the fragrance of the flowers[...]¹⁷ While many of them have not survived to date, as seen in Civanyan's painting, both in terms of their interior design, and with respect to their ornamentation, each one of these coffeehouses is a work of art.

On the other hand, domestic life and women who shape this life, constituted a significant portion of the genre scenes. Women were one of the fundamental themes of Orientalist painting. The desire to access the most private and intimate realm of the female, namely the harem, was, in a sense, synonymous with the ability to penetrate the mystery of the East. The failure to observe and discover this domain of absolute privacy at their will led hundreds of Western travelers, writers, artists and poets to fantasize obsessively about the Eastern woman and by extension, to portray this fantasy in their works. Since Western painters could not access the private quarters of the Muslim household for the purposes of their paintings, they would use non-Muslim families as their models. Attributed to Daniel Valentine Rivière, the painting, *Phanariot Greek Ladies* displayed in the exhibition, is an example of this kind.

Jean-Baptiste Vanmour is an exceptional artist in this respect. The French diplomat Auguste Boppe, who made the first extensive research about him, notes that the artist's long stay in the East gave him access to places usually closed to Europeans and that thus he could paint scenes of interior in his small genre paintings. According to Boppe, Vanmour's Turkish women at the hamam or at their dressing table were in high demand among art enthusiasts. He remarks, in fact, that Vanmour always kept one of these small canvasses on his easel and it would be the first thing he would show when an ambassador, newly arrived in Constantinople, summoned him to his Palace.² As the secretary to French Ambassador Comte de Virmond recounts in his journal dated October 17th, 1719: "A French artist came to show His Excellency his sketches for several

paintings, representing some Turkish women in the hamam and others dancing. The Ambassador ordered the artist to finish for him these paintings at once." Paintings of Vanmour and the Vanmour School, such as Women Drinking Coffee, Women Embroidering, and Marines of the Ottoman Navy are particularly significant examples for conveying information on the domestic life of Istanbul women of the 18th century, the interior decoration, as well as the accessories of the dwellings. Nonetheless, in line with his contemporaries. Vanmour also portraved the harems of non-Muslim families in some of his paintings, A Greek Wedding, preserved at the Rijksmuseum Amsterdam is among such works. The anonymous painting, The Day after the Wedding: the Feast of Trotters displayed in the exhibition, is copied from this. According to the 1817 French description of the original Vanmour in the Rijksmuseum archives, "This painting represents an apartment of Greek Ladies and the attitude the bride must have on the day of her marriage. She's seated on a sofa, her head ornamented with filaments of silver and gold, hanging down from her back and front. Her hands are on her belt. which is entirely decorated with precious stones, and in front of her there is a sort of stool covered with an embroidered carpet. On her left is her mother-in-law, who plays a necessary role in the ceremonies of this day, and generally the family and friends are at her side. She must perform this ceremony of hosting the congratulatory visits on this day. Two of the closest members of her family make the honors of her house, whereas she remains gravely seated; one of them kisses a woman who has just arrived and who she will soon introduce to the bride; the other greets another woman by taking her veil away. Those who pay their visits also bring the kerchiefs that we see hanging on the wall. It is in this room that they serve coffee, sherbet, and perfumes."4 Another example of non-muslim domestic scene is the painting Conversation belonging to the School of Vanmour. In this painting the red calpac bordered with fur, the ruby colored cloak lined with sable and the yellow shoes worn by the male figure indicate that he is a dragoman. It is interesting to notice that the rest of the costumes and the interior decoration are almost identical with that of the Muslim families.

Drinking coffee and fortune-telling from coffee cups, smoking tobacco pipes, spinning varn, embroidering, hosting -mostly overnight- guests or going to the hamam (Turkish bath) were among the preferred pastimes of women's daily life. Harem women also enjoyed musical or theatrical entertainments. Dated 1634, A Scene from the Turkish Harem in the Suna and Inan Kıraç Foundation Collection is an early example of this kind. The inscription above the painting reads, "As it is not customary for distinguished Turkish ladies to leave the house or meet strangers, they invite each other to their homes and amuse themselves with dance, comedy and similar forms of entertainment". The harem quarters of the palace often housed music and dance ensemble of carives (concubines) and leading male instructors of the period taught the sazende (musicians). Western music entered the harem quarters for the first time during the reign of Sultan Abdülmecid. An avid fan of Western music and a dedicated piano player, Abdülmecid maintained the fasıl (traditional Turkish music) ensemble, but also ordered for the inauguration of a harem band of young women. In her memoirs, Levla Hanım, the daughter of the court doctor Ismail Pasha, recounts that all the music instructors were male. Comprised of kalfas*, the musicians would attend classes in their daily attire but would wear a vaschmac or a veil of gauze whereas the dancers would not cover. The orchestra for western music and the brass band would practice together twice a week, while the Turkish music ensemble would have one rehearsal per week.⁵

As seen in Osman Hamdi Bey's Musician Girls, women not only performed at the Sultan's palace, but also in the palaces and mansions of state officials and the Court. While the role of music in the harem life is emphasized in the painting depicting the two young ladies wearing entari (loose robes) and üç etek (three-piece skirts), the interior is further enriched with the inclusion of Ottoman handicraft products such as the cupboard inlaid with mother-of-pearl, prayer mats, the glazed revetment tiles and marble screens.

The western artists, who were prohibited from observing Turkish women in their domestic environment, often procured the opportunity outdoors, while women were Caiques were the oldest means of transportation in Istanbul: due to the graveled, uneven roads and the mostly unsprung carriages, sea travel was often preferred. Amusement on the Caique, displayed in the exhibition, Italian artist Fausto Zonaro depicts four women cruising on a caique paddled by a single rower dressed in a brocaded cepken (bolero), whereas English painter Tristram J. Ellis portrays a young woman and her daughter aboard the caique in Excursion on the Golden Horn. In the background of their respective paintings, both artists use the same port silhouette of Bevazid Tower and mosques. The sailboats, barges, rafts, fishing boats, light rowboats, and market caiques at sea reveal the liveliness of the port area. Clad in their colorful feraces** and semi-transparent vashmacs, Istanbul women seemed rather alluring to Westerners: a number of foreign ladies visiting Istanbul had their portraits made dressed in feraces and vashmacs. While the ferace and vashmac were frequently worn until the reign of Abdülhamid II, they were

traveling in carriages or on boats, shopping at the market or enjoying themselves at the excursion spots. Byzantine expert Alexander van Millingen, who taught history at Robert College between 1879 and 1915, conveys his impressions on this subject as follows: "The time was, when a Turkish woman brought vivid colouring into every scene she adorned. Her yashmak, enveloping head and face and neck in white gauze; her feredjé enfolding her form down to the feet in red, green, blue, pink, or any other hue she fancied; her vellow boots and vellow overshoes, worn like slippers, made her as gav and bright as a butterfly or a flower. What wonderful pictures did groups of women thus attired form, as they squatted on a red rug spread on the green grass under the shade of cypresses or plane-trees, beside the Sweet Waters of Europe and the Heavenly Waters of Asia: or as they sat in long rows by the shores of the Bosporus to drink in the salt air, to watch the blue waters and the hurrying to and fro of boats and sails and steamers; or as they floated in a caique over the quiet sea. What fantasia of colour they made as they went slowly past, seated in a long, narrow wagon (arabah), its high sides bright with painted flowers and gilded arabesque, under a scarlet awning edged with gold fringe, drawn by white oxen, over whose heads heavy red tassels, attached to rods fixed in the voke, waved with every motion of the creeking wheels!."6

^{*} Kalfa refers to the head of female servants (T.N.)

^{**} Ferace was dustcoat worn by Ottoman women when they went out (T.N.)

later replaced a three-piece street attire commonly known as çarsaf, which consisted of a peçe (veil), a cloak and a skirt.

Achille Formis Befani's painting, dated 1870, features ladies dressed in ferace and vashmac on a street excursion by carriage. Although many foreign travelers often complained about the discomfort of carriage rides in their memoirs, the "araba", or carriage, was a favorite subject both for travelers and for painters. According to a description by John Auldio in Journal of a visit to Constantinople. "The erraba has no springs, and is richly ornamented with a profusion of gilding, and covered with beautiful shawls, crimson silk or white muslin, fringed with silk or gold, according to the taste and fancy of the owner. The interior is furnished with cushions, and the entrance is from behind, by a small ladder: it is drawn by two oxen, guided by a man on foot; and when out on distant excursions, is generally followed by a boy, carrying provisions. The heads of the oxen alone are furnished with harness, to which a string of large bright blue glass beads is added, to protect the animals from the fascination of the evil eye. From either yoke, a long curved stick, painted alternately with blue and red, and decorated with woolen tassels of the same colour, extends backwards over the oxen, as far as the front of the carriage." In addition to ox-drawn carriages, women would also travel in koçus*, palanquins, coupés and phaetons.

Apart from their scenic beauty, the promenades and recreational areas of Istanbul were quite appealing to foreign visitors as venues in which they could freely observe and partake in the daily life of the local public, and of the women in particular. Julia Pardoe, for instance, advises travelers to visit such venues should they wish to watch women behave in a manner that resembles the comfort of their own homes.8 During the Ottoman period, the Istanbulites took pleasure in relaxing and entertaining themselves outdoors and in the meadows. These areas were points of convergence for people from diverse socio-economic strata of society, different ethnicities and ages. The presence of greenery, occasional trees and a stream were the most sought after features of recreational areas. Westerners coined the term "Sweet Waters" to the recreation areas along the banks of streams. Istanbul's most popular and

famous destination for pleasure excursions was Kağıthane, which was better known among Westerners as "The Sweet Waters of Europe". Accessible both by means of land and sea and a favorite excursion area since the 16th century, Kağıthane's vibrancy reached an epitome in the 18th century. Inspired by Ottoman Ambassador Yirmisekiz Celebi Mehmed Efendi's impressions of the palaces in and around Paris. Sultan Ahmet III and his grand vizier Nevşehirli Damat Ibrahim Paşa ordered the construction of mansions and summer palaces along the banks of Kağıthane behind the Golden Horn. Initially, Kağıthane creek was bordered by a stone dock and the summer palace "Sa'dâbâd" was built on the bank. The creek was decked with gazebos and fountain pools. With promenades, water channels, gardens, fountains, sadırvans**, and kiosks of the gentry located on the slopes of the creek, the area soon evolved into a handsome venue and came to be known thereafter as "Sa'dâbâd", to denote a place of happiness and prosperity. While a significant portion of these structures was destroyed during the Patrona Halil Rebellion of 1730, Kağıthane retained its reputation as an excursion spot for many years.

The inauguration ceremony of Sa'dâbâd took place in 1722 with a series of banquets, games, horse races and jereed games played on horseback. Traditionally, tents were set up here and in the evenings, the sounds of çenk and rûhap, santur and tambur, ud and violin, as well as the piercing cries of zurna*** would echo in the air. Firework displays and cannon fires would continue until the break of dawn and during the festivities, the area would be illuminated with thousands of oil lamps, candles and lanterns. In daytime, magicians, fire eaters, illusionists and pehlivan wrestlers would perform.9

In the oil painting he copied from an engraving by Antoine Ignace Melling, Luigi Acquarone, a court painter during the reign of Abdülhamid II, portrays a jereed game in Kağıthane. In Voyage Pittoresque de Constantinople et des Rives de Bosphore, an engraving album highly praised in Europe when it first was published in 1819, Melling describes this plate entitled View of Kağıthane as follows: "This plate is more remarkable in terms of the war game it introduces in the scene, rather than the small valley it portrays. In the age of impassioned and menacing

horsemen, with an ardour carried by the horses themselves, one could mistake this for a tournament of the Arab conquerors of Spain who once set an example for Europe. Yet here, the lance has been replaced with a large, white wooden staff or javelin. This is the jereed game that we had the opportunity to mention earlier. What speed in attack and retreat! These Muslims, whom we often see in a state of indolence, how animated they appear! Divided into two teams, they chase after one another and throw the javelin from a distance of twelve or fifteen steps. While going at the speed of lightening, they suddenly stop, turn right, left or back, and never losing sight of the adversary they are chasing, never clashing or embracing, they meddle with one other, without losing trace of the adversary that eludes them. This one, bent over his horse's mane, is looking to catch his enemy's eye; he sees him throwing his javelin, bends down, fends off the move, and turns to the attacker fleeing from his next blow. Trained for this kind of exercise, the horse shares the danger and intensity of its master, obeys his slightest move, often anticipates it, and knows to counter the attacks with agility. The rule of the jereed game is to never hit in the face, but in the loins or on the head when the javelin is thrown. This rule prevents serious accidents and the dexterity of the warriors further diminishes the risks. However, when the chased horseman turns back without precaution to watch his rival, he may be hit in the face and he may lose an eve with the force of the blow. The servants move forth in this dangerous arena to collect the javelins abandoned by their masters. The actors of this war are the pages of His Highness Sultan Selim III, who frequently watches the game."10

Another context in which Orientalist painters found the opportunity to freely study and depict Turkish women was around the desks of scribes. Scribes traditionally constituted an intriguing theme for Western painters, not only due to their accessibility, but also for the simple reason that they stood out as archetypal Istanbul characters. A number of artists including Thomas Allom, David Roberts, John Frederick Lewis, David Wilkie, Ludwig Deutsch, Martinus Rørbye, and Jules Starck used them as subjects in their works. "The desks of the scribes are often located around bazaars and mosques. They sit cross-legged on the floor behind a small square table piled with a stack of paper,...

a brass inkpot in their belts, and a box of supplies such as pens and pocket knives; with a pince-nez anchored on their noses, they await customers. Since there are few literate people in Turkey, they are never short of work. ...

Sometimes a bachelor stops by to dictate a letter to his family, or an artisan comes in to draft a petition to the vizier; at times, a mother asks the scribe to write a verse from the Quran on a small piece of paper, so she hang it as an amulet around the neck of her ailing son." 11

A most obvious place to observe women was the bazaar. As carriages became widespread, the number of women going there considerably increased. Women of the court, on the other hand, did not do their own shopping, but sought instead assistance from an intendant. The goods they needed would be made into a shopping list and handed to the person in charge, who would then carry the items to the palace for women to select. Women of the court would occasionally head to the Grand Bazaar. However, since it was deemed inappropriate for them to enter the stores, they would wait at a section of the Nurosmaniye mosque designated to the imperial family. The servants would relay the sultans' order to the shopkeepers, and the goods delivered by the shopkeepers would be given to the chief eunuch to be presented to the sultans.¹²

In the 19th century, while the Galata and Pera districts witnessed the opening of European stores selling imported goods, the bazaars that fascinated foreign travelers most were the Grand Bazaar and Spice Market, which were typically oriental venues in terms of both their architecture and their merchandise. Frequently depicted by a number of Orientalist painters, the Grand Bazaar was not only a rich source of supply for the needs of the Westerners, but also enticed them with respect to the plethora and diversity of merchandise, as well as its complex layout. Another intriguing feature of the bazaar for foreigners was the fact that people of almost all classes, ethnicities and professions intermingled in the same environment. In two of his paintings displayed in the exhibition, Amadeo Preziosi portrays the bustle of the Grand Bazaar. In Preziosi's depictions, the shopkeepers are seated on wooden benches stretched along the sides of the main street. Behind them are shelves and shops referred to as "cupboards." "But

15

 $r\hat{u}hap$ are simple forms of present-day harp, santur is a form of dulcimer, tambur and ud are different kinds of lute, whereas zurna is a primitive double-reed instrument (T.N.)

^{*} $\mathit{Koçu}$ is the term for a large, traditional carriage (T.N.)

^{**} Saduran is a type of water fountain with a water jet at its center (T.N.)

^{***} The italicized names refer to classical instruments in Turkish music. Çenk and

decidedly the most glittering street in the Tcharchi, is that appropriated to the embroiderers; where silks, stiff with the most elaborate needle-works, wrought in gold and silver threads; almost impalpable muslin, gay with clusters of bright-coloured silken flowers; tobacco bags of cachemire, which appear to have cost the maker years of labour; and costly scarfs from Persia, with golden borders formed of verses from the Korân, or love-ballads from Hafiz, are to be seen on all sides. All the embroidery wrought in Constantinople, with very few exceptions, is the work of Armenian women ... but much of the most costly. particularly that which is worked on cachemire, is imported from Persia,"13

As clearly seen in both paintings, Preziosi's selection of realistic and colorful themes corresponds to Europe's exotic conception of the East. In order to reveal the essence of each scene in explicit detail, the attitudes and expressions of his figures are at times exaggerated to the point of caricaturization. The artist's paintings on Istanbul life were among the most popular souvenirs that foreign visitors purchased. Due to the increasing demand, Preziosi created duplicates of his own work; when he fell short of the copies, he also made lithographic reproductions. In her memoirs, Emelia Hornby, wife of Council of Public Debts member Sir Edmund Hornby, criticizes Sultan Mahmud II's clothing reform in the following words. "Preziosi's charming sketches will no doubt be much more valuable as pictures of Eastern life, when all is altered here, and the European stiff, ugly dress, takes the place of flowing robes and rich colouring."14

The Orientalist painters seldom included Western figures in their Istanbul paintings, although a few examples can be cited as exceptions to this rule. One such example is Fausto Zonaro's *Palanquin*. The wedding ceremony of Mary Montgomerie Lamb's (wife of Sir Philip Currie, British Ambassador between 1893 and 1898) daughter from her first marriage to Monsieur de Groot took place in Istanbul. Zonaro describes the occasion in his memoirs: "an important event was being organized at the British Embassy. The ambassador's daughter was marrying a diplomat. The ambassador wanted a picture of the sedan chair in which the bride was to be carried to the chapel for the marriage ceremony. The setting was to be the garden

with the view of the Golden Horn in the background. The bearers and two footmen posed for me for a few days in their scarlet, braided costumes. The daughter also posed for me in the sedan chair with her wedding veil on."15 Another interesting example in this respect is Fabius Brest's French Palace in Tarabva, which features French Ambassador Édouard Antoine Thouvenel and his family in a caique in front of their residence. When Marie de Melfort, cousin of Ambassador Thouvenel's wife, visited Istanbul in 1856, the Ambassador was staving at the summer residence in Tarabya, Melfort recounts her initial impressions as follows: "This beautiful residence on the Bosphorus had been confiscated by Sultan Selim II from the Ypsilanti family and was given to the French embassy in 1806. It is neither a marble, nor a stone palace, as one would imagine, but a large and beautiful house of pleasure made out of wood, as required by the saline humidity that immediately sticks to stone. It is surmounted by elevated terraces and a magnificent high park... Upon entering this joyous dwelling, one is delighted by its location and gaiety(...) It is very luminous: there are many window apertures facing the sea. The main hall alone has nineteen windows, none of which have blinds or shades, but only light, white gauze curtains, sufficiently raised to let in the light, the sun and the view. This vast room is dominated all around with large divans upholstered with Bursa silk; the floor is covered with fine Indian weaves, as well as Persian and Smyrna carpets. There is an abundance of flowers; hung on the walls in Chinese porcelain vases, in the flower beds at the center of the hall, on the white marble corner pieces of the apartment. It is the comfortable and charming atmosphere of the *Orient.* "16 She also makes note of the embassy caigue with five pairs of oars that the Thouvenel family rides in the painting. "The large, white and gilded caique of the French embassy was very elegant with its white awning, national flag waving from the foremast, and its ten rowers. It easily took in the whole group, plus the captain, two kavasses, and the servants. The ten caidjis* were dressed in shirts open at the chest, made of Bursa gauze with white satin stripes, (...) short, bouffant trousers; their feet, placed on the stool before them, were clad in red Turkish slippers(...) and finally, (they each wore) a fez with a blue tassel that hung over the nape."17 In her memoirs, Marie de Melfort praises artist Fabius Brest as a young Marseillian painter

who masterfully depicted numerous beautiful corners of Istanbul and the Bosphorus.¹⁸

Fabius Brest also painted the French Embassy in Pera. In her account of this building. Marie de Melfort states that the old embassy building, which was impressive enough to be referred to as the "palace of a sovereign," was destroyed in the 1828 fire and that the new building was erected over the ruins of the old one. While acknowledging the Embassy's magnificent location overlooking Pera, across from the Sultan's palace. Melfort also draws attention to the grave mistakes of the architect who built the palace, the worst of which she describes as the use of Maltese stone.19 Despite Melfort's criticism, her brother-in-law, Ambassador Édouard Antoine Thouvenel praises the building as follows: "Palais de France... may not tantamount to refined aestheticism, but(...) with its size and countless quarters, it is evidently the palace of a sovereign."20

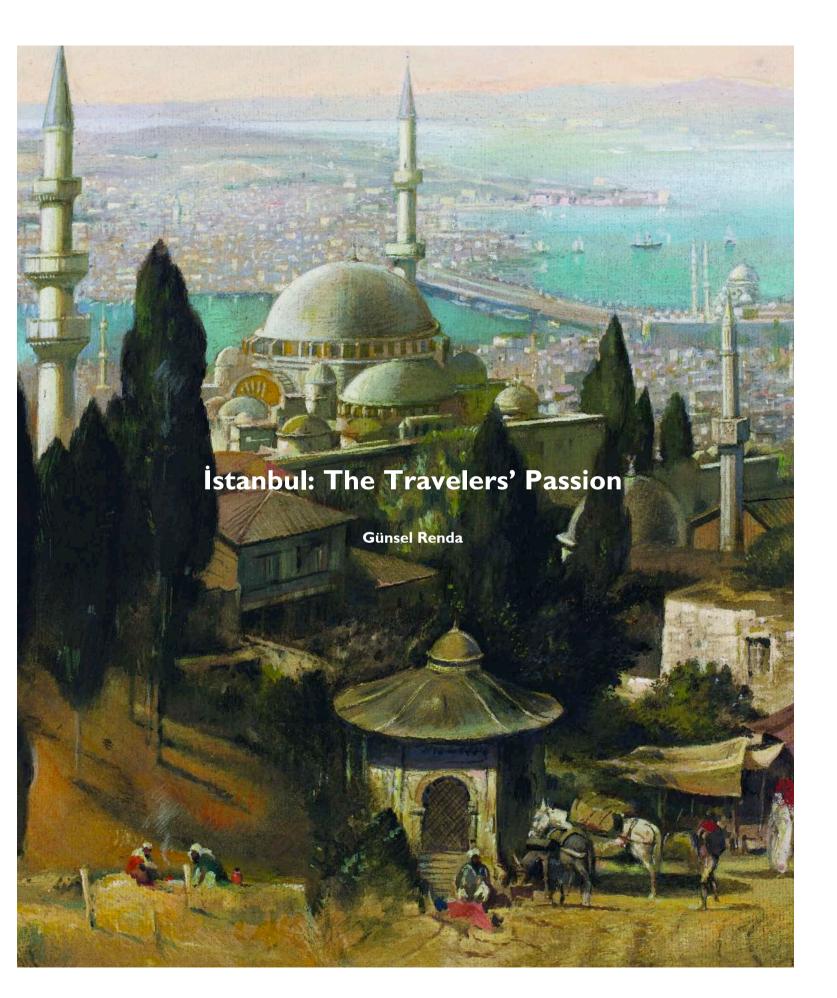
The paintings of Western artists portraying genre scenes of Istanbul are the most comprehensive visual documents on the history of the city. While the subjects of these works often correspond to the idea of the "Orient" among Europeans, they simultaneously reflect instances from city life that are most ready to vanish with the impact of the Westernization. Through these representations, we encounter the old neighborhood traditions, coffeehouses. promenades and recreation sites, ox carts, and scribes. While they may have been originally created to introduce Istanbul to the Westerners, today, these paintings serve to reacquaint present-day Istanbulites with the city's history and past experiences.

- Footnotes:

 Walsh 1838: volume I, pp. 60-61.
- ² Boppe 1911: pp. 23, 24.
- ³ Boppe 1903: pp. 601-602.
- ⁴ Nicolaas, E. S, "Old Archives, New Insights", An Eyewitness of the Tulip Era: Jean-Baptiste Vanmour, İstanbul: Koçbank, 2003, pp. 103-102.
- ⁵ Saz 1994: pp. 42–44.
- ⁶ Van Millingen 2003: pp.180.
- ⁷ Auldjo 1835: pp. 70, 71.
- ⁸ Pardoe 2004: pp. 411.
- 9 Altmay 1973: pp.126, 127.

- ¹⁰ Melling 2006: pp. 126, 127.
- ¹¹ Ubucini 1855; pp. 335.
- ¹² Saz 1994: pp. 115.
- ¹³ Pardoe 1838: pp. 33.
- ¹⁴ Hornby 1863: pp. 172.
- ¹⁵ Trivigne C.M, "Katalog", Doğumunun 150, Yılında Osmanlı Saray Ressamı Fausto Zonaro, İstanbul: YKY, 2004, pp. 121.
- ¹⁶ De Fontmagne 1902: pp. 29, 30.
- ¹⁷ De Fontmagne 1902: pp. 60, 61.
- ¹⁸ De Fontmagne 1902: pp. 81.
- ¹⁹ De Fontmagne 1902: pp. 109.
- ²⁰ Şeni 1999: pp. 45.

^{*} Caidji refers to rowers of the caique. (T.N.)



The Ottoman Empire played a major role in European politics and had been of great significance for the European balance of power since the 15th century. Throughout the centuries, cultural encounters between Europe and the Ottomans stayed firmly behind political events of the era accelerating the process of acculturation through diplomatic and commercial relations. Within this context, Europeans who came to Turkey for diplomatic and commercial purposes gathered information about the organization of the state, the palatial order, quotidian life and costumes, while the artists they brought in their retinue documented these observations. There is no doubt that in addition to the political and commercial significance of Istanbul as the Ottoman capital, the unique topography of the city attracted a number of travelers and artists; paintings of Istanbul were widely circulated throughout Europe and printed in books.

The views of Istanbul drawn in the 15^{th} and 16^{th} centuries are largely in the form of 'plan-views', nonfigurative schematic drawings, most of which appear in sea atlases as well as history and geography books. Drawing the Historical Peninsula -where the most significant monuments are located-from the north, namely the hills of Galata, the earliest examples of this kind document the urban tissue in the city and the buildings with architectural precision. Among these,

the most famous example is the 1559 panorama by Melchior Lorichs of Flensburg, who arrived in Istanbul during Sultan Süleyman I's reign in the entourage of Ghislein de Busbecq, the ambassador of the Holy Roman Empire. Currently preserved at Leiden University Library, this panorama is regarded as one of the most important sources documenting the prominent buildings of Istanbul.¹ Similar panoramas dated to the same period are also encountered at the National Libraries of Paris and Vienna.²

In the 17th century, more detailed city panoramas appeared. In the panoramas drawn by travelers like G. J. Grélot from France and Cornelis de Bruyn from Holland, who visited Istanbul in the 1670s, the Golden Horn occupies a much larger space. The urban texture in the direction of Üsküdar and the Sea of Marmara is depicted in elaborate detail, and the panorama is further embellished with the addition of galleys and boats floating on the waters. The city panoramas created after the 17th century extend beyond mere cartographic or architectural drawings and gradually evolve into landscapes that portray with acuity the topography and the landscape. Views drawn from the north are thus replaced by cityscapes that extend to the shores of Üsküdar and the Bosphorus. The city's expansion and sprawl towards the Bosphorus took place in the 18th century. In early 18th century,

particularly during the reign of Ahmed III, planned zoning initiatives were undertaken both in the direction of the Golden Horn and towards the Bosphorus. A number of waterfront palaces were built and certain districts became summer residences for the court and administrative circles, as well as the Istanbul elite. Visitors to the area discovered the beauty of the Bosphorus with its sinuous inlets and deeply indented coves on both shores, as well as the woods covering the hills. Thus, it became possible to reveal the shores of Üsküdar by partially reaching out to the Bosphorus, and to include the Golden Horn as well. Hence, the European interest in Istanbul changed course accordingly during this period. The growing commercial, diplomatic and cultural ties between Europe and the Ottomans carried embassy delegations, merchants and travelers to Ottoman lands. Furthermore, due to growing interest in history and archeology during this period, many Europeans yearned to visit Eastern countries. As the capital of three empires, Istanbul, without doubt, became one of the major centers of attraction. More importantly, Istanbul came alive in the brushstrokes of the artists accompanying the travelers who visited the city with various purposes. The panoramas now ceased to serve merely as geographical sources reflecting the city's fascinating topography: instead, they evolved into paintings that reflected Istanbul with its customs and ceremonies. In fact, European painters who arrived in Istanbul after the 17th century began to engage themselves in what can be defined as travel photography. Throughout the 18th century, the majority of Istanbul panoramas, which carry descriptive captions in a number of languages, were produced for purchase by travelers. Naturally, some of these works were specific commissions. Thus, in some instances, certain examples bear the coat of arms of the client. The exhibition includes an important example of this kind. This particular panorama, which portrays the Historical Peninsula from both Galata in the north and from the east, is strikingly different from its counterparts. The eastern segment of the Historical Peninsula stretching out to Yedikule appears to have been drawn from the Anatolian side, from the direction of Kadıköy. İt is even possible to discern the Fenerbahçe lighthouse. A large section of Kasımpasa is devoted to 'Tersane,' the arsenal. The location of the Kaptanpasa Palace next to the arsenal suggests that the panorama was created in the second half of the 18th century. The Italian flags on the boats at sea and the captions in Italian

underneath the panorama imply that the work was commissioned by a prominent Italian.

The artists who portraved Istanbul and life in the city in the most realistic manner were those who visited Turkev in the retinue of a diplomat and lived there for some time. Referred to as Bosphorus painters ,"Peintres du Bosphore", by August Boppe, these 18th century masters were employed by the embassy circles in Istanbul. Their paintings, which document the city, daily life, ceremonies and costumes. were often published in the form of engravings in travel books. 4 Many of these artists transformed the drawings they made -while still in Istanbul- into large-scale oil panoramas in the subsequent years. For the European artists, Istanbul's significance no longer lav in the fact that it was a city of the Orient, or a frequent haunt; rather, it was the city's natural beauty and alluring life style that attracted them in. Among the painters traveling to Istanbul in the 18th century, J.-B. Vanmour of Valenciennes spent the longest time in the city, working under the patronage of various European ambassadors.⁵ Initially serving French Ambassador Marquis de Ferriol in 1699 and subsequently employed by the French and Dutch ambassadors until 1737, Vanmour is perhaps the most celebrated of these artists. Renowned for his realistic depictions in his portraval of the audience of ambassadors, various districts of the city, daily life and costumes. Vanmour set a precedent for numerous local and foreign artists. Particularly his costume paintings published in a book commissioned by Marquis de Ferriol were used as a model by European painters throughout the 18th and 19th centuries.6

The educational background and provenance of the artists who visited Istanbul are also of great importance. Architects or draftsmen, for instance, primarily tried to document the important monuments of the city. An architect by training, Cornelius Loos, who arrived in Istanbul in the entourage of the Swedish King Karl XII, produced drawings of various districts and buildings in such meticulous detail that today, countless nonextant monuments in the city are identified through his Istanbul panoramas and drawings. The Istanbul panorama drawn by the draftsman Baron Gudenus, who arrived in the city with Austrian Ambassador Corfiz Ullfeld in 1740, is of particular importance for documenting civil architecture. Throughout the century, Istanbul cityscapes by artists such as Antoine de Favray, Jean-Baptiste Hilair,

Louis-François Cassas, and Antoine Ignace Melling, who portrayed the urban tissue and countless monuments that have not survived to date, were engraved and printed in books about Turkey. French artist de Favray, who lived in Malta for many years, came to Turkey in 1762 and worked under the patronage of the French ambassadors M. de Vergennes and Saint Priest, mostly drawing portraits of figures in the embassy circles, audiences, and genre scenes. However, his large *Istanbul* panorama in the exhibition is of particular importance. It appears that he drew a panorama of the city shortly after his arrival, yet produced other panoramas for Etienne-Francois Turgot, a Knight of Malta. in the ensuing years. The artist describes his panorama to Turgot in detail in a letter he wrote to him on January 10th, 1774.9 In this letter, he specifically mentions that the panorama stretches towards Bursa, Uludağ and İznik, Truly enough, this work constitutes one of the rare examples that covers such a wide expanse of the Marmara Sea. De Favray describes Maltepe and Kadıköy on the Anatolian shore and the Kavak Palace at Üsküdar-Salacak, noting that the palace was Ahmed III's residence after his dethronement. He adds that the panorama was drawn from the garden of the Russian Embassy. He provides an account of the mosques on the Historical Peninsula, the Hagia Sophia, as well as the Divan Tower and the pavilions of Topkapı Palace. He also remarks that the houses of prominent Turks in Topkapı and Fındıklı are disguised behind high walls.

Another artist who worked under the patronage of the French Embassy in later years is Jean-Baptiste Hilair. In his 1776 expedition with the French Ambassador Comte Choiseul Gouffier, Hilair not only documented Istanbul, but numerous regions of the Empire as well. His paintings were engraved and included in Choiseul Gouffier's travel book entitled, Voyage Pittoresque de la Grèce, published in 1787-1822. Hilair also drew illustrations for the book entitled. Tableau Général de l'Empire Othoman written by Mouradgea d'Ohsson from İstanbul, the dragoman of the Swedish Embassy. 10 Hilair's depictions of various neighborhoods of Istanbul, as well as his costume drawings were published in d'Ohsson's book. Hilair always included human figures in his scenes. In fact, his painting known as Yeni Cami and the Port of Istanbul, enacts another theme. The lower section of the painting reveals the loading of the antiques collected by ambassador Choiseul-Gouffier on

boat, to be shipped to France. The nearby women waiting to embark are portrayed in their authentic clothes. The buildings on the opposite shore do not fall out of the painting's scope. The Yeni Cami is discernable in complete detail. Another artist who worked for Choiseul-Gouffier in the same period was Louis François Cassas. Several works by Cassas, who created Istanbul drawings between 1786 and 1787, were also published in Gouffier's book. Cassas's İstanbul panorama, which is one of the largest works in the exhibition, is quite possibly drawn from a vantage point at the French Embassy in Pera. Though it is not as expansive as de Favray's, Cassas's panorama also opens up to Marmara and partly reveals the Kadıköv shores. The inclusion of sailboats and caigues enrich the depictions of both the Golden Horn and the Marmara Sea. It appears that while teaching at the gobelin tapestry factory upon his return to France, Cassas created smaller-scale watercolor landscapes of Istanbul. These are mostly products of his imagination. His painting known as "Promenade at the Palace Garden", for example, is not the depiction of a familiar building, but rather recalls the shores of the Bosphorus. In his painting presented as "View from Kadıköy", while the Sultan Ahmet Mosque is vaguely perceptible, the painter's vantage point is not entirely clear.

Architect Antoine Ignace Melling first arrived in Istanbul in 1784 under the patronage of Russian Ambassador Bulgakov and was later commissioned by Sultan Selim III to design palaces for both the Sultan and his sister Hatice Sultan. Melling lived in Istanbul until 1803 and produced architectural designs as well as Istanbul panoramas. In 1819, his works were published in Voyage Pittoresque de Constantinople et les Rives du Bosphore alongside Barbié de Bocage's illustrative texts. 11 The two watercolor panoramas by Melling displayed in the exhibition are significant examples that document diverse districts and monumental buildings. In line with the traditional panoramas, the city opens up to Sarayburnu (Seraglio Point) and Marmara in the first example. Kadıköv and Fenerbahçe are also visible in the depiction. His second drawing, which complements the first one, primarily conveys the urban texture of Pera in rich detail. The panorama expands from Tophane to Üsküdar. As previously mentioned, some of the artists who came to Turkey in the 18th century had backgrounds in architecture and created predominantly topographic panoramas.

Thomas Allom and William Bartlett were two figures to uphold this tradition in early 19th century. Together with Robert Walsh, who was a priest at the British Embassy, Allom published a book of engravings in 1836-38 entitled, Constantinople and the Scenery of Seven Churches of Asia Minor. Upon his arrival in Istanbul in 1835, Bartlett, on the other hand, created illustrations for Julia Pardoe's book The Beauties of the Bosphorus, which would be published in 1839. The drawings in these books were copied by a number of local and foreign artists. A well-known painter in Istanbul in the second half of the 19th century, Migirdic Civanyan's oeuvre includes several paintings he copied from Allom. Despite his extensive travels in the Orient during the 1860s, German artist Max Schmidt's painting of the Süleymaniye Mosque with a view to the Golden Horn and the Bosphorus in the background is based on Bartlett's drawing.

There is a common feature shared by these artists. They each depict the city from the same angles, focusing on the same monuments and public squares. One particular spot most frequently preferred for drawing Istanbul panoramas is the slopes of Galata and the European embassies located in this area. However, after the 18th century, the Bulgurlu Hill, in the slopes of Üsküdar, emerges as another vantage point. Deliberately chosen by the artists, these two vantage points provide the most expansive view of Istanbul towards both the Golden Horn and the Bosphorus. It is important to reiterate here that the city developed rapidly in this century, spreading towards Galata and the Bosphorus. The increasing number of palaces and mansions appearing along the shores of the Bosphorus rendered the city a more picturesque character. Therefore, districts such as Kağıthane, Üsküdar and Göksu, which gained prominence in this century as promenades, were more frequently portrayed. Tophane, Üsküdar and Sultanahmet Squares, adorned by public fountains which became popular after the 18th century as well as palaces and foreign embassies crowning the shores of the Bosphorus shores were drawn with utmost care.

European artists who produced images of Istanbul in the second half of 19th century were often the 'Orientalist' painters. This century corresponds to a period in Europe in which, starting with France, the Orientalist movement emerged in Britain, Germany, Austria and Italy. Orientalism is a concept born out of a Europe, fostered by imperialist

and colonialist movements that came out of the Industrial Revolution. The Orientalists who sought the "novel" and the "exotic" in the East generated an exotic, enchanting and mystical image of the "East". Orientalism developed alongside the Romantic movement of the period and first emerged in Romantic literature. The concept of the "Orient" constructed both in literature and in painting was based predominantly on an Ottoman image. Artists depicting the Orient in this fashion created a mysterious, dramatic, picturesque image of the East, though few of them had ever set foot in the Ottoman Empire. In most cases, their imaginary visualization of the Orient was inspired by the engravings and photographs they encountered in books. In lieu of the Istanbul panoramas of the previous century, 19th-century Orientalists created paintings that offered picturesque glimpses of the city and daily life, often bringing to fore women's lives.

Still, there was an array of European artists in this century, who were lured to Istanbul with a passion for history and archeology, to document the city and its structures in a scientific and objective fashion. Particularly the ones who lived in Istanbul for an extended period of time and worked for the Ottoman Court are distinguished from the others. These artists became a part of the artistic milieu in Istanbul and even participated in exhibitions. Among these, the most renowned artist is the Maltese painter Amadeo Preziosi. Moving to Istanbul in 1842, Preziosi, who spent 40 years in the city, produced countless paintings in his Pera studio, both for the diplomatic circles, and for Europeans traveling to Istanbul for various other reasons. His paintings include İstanbul panoramas, palaces and mosques, dervish convents, bazaars and coffeehouses. In his landscapes -even in the smallest ones- details on daily life and diverse characters are prioritized. Rather than a mere landscape painting, his work entitled. "Sailboats on the Golden Horn" represents a genre scene, illustrating an array of sailboats and caiques. while focusing on the women aboard the caiques. Preziosi's Istanbul paintings, most of which were also printed as lithographs, constitute the rare examples that document in a lyrical manner Istanbul life in the second half of the 19th century.12

French artist Felix Ziem, who was also an architect by training, visited Istanbul between 1847 and 1856 and

produced a number of paintings. He primarily depicted the Bosphorus and Golden Horn shores at different times of the day, using a strong light that softened the hues and lines. The buildings he carefully placed in the background of his paintings are almost dissolved by this strong light. In his journal, he defines Istanbul as "lumière orientale", or eastern light. 13

The same approach is evident in other Orientalist painters as well. Often recognized for his watercolors, British artist Tristam Ellis, who presumably came to Istanbul in 1885, created a number of Istanbul landscapes. While, like Ziem, he depicted sailboats and caiques in his seascapes, Ellis added Istanbul mosques in the background merely as a silhouette. German painter Michael Zeno Diemer, who was renowned for his watercolor landscapes and seascapes, on the other hand, embarked on a journey of the East at a later date, between 1906 and 1907. His landscape depicting a particular part of he Historical Peninsula and the Ahırkapı lighthouse is, in fact, an oil painting. Since views of Ahırkapı are frequently encountered in engravings, Diemer may have possibly been inspired by such works.

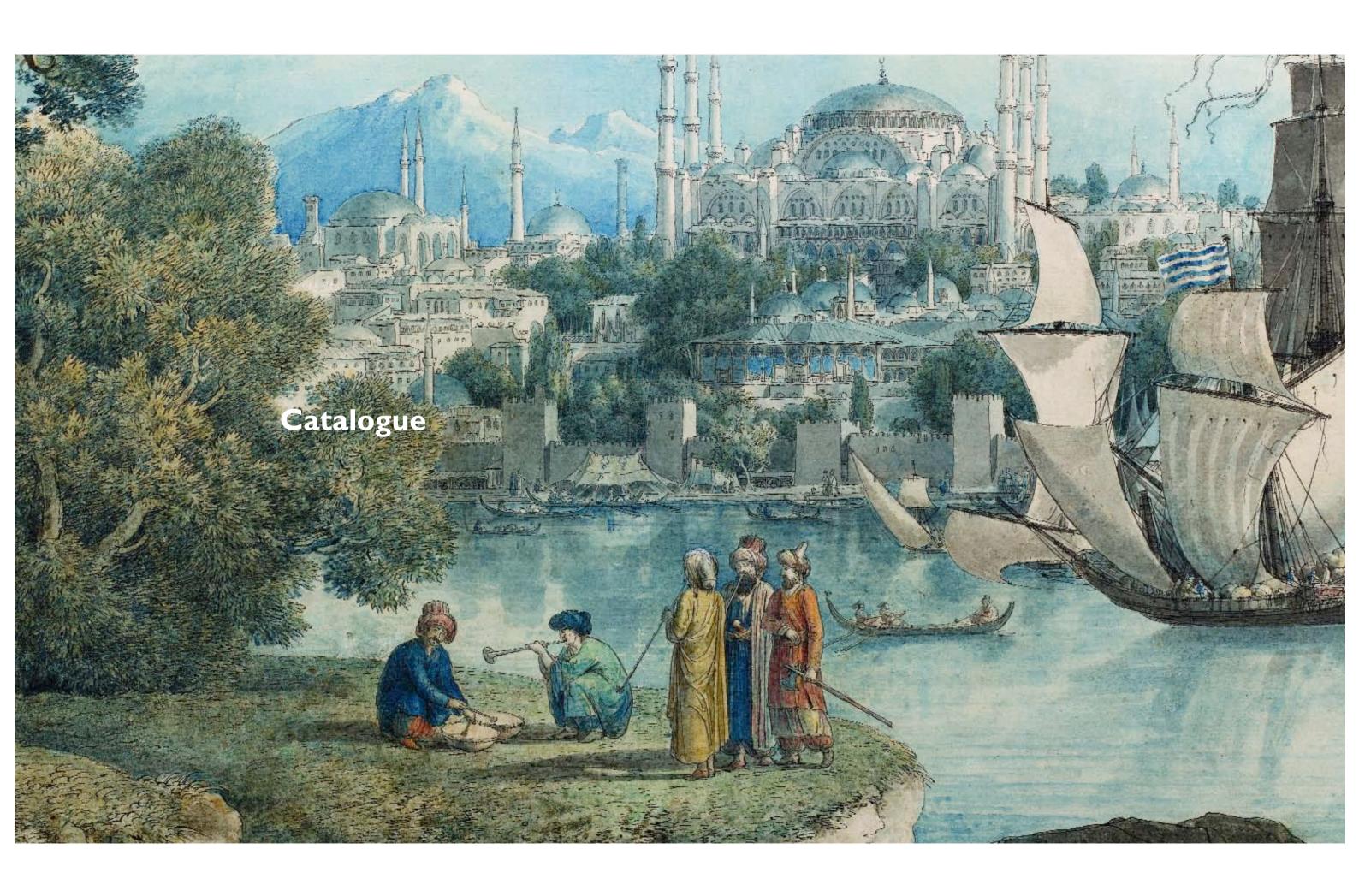
There is no doubt that Fausto Zonaro holds a special place among the 19th century Orientalists. 14 Arriving in Istanbul in 1891, Zonaro was appointed as the court painter in 1896 and held this post until 1909. Mostly concentrating on genre scenes and portraits, upon the request of the Sultan, Zonaro also depicted royal ceremonies and certain political events, and even several battle scenes from Ottoman history. Renowned author Adolphe Thalasso refers to Zonaro, who also gave lessons at his studio in Istanbul participated in numerous exhibitions, as a 'true and powerful Orientalist.' Indeed, Zonaro also illustrated Thalasso's Deri-i Sa'adet ou Stamboul Porte du Bonheur, which was published in Paris in 1908. 15 Some of his small-scale landscapes are published in this book. In these landscapes, Zonaro presents genre scenes, such as women on caique excursions or fishermen hauling their nets. Still, the city's silhouette is always visible in the background.

As seen in these examples, the Orientalists had a unique vision of the city. They often presented instances from the mysterious life of the East. They certainly created paintings that depicted Istanbul with its picturesque nature and

unique structures. Yet, these remained inherently distinguished from the panoramas of previous centuries. Daily life in the East and the Oriental people, particularly the women, were the points of interest. Nonetheless, all these paintings present the fascinating texture, the monuments, the customs and rituals of Istanbul and reveal to us the unique history, the exceptional fabric, the mysterious architecture and the breathtaking nature of a magnificent city that served as the capital of a vast empire.

Footnotes:

- $^{\rm +}$ Leiden, Universitätsbibliothek Leiden, BPL 1758. Soliman le Magnifique, Paris 1990, pp. 294-97.
- ² Paris, Blibliothèque Nationale, Cabinet des Estampes B.10; Vienna Österreichische Nationalbibliothek. Cod. 8626. Soliman le Magnifique, Paris 1990, pp. 298-303.
- ³ Grelot 1680; de Bruyn, 1698.
- ⁴ Auguste Boppe, who came to Turkey from France at the turn of the 20th century on a diplomatic mission, conducted research on these artists, wrote a book and organized an exhibition in Paris in 1911 (See, Boppe, 1911. The second edition of the book was published by Catherine Boppe-Vigne).
- $^{\circ}$ Vanmour's paintings were exhibited at the Topkapı Palace in 2003. An Eyewitness of the Tulip Era: Jean-Baptiste Vanmour (E.Sint Nicolaas, D.Bull, G.Renda, G.Irepoğlu, 2003).
- ⁶ Receuil de Cent Estampes Représentant Différentes Nations de Levant, Paris, 1714
- 7 An exhibition of Loos's paintings was organized in 1985. Techningar fran en expedition till Framre orienten 1710-1711. National Museums, Stockholm, 1985. (Also see, Eyice, 1998: pp. 91-130)
- ⁸ Engraved copies of the Gudenus panorama exist at the Stockholm Kungliga Bibliothek and the İstanbul Atatürk Library. This panorama is included in his book entitled, Collection des Habillements en Turquie (Eldem 1979, pp. 222-223).
- ⁹ Boppe 1989: pp. 103-112.
- ¹⁰ Boppe 1989: pp.212-28. G. Renda "Illustrating the Tableau Général de l'Empire Othoman", The Torch of the Empire. Ignatius Mouradge d'Ohsson and the Tableau Général of the Ottoman Empire in the Eighteenth Century, Istanbul, 2002, pp. 59-76.
- $^{\rm H}$ A facsimile of this book was published in 1969 in Istanbul on the 25th anniversary of Yapı Kredi Bank's inauguration.
- $^{\rm 12}$ For an album including Ziem's paintings, see $\it Stamboul, Souvenir de l'Orient, Paris, 1861.$
- $^{\scriptscriptstyle 13}$ Hitzel 2002, pp. 248
- ¹⁴ A comprehensive exhibition of Fausto Zonaro's works was held at the Dolmabahçe Palace of Istanbul and in Rome. (see, Doğumunun 150, Yılında...'
- ¹⁵ Thalasso came to Istanbul a number of times and was influential in the art scene. He had written a book on Turkish art of painting (*Thalasso*, 1912.) and edited a booklet on the first gallery exhibitions held in Istanbul between 1901 and 1903. (*Thalasso*, 1906).





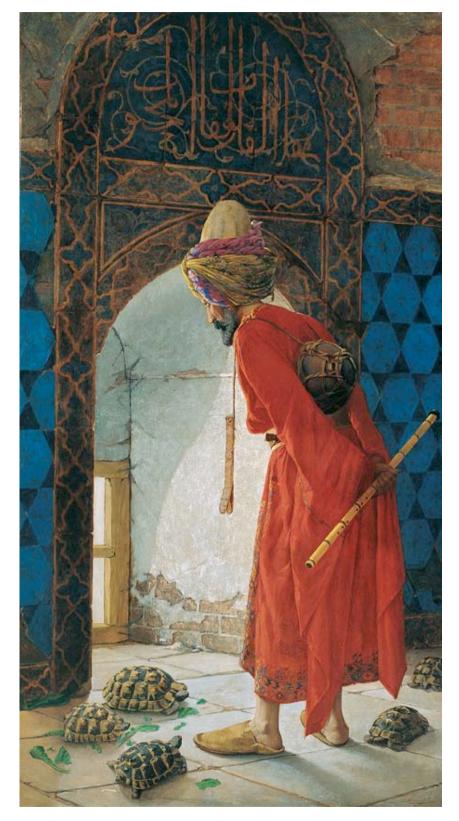
The Tortoise Trainer

Osman Hamdi Bey oil on canvas 221.5 × 120 cm. 1906

As the first and last Orientalist painter of the Ottoman Empire, Osman Hamdi Bey had the unique opportunity to observe the East from within. Rather than depicting the "other" as a number of foreign painters did, he portrayed his own culture and propounded his own cultural perceptions. His works, which often reflect the Ottoman tradition and culture, manifest a meticulous and realistic approach to all the elements featured in a scene, ranging from daily life to architecture and from objects to ornamentation. Osman Hamdi is an artist who not only incorporates the use of figures, but also introduces an intellectual dimension to Turkish painting. The Tortoise Trainer should thus be evaluated in light of this dual aspect.

Osman Hamdi, who often used his own photographs as models in his figurative compositions, once again repeats the same technique in this painting and depicts himself in the appearance of a dervish. The architectural

décor suggests that the scene takes place in one of the upper-story chambers of Bursa's Yeşil Camii (Green Mosque). Dressed as a dervish and slightly bent over, a man is examining in a contemplative fashion, the tortoises roaming on the floor. He sports an $araqiyya,\, {\bf a}$ flattish skull cap commonly worn by dervishes, with a destar, or sash wrapped around it. He wears a belted, long red robe the borders of which are embroidered; his feet are clad in *cedik*, or slippers for indoor wear, made of yellow sahtiyan, Moroccan (goatskin) leather. He holds a *ney* in one of the hands he has clasped behind; a *nakkare*, or a small kettledrum hangs down from his back. While all these details do not necessarily signify allegiance to a particular sect, they are nonetheless elements derived from the attire of a dervish. The dervish is to train these thick-shelled, laggardly tortoises not by using force, but rather by playing the ney and nakkare, namely through art.

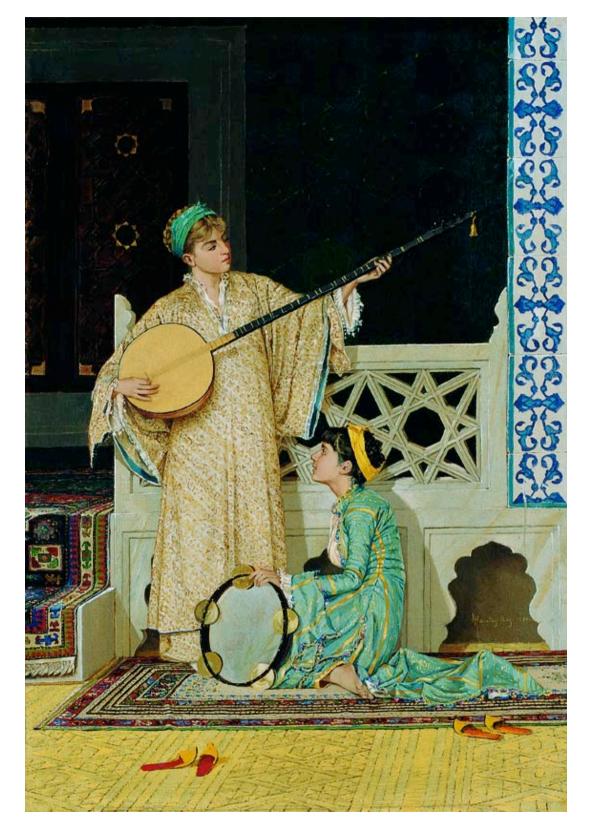


Two Musician Girls

Osman Hamdi Bey oil on canvas 58 x 39 cm. 1880

Although he is regarded as an Orientalist painter, Osman Hamdi Bey's perception of the East is remarkably different from his Western counterparts. As opposed to the Western Orientalists who emphasize sexuality in their female figures, in Osman Hamdi Bey's paintings the female figures are often conscious of the period of Westernization in the Ottoman Empire, as well as their individual identities and talents, and are thus open to learning and self-development. In a number of Osman Hamdi Bey's works, the Ottoman woman is portrayed while playing an instrument, reading, or arranging the flowers in her house and she always appears fully clothed. In this painting, which incorporates architectural elements of the Bursa Green Mosque, apart from musical instruments like the *tambur* (lute) and the tambourine, Ottoman decorative elements such as rugs, woodwork, stone carving, and tiles complement the artist's unique approach to the female identity.

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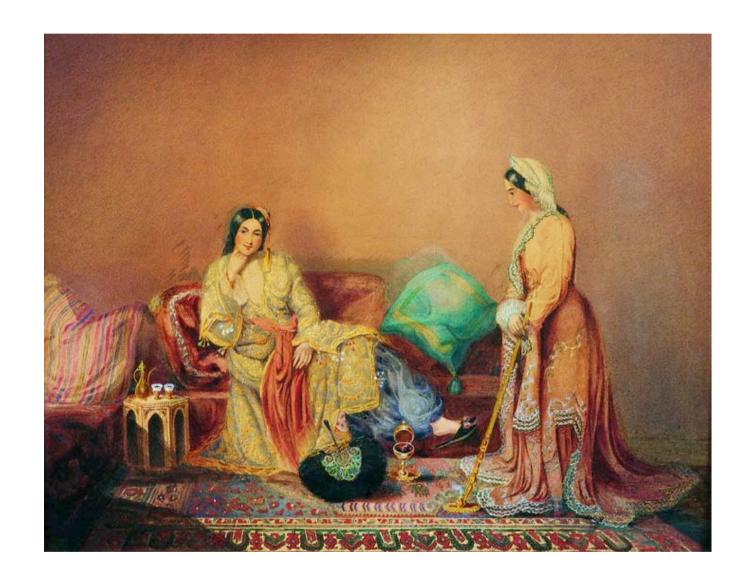


Phanariot Greek Ladies

Daniel Valentine Rivière (?) mixed media on paper 38 x 49 cm. circa 1840

This painting, which depicts the interior of a house in the first half of the 19th century, portrays a lady sitting on the sofa, and her servant holding a chibouk (pipe) to offer to her lady. The figures are surrounded by various objects of Ottoman domestic life. The habit of drinking coffee and smoking chibouk, which were important elements of harem life that also intrigued many western artists since the early 18th century, stand out in the painting. One of the earliest examples representing a similar theme, which had a significant impact in the subsequent periods, is Vanmour's "Turkish Girl Drinking Coffee on the Sofa" from his Recueil de Cent Estampes Representant Différentes Nations du Levant.

With their carefully depicted details, the motifs on the garments, the rug and the sofa, as well as the engraved coffee table with cups, the fan, the small brazier on the floor and the chibouk held by the servant, manifest the artist's meticulous work. The unsigned painting is attributed to British artist Rivière.



A Scene from the Turkish Harem

Franz Hermann, Hans Gemminger, Valentin Mueller Oil on canvas $130 \times 193,5$ cm. 1654

The Austrian artists, which were in the retinue of the Embassy delegation led by Hans Ludwig von Kuefstein that Holy Roman Emperor Ferdinand II sent to Murad IV in 1628, depicted audiences of the delegation, the sultan and his family, various Ottoman garments and intriguing facets of daily life. This painting is possibly a part of such a series. The 1654 inscription over the painting reads, "As it is not customary for distinguished Turkish ladies to leave the house or meet strangers, they invite each other to their homes and amuse themselves with dance, comedy and similar forms of entertainment". In the lower section of the painting, guests are greeted while women dance to the rhythm of the tambourine. In the upper section, two women are seen dancing with scarves on their heads and embroidered kerchiefs in their hands, accompanied by musicians playing traditional instruments, such as *rebab*, santur, and tambourine. The carpets, garments and instruments are depicted in elaborate detail.



The Day after the Wedding: The Feast of Trotters

Unknown Artist (Northern Europe?) Oil on canvas 53.5×76 cm. mid- 18^{th} century

The "feast of trotters", which was traditionally held on the day after an Ottoman wedding, is the subject of this painting. The bride at the center of the composition is further emphasized by the red drapery before her. Her red veil and her kaftan hang from either sides of the window. The belt and pearl necklace presented to the bride by the older members of the family on the morning after the wedding night appear on the bride's lap. On the right, set on a platform is a tray –which is part of the bride's dowry- decorated with vases filled with flowers. The hosts are greeting the arriving guests on the left. The clothes reflect the fashion of mid-18th century. The painting must have been inspired by Vanmour's Greek Wedding preserved at the Rijksmuseum.



Women Drinking Coffee

Jean-Baptiste Vanmour
Oil on canvas
37 x 59 cm.
first half of the 18th century

In this painting, which depicts the "coffee service", one of the integral rituals of harem life, the lush garments, headpieces and jewelry reflect women's fashion in the Tulip Age. The decoration of the room resembles Vanmour's other harem paintings. As often encountered among other works of Vanmour, this particular work has yet another version painted by the artist himself. In the other example, which is slightly larger in size, another female figure is added to the far right. A copy of the same composition attributed to the artist's school is also featured in this exhibition. All these examples, which were sold to the Europeans who visited Istanbul at that period, indicate the activity of the Vanmour School.



Women Drinking Coffee

The Vanmour School
Oil on canvas
44 x 62 cm.
first half of the 18th century

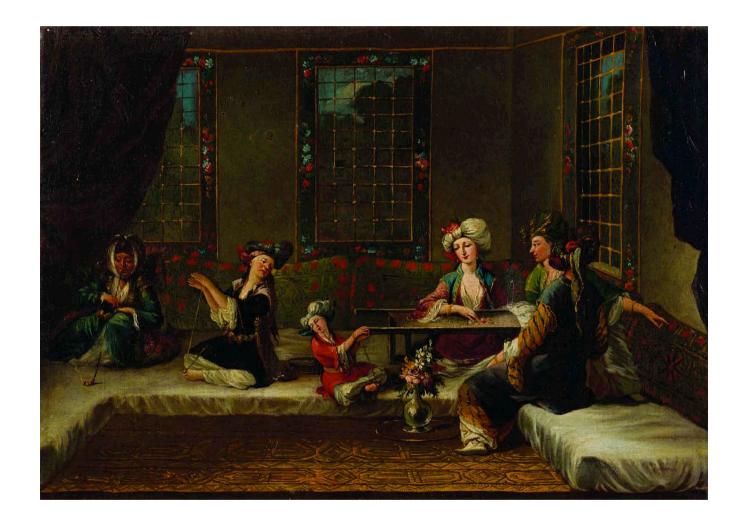
This painting is one of the four works included in the exhibition that are attributed to the studio that Vanmour presumably ran in Istanbul. Depicting life in the Ottoman household and bearing similar stylistic qualities, this painting of the same size must be the work of a talented artist working at the studio. It is based on Vanmour's Women Drinking Coffee. Similar to Vanmour's painting of the same title, which is not included in this exhibition, this work includes two female figures positioned in the far right. The juxtaposition of the paintings that reflect the same composition offers important clues to decipher the distinguishing features between Vanmour's own works and the works of his school. Along with the other works in the series, this painting was exhibited in the "Turquerie" exhibition in Paris in 1911.



Women Embroidering

The Vanmour School
Oil on canvas
44 x 62 cm.
first half of the 18th century

This work is part of a four-painting series featured in the exhibition, all of which have been created by artists from the Vanmour School. These paintings must surely the work of a talented artist in Vanmour's studio and often employ the compositions of other Vanmour paintings. This continuous reproduction of the same compositions by Vanmour, or the artists of his school, reveal the extent to which Westerners living in Istanbul demanded works that reflected the Ottoman world. Along with the other paintings in the series, this particular work was exhibited in the "Turquerie" exhibition in Paris in 1911.



Marines of the Ottoman Navy

The Vanmour School
Oil on canvas
44 x 62 cm.
first half of the 18th century

This painting is one of the four works of the Vanmour Studio series depicting genre scenes in Ottoman home interior. There is another painting of the same composition by Antonio or Francesco Guardi made for Count Schulenburg in Vienna. Both works must have been based upon an unknown painting by Vanmour. Another Vanmour painting depicting a *fête champêtre* scene (countryside entertainment) at the Rijksmuseum incorporates similar figures. The painting, along with the others in the series, was exhibited in the "Turquerie" exhibition in Paris in 1911.

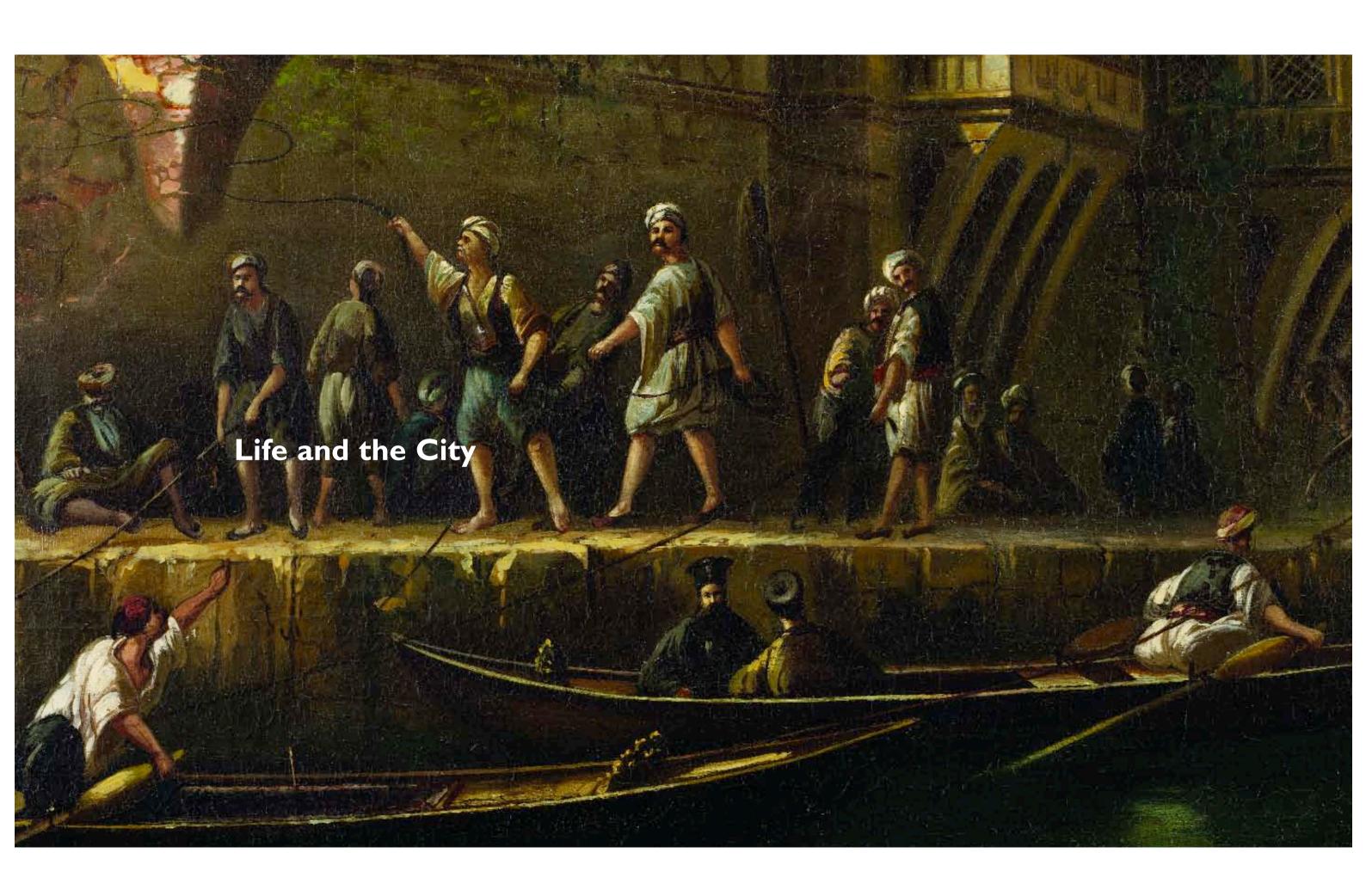


The Conversation

The Vanmour School
Oil on canvas
44 x 62 cm.
first half of the 18th century

This work is part of a four-painting series by the Vanmour School featured in the exhibition depicting a genre scene. The painting, which reflects the domestic life of upper-class members of society, also includes a central fountain that evokes mosque architecture. Again, it is based on a Vanmour painting which has survived to date. The composition of the paintings is identical, only small variations in the patterns of the sofa can be seen. Nonetheless, when the paintings are studied more carefully, differences in figure styles, brush technique, and detail work become evident. A radiographic comparison of the two paintings conducted by Paolo Spezzani in 1993 shed light to the technical and stylistic differences between the work of Vanmour and his school. There exists another copy of the same composition created by Antonio or Francesco Guardi for the Count Schulenburg. In yet another, similar painting by Vanmour in the Rijksmuseum collection, the figures are depicted while playing cards. "The Conversation" was exhibited in the "Turquerie"





The Scribe

Julius Josephus Gaspard Starck Oil on wood 31 x 48 cm.

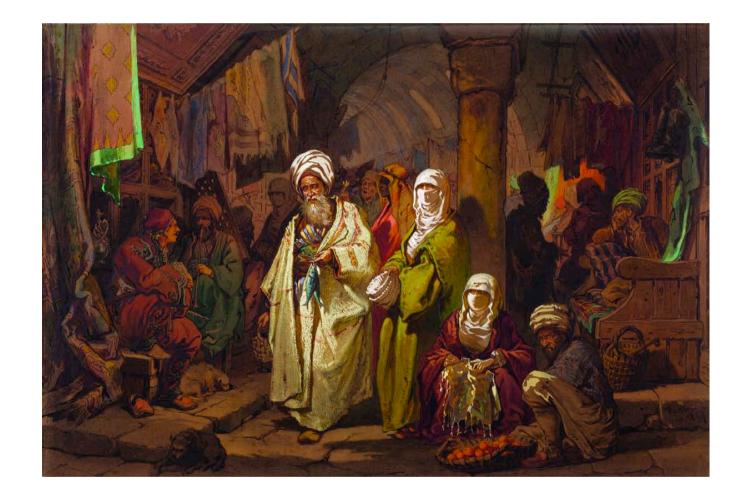
Scribes often constituted one of the favorite subjects of Orientalist artists who visited Istanbul. Drafting petitions to official institutions or personal letters for the predominantly illiterate population for a fee, the scribes usually worked in locations close to public institutions, mosque and madrasa courtyards, and coffee houses. The scribes provided an ideal opportunity for Western artists to observe Ottoman women outside the house; interestingly enough, the artists often preferred to depict the women rather than the men, who requested petitions. In this scribe scene by Starck, which takes place in a venue that evokes a stage design defined by architectural elements, an Ottoman woman is portrayed surrounded by a number of men paying attention to her.



The Grand Bazaar

Amadeo Preziosi Watercolor on paper 45.5 x 67 cm. 1867

This is one of the two paintings of the Grand Bazaar -featured in the exhibition- by Preziosi, who often presented genre scenes from İstanbul in his unique style. The artist incorporated diverse scenes from the Bazaar in a number of his paintings. This venue, particular to Istanbul, has been of great interest to Western artists, and in Edmondo de Amicis's words "is not just a building but a town". The Grand Bazaar, which housed shops for a wide range of commercial goods and catered to almost all of the needs of customers, offered an incredible visual richness and diversity to the Western artist. A reflection of this opulence is also evident in Preziosi's painting, which includes numerous details from the daily life.

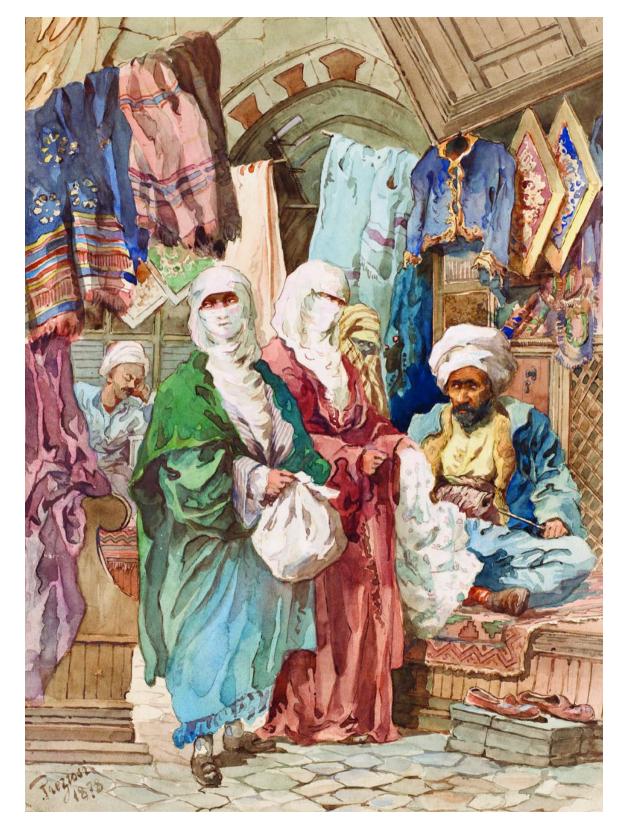


The Silk Bazaar

Amadeo Preziosi Watercolor on paper 41 x 30 cm. 1878

Preziosi's oeuvre, which, between his arrival in the city in 1842 and the nearly 40 ensuing years until his death, portrays the shopkeepers, merchants, vendors, soldiers, dervishes, women and the daily life on the street, reveals daily life in Istanbul in mid-to-late 19th century. Preziosi often depicted the figures he used in their natural setting, as part of cross-sections from the daily life. In order to reveal the essence of each scene in explicit detail, the gestures and expressions of his figures are at times exaggerated to the point of caricaturization. The color lithograph of this watercolor appears in the "Silk Bazaar" section of the Stamboul Souvenir d'Orient album published in Paris in 1861. Another copy of this work from 1857 is kept in the Victoria and Albert Museum collection. The artist's paintings on Istanbul life were among the most popular memorabilia that foreign visitors purchased. Due to this increasing demand, Preziosi created copies of a number of his compositions.

54



A Coffeehouse in Tophane

Migirdiç Civanyan, (from Thomas Allom)
Oil on canvas
96 x 133 cm.
last quarter of the 19th century

A Thomas Allom composition which appears in the first volume of Robert Walsh's book Constantinople and Scenery of Seven Churches of Asia Minor is "The Coffee-House". This is an oil copy of the composition by Civanyan. Written by the Robert Walsh, who served as the private priest of British Ambassador Lord Strangford after 1820, the book was published in two volumes in London in 1838. It includes engravings produced largely from Allom's works. The engravings in the book, which was later also published in French, acted as important visual resources on Istanbul and were used as models by numerous artists.

Various copies by unknown painters of the same composition exist in a number of private collections in Turkey. In the corresponding text, Robert Walsh provides information on the interior organization and decoration of the coffeehouses, and relates various details ranging from making music and smoking pipes to the plays of the *meddah* (story tellers).



The Said Paşa Waterfront Mansion

Migirdiç Civanyan, (from Thomas Allom)
Oil on canvas
101 x 131 cm.
last quarter of the 19th century

The painting is a copy of the composition printed as an engraving in the first volume of Thomas Allom's book *Constantinople and Scenery of Seven Churches of Asia Minor.*

In this painting, the Ottoman artist Civanyan uses the above-mentioned source to depict an older view of Istanbul that predates him. Although it is not reflected in Civanyan's painting, according to Walsh, Said Paşa, took advantage of a privilege that was not granted to the non-Muslim subjects of the Empire, and had his mansion painted in a rose color to imply his marital bliss with this symbolic color. While this nonextant mansion in Bebek, which once belonged to Said Paşa –who was married to Mahmud II's daughter Mihrimah Sultandominates the painting, the work also reflects various segments of daily life of Istanbul, a city surrounded by seas. Among such details, the porters pulling the boats along the shore -as this is the part of the Bosphorus with the strongest current– are particularly striking.



A Jereed Game in Kağıthane

Luigi Acquarone (after Antoine Ignace Melling)
Oil on canvas
65.5 x 120 cm.

This painting by Acquarone, who was one of the court artists of Sultan Abdülhamid II, is an oil copy of the engraving "Kağıthane", published in Melling's book entitled, Voyage Pittoresque de Constantinople et des rives du Bosphore. In this respect, similar to the Civanyan paintings in the exhibition, it constitutes an example of the copies made from engravings in the last quarter of the 19th century. According to the description in Voyage Pittoresque, the jereed game played on horses takes place between the pages of Selim III at one of the favorite excursion spots in Istanbul, Kağıthane, referred to as the "Sweet Waters of Europe" by the Westerners.



The "Koçu" Cart

Achile Befani Formis
Oil on canvas
100 × 70 cm.
1870

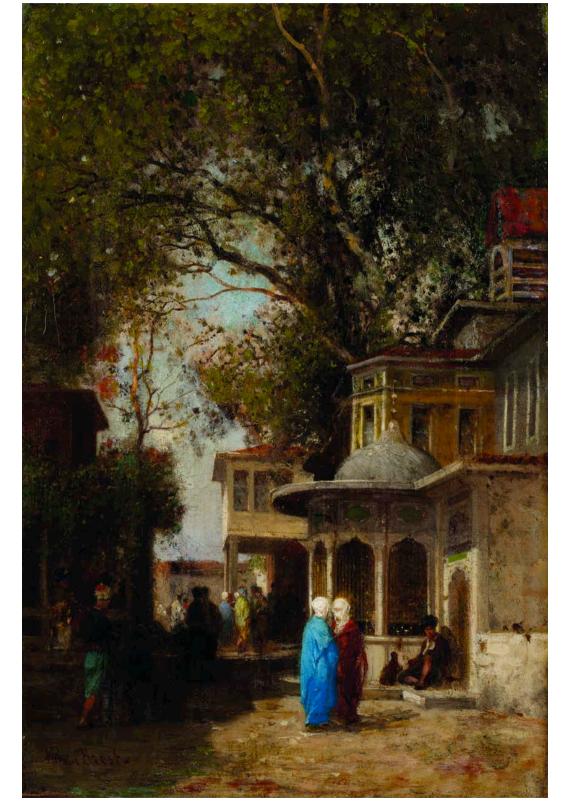
This Italian artist, who is thought to have arrived in İstanbul during Sultan Abdülaziz's reign, depicted the life of local figures in his paintings. As seen in this particular painting, his street scenes, often including figures or people enjoying an excursion to Göksu, are depicted as a part of the natural setting in the artist's works on Istanbul. In a number of his other paintings, Formis also portrays the koçu cart pulled by two oxen, one of İstanbul's popular means of transportation. This exotic cart, ornate with bells and tassels hanging from two back-stretching springs, was not frequently used by men, but rather preferred by the female members of affluent families in the 19th century. In this respect, the koçu also attracted the attention of orientalist artists as a detail representing the public life of Ottoman women and thus assumed a place in their works. The artist has another similar painting dated to the same period, which incorporates the two women seen in the foreground of this painting, as well as the view of the street with several other figures in the background. This other work by Formis, which does not include the koçu cart and some of the buildings in the foreground, may possibly be a study for this painting.



The Street

Germain Fabius Brest
Oil on canvas
34 x 23 cm.
second half of the 19th century

Brest, who often chose as subjects for his Istanbul paintings, the squares, marketplaces, and street scenes where people mingled, depicts a scene in which landscape is intertwined with daily life in this work. Although Teophile Gauthier speaks of a "picturesque precision" when referring to Brest's "The Hippodrome", most of the artist's İstanbul paintings are "capriccios", rather than depictions of reality. As manifested in this painting, in the works he completed upon his return to his country, based on the sketches and drawings he made during his stay in Istanbul, Brest successfully created an İstanbul atmosphere. In his paintings, often juxtaposed against architectural elements, figures dressed in colorful garments gain prominence as elements that enrich this atmosphere created through the use of pastel colors.

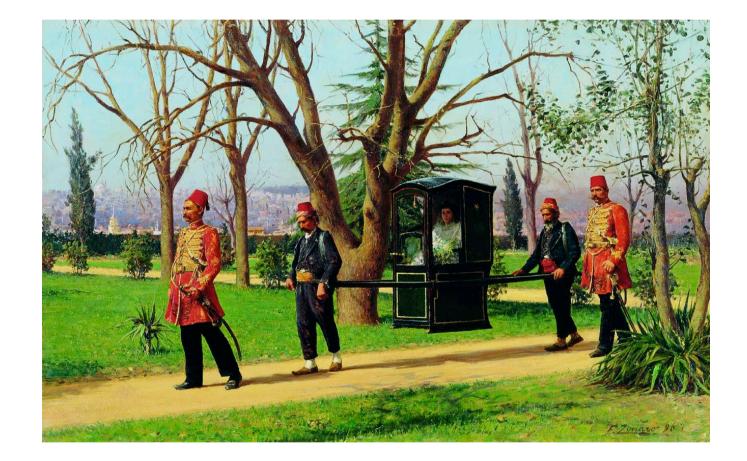


65

The Daughter of the British Ambassador Riding in a Palanquin

Fausto Zonaro
Oil on canvas
49 x 77 cm.
1896

Until he was appointed as the court painter in 1896, Zonaro was predominantly commissioned by the European embassies in Istanbul. In his memoirs, the artist reveals that British Ambassador Sir Philip W. Currie (1894-96), who was one of Zonaro's clients, commissioned a painting depicting his stepdaughter on the palanquin on her way to the church to marry to a diplomat. Sir Currie also requested the view of the Golden Horn -as seen from the garden of the embassy-, to be included in the background of the painting. The palanquin carriers, two embassy officials smartly dressed in their uniforms, and the young woman sitting on the palanquin in her bridal veil, posed for the artist for several days. According to the accounts kept by Zonaro's wife Elisa, British Ambassador Sir Philip W. Currie paid 42.27 Liras in May 1896 in exchange for one oil painting and one watercolor painting. This must be the oil painting in question.



The French Palace in Pera

Germain Fabius Brest Watercolor on paper 27.5 x 45.5 cm. 1855-1859

The painting is one the artist's two works in the exhibition depicting the French Palaces. These paintings were possibly commissioned by Edouard Antoine Thouvenel, the French Ambassador during the years that Brest lived in Istanbul. This particular painting is the depiction of the winter residence of the Embassy at Pera. The Ottoman character of the city is revealed merely through the buildings visible among the trees in the background. As it is a commissioned work, the painting differs from the more familiar picturesque Istanbul views of the artist.



The French Palace in Tarabya

Germain Fabius Brest Watercolor on paper 27.5 x 45.5 cm. 1855-1859

This painting, which is a depiction of the Embassy's summer residence, was possibly commissioned by Edouard Antoine Thouvenel, who was still the French Ambassador in the years that Brest arrived in Istanbul. It is one of the two representations of the French Palaces by Brest included in the exhibition. The note on the reverse side of the painting indicates that Ambassador Thouvenel and his family are portrayed in the ornate caique in the foreground. The painting, which primarily features the architecture, also incorporates daily life with the inclusion of a few sailboats and the locals strolling along the shore.



Amusement on the Caique

Fausto Zonaro Oil on canvas 38 x 61 cm. 1891-1910

Strongly evident in his landscapes, Zonaro's Impressionist technique, which is manifested in his rapid brushstrokes and use of vivid colors, is also a dominant feature of this work. Here, Zonaro reveals a brief instant from Istanbul life of the period. The artist prepared a book on the beauties of the city with Adolphe Thalasso, whom he met in Istanbul. As part of this book, Deri Se'adet ou Stamboul Porte du Bonheur, Scènes de la Vie Turque (Dersaadet or the Gate of Felicity, Scenes from Turkish Life), which was published in Paris in 1925, a selection of the Zonaro paintings created in Istanbul were printed as color lithographs. Accompanied by Thalasso's text, this composition appears in the section entitled " $en\ caiq$ " (on the caique).



Excursion on the Golden Horn

Tristam (Tristram) James Ellis Watercolor and tempera on cardboard 39.5 x 72 cm. 1888

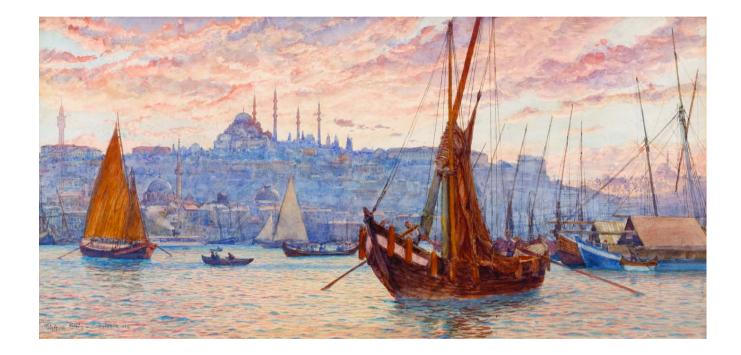
Renowned for his watercolor paintings revealing daily scenes of Istanbul busied with maritime traffic, against the backdrop of the city's silhouette, Ellis portrays figures riding the light rowboats called *piyade* on the Golden horn in this work. This is one of Ellis's two watercolor paintings about the Golden Horn featured in the exhibition. The background is dominated by the silhouette of the Historical Peninsula, comprised of Beyazıt Tower, as well as Süleymaniye and Rüstem Paşa Mosques.



The Golden Horn

Tristam (Tristram) James Ellis Watercolor on cardboard 36 x 77 cm. after 1885

In this painting featuring the Golden Horn, the artist brings together the bustle of daily life on the sea with the silhouette of the city in the crimson light of the evening. The skyline of the Historical Peninsula in the background is defined by buildings such as the Süleymaniye Mosque, the Beyazıt Tower, and the Rüştem Paşa Mosque. This is one of the two of his paintings depicting life at the Golden Horn in the exhibition and employs a similar vantage point. While the painting bears the artist's signature and the phrase "Istanbul", it is not dated. Even though there is little information available about the artist, who is renowned for his watercolor seascapes, he is thought to have arrived in Istanbul after 1885.



View from the Golden Horn

Amadeo Preziosi Watercolor on paper 28×34 cm. second half of the 19^{th} century

Preziosi spent two thirds of his life in Istanbul and knew the city intimately. His works, which were printed as lithographs in albums or periodicals such as The Illustrated London *News* in the second half of the 19th century, were important visual sources that reflect the Istanbul of period for Europeans. The artist's studio in Beyoğlu was one of the most popular venues frequented by foreigners who wished to purchase a souvenir before they left Istanbul. Recognized as a watercolor painter and a lithograph artist, Preziosi lyrically conveys the commotion of the Golden Horn in this painting. The Ottoman women traveling in the *piyades* (light rowboats) in the foreground are juxtaposed against sailboats loaded with various commercial goods in the center, and the Yeni Valide Mosque in the background.



Yeni Cami and The Port of İstanbul

Jean-Baptiste Hilair [Hilaire] Watercolor on paper 40.5 × 57.5 cm.

As one might conclude from the note the artist inscribed in the lower section of the painting, this work reveals the loading of the antiques collected by French Ambassador Choiseul-Gouffier on boat, to be shipped to France. Choiseul-Gouffier, who, together with Hilair, arrived in the Ottoman Empire for the first time in 1776 to map the Aegean, extensively used Hilair's works in his book, *Voyagé Pittoresque de la Gréce*. This collaboration between artist and the diplomat, who had a penchant for Antiquity, persevered after Choiseul-Gouffier was appointed as ambassador to Istanbul in 1784.

In the lower left section of the painting, one can see the antiques being transported to caiques. Despite the fact that the painting is the depiction of a particular event, the view of the Port before the city silhouette defined by monumental buildings, as well as the routine of daily life also come to the fore. The views of the Golden Horn and the Port, which include local figures smoking chibouk (pipe), chatting, waiting to embark the boat, are compositions that frequently appear in Hilair's paintings of Istanbul.



Fishermen Bringing in the Catch

Fausto Zonaro Oil on canvas 40.5 x 67 cm. 1891-1910

It is possible to discern traces of French Impressionism in the works of Zonaro, who had the opportunity to meet with Impressionist artists when he went to Paris in 1888. During his stay in Istanbul, Zonaro created a number of paintings depicting the life in the city with rapid brushstrokes and vivid colors. In this work, which reveals the Impressionist technique particularly evident in his landscapes, he presents one of the intriguing aspects of life in İstanbul. The 1925 book by the French author Adolphe Thalasso entitled, Deri se'adet ou Stamboul Porte du Bonheur, Scènes de la Vie Turque (Dersaadet or the Gate of Felicity, Scenes from Turkish Life), which was illustrated by Zonaro and published in Paris, includes a lithograph based on this painting the artist created when he lived in Istanbul. This composition, which appears in the "City and Life" chapter of the book, is elaborated with the addition of a few fishermen figures.





Stroll in the Palace Garden

Louis-François Cassas Watercolor on paper 56 x 83 cm. 1822

This watercolor, which Cassas painted while teaching at the Manufacture Royale des Gobelins upon his return to France, is one of his imaginary scenes of the Ottoman world and Istanbul. In this work, the artist possibly used the drawings he created during his stay in Istanbul. The area through which a creek runs, recalls excursion sites such as Göksu, Büyükdere or Kâğıthane. The cluster of structures in the center, on the other hand, evokes the Hisar fortress of Istanbul. Nonetheless, as a whole, the composition does not correspond to a particular area of the city. Still, with their garments and accessories, the Ottoman figures are depicted in a realistic manner. Auguste Boppe, who refers to the painting in his book, notes that "the artist's talent in landscape painting is strongly manifested in this watercolor" and he further mentions the tranquil atmosphere of the painting.



View of the Sultan Ahmed Mosque from Kadıköy Point

Louis-François Cassas Watercolor on paper 67 x 101 cm. 1787 - 1827

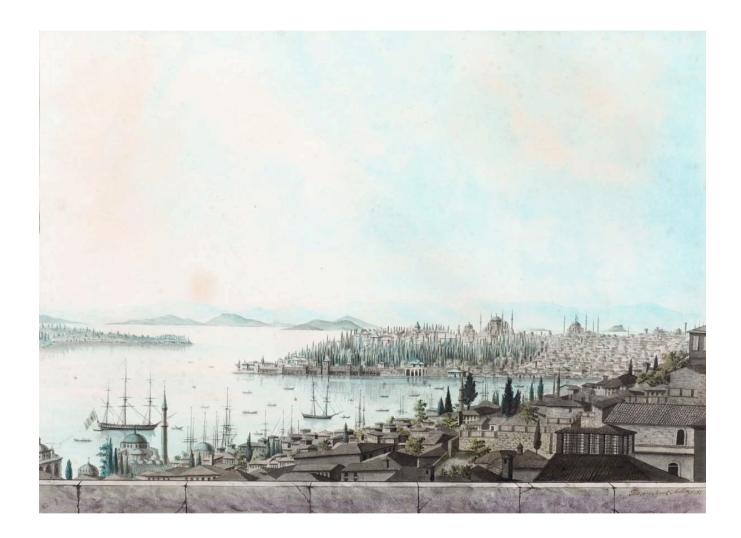
Painted from Pera and Galata, this Cassas composition diverges from the traditional Sarayburnu composition and depicts the Historical Peninsula from a different angle by placing the Sultan Ahmed Mosque at its center. Created after his return to France, the painting is based on the sketches that the artist made during his stay in Istanbul. A drawing preserved in the inventory of Wallraf-Richartz Museum in Cologne reflects the same composition as this painting and offers valuable insight into Cassas's technique of İstanbul paintings vis-àvis this watercolor created at a later date. While the artist's note "Kadıköy Point from Fenerbahçe" on the sketch appears confusing, the angle from which we see the Historical Peninsula indicates that it was painted from Kadıköy. The sailboats seen in the watercolor are not included in the said sketch; there are also variations in the figures in the foreground and the urban texture. Cassas must have added details from his memory to the sketch he made in Istanbul. It can be argued that in this sense, the painting resembles a capriccio.



View of İstanbul from the Galata Tower

Antoine Ignace Melling Watercolor on paper 56 x 80 cm.

This work is one of the two watercolor paintings by Melling featured in the exhibition that portrays Istanbul in the late 18th century. Similar to the commonly depicted Sarayburnu (the Seraglio Point) panoramas, it is a depiction of the mouth of the Golden Horn and the Historical Peninsula with Topkapı Palace at its center. The composition, which is bordered on the left by the Kılıç Ali Paşa Mosque in Tophane, complements the other Melling panorama in the exhibition; in fact, the two works can be regarded as part of a whole. An architect by training, Melling's meticulous style reveals a strong dedication to detail and a realistic representation, which in turn, allows his works to carry a documentary value. Reflecting the dense residential texture of the predominantly masonry buildings in Galata, this painting is an important source of information on the civil architecture of the era. The date and the signature of the artist are inscribed on the wall that borders the painting in the lower section.



View of İstanbul from the Galata Tower

Antoine Ignace Melling Watercolor on paper 56.5 x 74.5 cm.

This painting is one of Melling's two complementary panoramic views of Istanbul that are featured in the exhibition. In this particular work, the artist depicts the view to the left of Kılıç Ali Paşa Mosque as seen from the Galata Tower. Presented in scrupulous detail by this master of drawing, the dense urban structure on the ridges of Pera dominates the painting. In the background, Üsküdar also stands out as an area of intense urban development. Such details offer the viewer an idea about the civil architecture and the urban texture of the period. With the sailboats docking in, the busy marine traffic of the Tophane Port is included in the painting; caiques and sailboats of various sizes represent the active seafaring life at the Bosphorus. The date and the signature of the artist are inscribed on the wall that borders the painting in the lower section.



Bosphorus

Unknown Artist
Watercolor on paper
33 × 54 cm.
mid-19th century

Even though this Bosphorus seascape is unsigned, the accuracy of the sketches and the successful use of perspective suggest that it was made by a European artist. Enfolded by two tall trees, the composition depicts the pastoral landscape of Istanbul, rather than the urban texture and life. Viewing the Bosphorus from the ridges of Beykoz, the artist included villagers *chibouk* (pipes) and chatting in the foreground, as well as a vague silhouette of the city in the background. Due to the presence of a steamboat, the painting is dated to post-1828, the year in which steamboats were started to be used in Istanbul.



Süleymaniye Mosque and Tomb from the Serasker Tower

Max Schmidt (?) (from W. H. Bartlett) Oil on canvas 73×100.5 cm. second half of the 19^{th} century

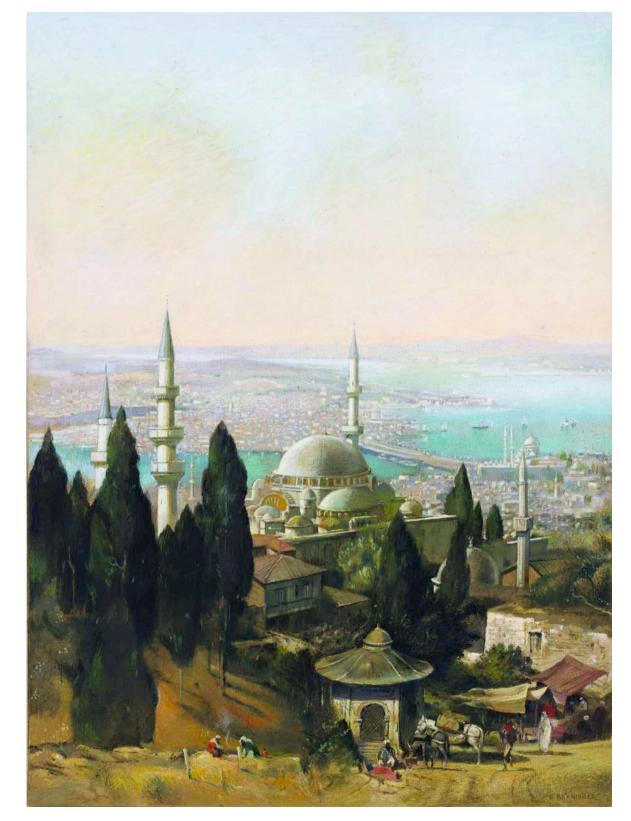
The work is based on an engraving included in British traveler Julia Pardoe's book, *The Beauties of Bosphorus*, which was initially published in 1838 and later translated to French. Miss Pardoe, who arrived in Istanbul in 1835, stayed in the city for nine months and wrote two books about Istanbul and the life in the city. Illustrated with engravings of William Henry Bartlett's drawings, *The Beauties of Bosphorus* served as a model for many European artists depicting Istanbul during the second half of the 19th century. Another oil painting version of the work, which was engraved by H. Adlard, belongs to Austrian artist Franz von Alt.



View of İstanbul

Edmund Berninger
Watercolor on paper
38 x 28 cm.
last quarter of the 19th century

Berninger had the opportunity to visit Istanbul and observe the architectural monuments and the people of the city firsthand. Therefore, it is quite possible that he created this painting later, based on the sketches he made and the notes he took during his stay in the city. The architectural details and the environs of the mosque, which is placed at the center of the composition and should technically represent Süleymaniye due to its location in the city, are not realistic. Nonetheless, the artist succeeds in creating a convincing image of Istanbul by bringing together the city's topography, architecture, and various aspects of its life. Berninger has a very similar painting in oil, in which he depicts the cityscape of Istanbul from a panoramic perspective. All the details of the watercolor are used identically in the oil painting; the composition has been expanded by the addition of a second mosque to the right, and the street with the fountain at the foreground is moved to the right and centered.



Yıldız (Hamidiye) Mosque

Émile de l'Isle-Adam Villiers Watercolor on paper 46 x 67 cm. between 1886 and 1889

In this painting, the artist portryas the Yıldız Mosque, which was commissioned by Sultan Abdülhamid II and completed in 1886, together with a view of the city in the background. Villiers, who is thought to have stayed in the city for some time between 1886 and 1889 and died in 1889, has various other paintings of Istanbul and. The collection of the Istanbul Museum of Painting and Sculpture includes another watercolor by Villiers, which features the same theme. In that particular painting, which Villiers created from the same angle, he leaves less room for the view of the city in the background, approaches further to the Mosque, and places local figures in front of it. His painting featured in the exhibition; however, emphasizes the location of the mosque dominating the view of the city. It is possible that these careful and realistic depictions of the Yıldız Mosque, which the Sultan had just recently commissioned, created with the intention of presenting them to the palace.



View of İstanbul

Félix (François-Georges-Philibert) Ziem Oil on canvas 69 x 113 cm. second half of the 19th century

Rather than presenting a realistic depiction of the city, this particular Istanbul painting of Ziem also reveals the picturesque aspect of life at sea against the backdrop of the city's silhouette. The composition of the sailboats and piyade (light rowboat) in the foreground is balanced by the cityscape with a monumental mosque structure in the background. The artist's use vibrant colors and his efforts to capture the shimmering effects of the constant change of light with a fast, dynamic brushstrokes dominate the painting. This style has led Ziem to be compared with Impressionist painters, even to be regarded as an artist who foreshadowed the emergence of Impressionism with his work. The use of brilliant sunlight, which is considered as the major contribution of Orientalist painting to European art, is evident in the cityscape in the background. Figures painted with a few brushstrokes appear in the piyade in the foreground.



Caiques and Sailboats at the Bosphorus

Félix (François-Georges-Philibert) Ziem Oil on canvas 55×81 cm. second half of the 19^{th} century

Felix Ziem must have completed this painting, in which he depicts the animated life of the Bosphorus, after having returned to his country, using the sketches he made in Istanbul. While Zeim was an artist who was able to produce works of various subjects such as portraits, still life, genre scenes, and history, he is primarily renowned as a landscape artist; he was an active member of the Barbizon school, which primarily focused on the depiction of nature. In this painting, Istanbul is represented through a few mosque silhouettes in the background. Nonetheless, as in his Venetian scenes, the painting emphasizes the picturesque union of the city, the sea and human figures, which have been reduced to mere color stains. Ziem, who produced his own paints from natural pigments, influenced other artists with the use of color in his paintings. Van Gogh, for instance, once noted that he would like to "make blues like Ziem does". The artist is known to have used "lapis lazuli" for the blue which is also the dominant color in this painting.



View of İstanbul

Félix (François-Georges-Philibert) Ziem Oil on canvas 22 x 41 cm. second half of the 19th century

The artist, who incorporated the changing light of the sun during the day and the seasons into Venetian scenes, selected Istanbul, yet another city intertwined with the sea, as a subject for this particular work. Portraying a quiet village at the shores of the Bosphorus and the boats on the sea, the painting is dominated by the golden color of sunset. Ziem is deemed a particularly successful artist in terms of capturing the reflections of sunlight on the water. Recognizing this feature as Ziem's forte, Théophile Gautier mentions the effects of the changing light of the sun –as part of the movement in the environment- reflecting on the water as "broken into a thousand fractions". Although the work resembles a sketch with its relatively small size and unfinished look, all these characteristics are still evident in the painting. As in his other works, the figures have been transformed into a few color stains in this picturesque atmosphere.



From the Marmara Sea

Ferdinand Bonheur Oil on canvas 21.5 × 40.5 cm. circa 1890

While there is no record confirming the artist's visit to the city, Bonheur has a number of Istanbul cityscapes that combine local figures with views of the city. With a strong emphasis on the sea, these images incorporate the architectural elements that reflect the Orient image in a manner that recalls the "capriccio" style to create an Istanbul atmosphere. The artist, who presents a beautiful example of a Romantic seascape painting in this work, depicts in the foreground a rather dramatic scene with boats struggling against the strong wind and waves. Placed in the background is a mosque silhouette of unrealistic, exaggerated proportions, to suggest that the city is in fact İstanbul.



The Ahırkapı Lighthouse

Michael Zeno Diemer Oil on canvas 82.5 x 110 cm. 1906-1907

Diemer, who masterfully portrayed in seascapes, has a number of drawings and paintings featuring Istanbul and the Dardanelles. In his Istanbul paintings, the artist portrayed the sailboats or steamboats cruising at different parts of the Marmara or the Bosphorus together with the views of the city in the background. In this particular painting, he turns his gaze to the city in a manner that sets the Ahırkapı Lighthouse –the one commissioned by Sultan Abdülmecid– in the foreground. The kinds of ships frequently encountered in his other paintings are depicted as they entering the Bosphorus from the Marmara Sea. The work presents a view of the city from the sea. In this respect, it complements other paintings featured in the exhibition by various artists, which portray Sarayburnu (the Seraglio Point) and the entrance to the Bosphorus.





Luigi Acquarone (1800, Genoa - 1896, İstanbul)

Italian painter Acquarone, who completed his art education in Florence, lived in this city for a long period of time. Arriving in Istanbul in 1841, he was one of the artists to participate in the first exhibitions held in Turkey by Şeker Ahmet Pasa at the Sultanahmet Industrial School and Darülfünun in 1873 and 1877. The oldest painting of the artist in the Palace collection also dates back to these years. He is known to have had studios in Pera at number 39, Tepebaşı Street in 1880, at the Maison Meunier in Linardi Street in 1881, and number 31, Ağa Hamam Street in 1894. In 1881, Acquarone was appointed as the Court Painter of Abüdlhamid II and kept this post until his death. In 1889, he joined the Sanayi-i Nefise Mektebi (Imperial School of Fine Arts) as an art instructor. Acquarone produced portraits of soldiers and officers in the Imperial Guard Regiments, as well as portraits of statesman for the Palace. He was awarded a number of decorations and medals.

Thomas Allom (13 February 1804, London - 31 August 1872, Barnes)

British architect and painter Allom graduated from the British Royal Academy. During the initial years of artistic career, he was apprenticed to Architect Francis Goodwin. From the 1820s onwards, he ventured on extensive journeys across England and continental Europe, creating paintings of various cities in England, France and Belgium. He also designed several structures in England. Exhibiting his projects at the Royal Academy between 1827 and 1871, Allom was one of the co-founders of the Institute of British Architects. He collaborated with Sir Charles Barry on a number of different projects, including the Parliament Building. Between 1834 and 1836, he journeyed across Istanbul, Anatolia and Palestine and painted extensively. These works were reproduced as engravings and included in Robert Walsh's Constantinople and Scenery of Seven Churches of Asia Minor, which was published in London in 1838. The artist also produced a number of Istanbul depictions for L. Gallibert and C. Pelle's books, Constantinople Ancienne et Moderne and Character and Costume in Turkey and Italy. Allom has a number of works on China, which were published in China Illustrated in 1845.

William Henry Bartlett (1809, Kentishtown - 1854, off the coast of Marseilles)

A British traveler, watercolor painter and engraver best known for his genre scenes and landscape paintings, Bartlett was apprenticed to John Britton between 1822 and 1829. His works were exhibited for the first time at the Royal Academy from 1831 to 1834. The widespread popularity of travel books in the 1830s and early 1840s helped Bartlett to receive numerous commissions. He arrived in Istanbul in 1835 to illustrate Julia Pardoe's book, The Beauties of the Bosphorus. Bartlett traveled to the Middle East six times, extensively sketching the areas he visited. A significant portion of his drawings on the Middle East were included in John Carne's Syria, the Holy Land, Asia Minor published in London in 1836, and Walks about the City and Environs of Jerusalem, published in 1842, which Bartlett authored. The artist, who has a number of works portraying North America, died aboard a ship while he was traveling from Malta to Marseilles.

Edmund Berninger (8 July 1843, Arnstadt - after 1909) Berninger, who initially worked as a pharmacist, began his art training in 1870 with Theodor Hagen at Weimar. In 1874, he ventured off to Munich. While his earlier works were concentrated on landscapes from Germany, Berninger traveled to other European countries such as England, the Netherlands, France and Italy and painted extensively during his travels. In the 1870s, he created paintings of Venice and London. Berninger, who eventually extended his journeys to Tunisia, Algeria, Egypt, Palestine, Istanbul and Greece, included panoramic views, genre scenes, and architectural structures in his works. A portion of his works was published in a various illustrated European magazines and newspapers. An important work by Berninger, published in Munich in 1891, is a panorama depicting Israel's exodus from Egypt and includes monumental architecture and a view of the Nile in the background.

Ferdinand Bonheur

French artist Bonheur, who appears to have been active between the second half and the end of 19th century, painted landscapes with figures, cityscapes and seascapes. Although it is not clear if the artists ever visited Istanbul it is known that, his paintings of Istanbul were sold in Paris in 1890s. The artist also has a number of Venetian landscapes.

Germain Fabius Brest (31 July 1823, Marseilles - November 1900, Marseilles)

A student of Émile Loubon at the Marseilles School of Fine Arts, this French artist further developed his training in art

by taking lessons from Troyon in Paris. His works were exhibited at the Salon de Paris from 1851 until 1896. Brest traveled to Istanbul twice; once in 1847 and another time in late 1855. It appears that during his second visit, he spent three or four years in the city. In July and August of 1858, he traveled to Trabzon. From 1857 onwards, his paintings of Istanbul were displayed at the Salon de Paris. Particularly Istanbul paintings exhibited in the 1861 Salon drew considerable interest and his painting entitled, "The Hippodrome" was purchased by the French government. In addition to his Istanbul paintings, the artist also has a number of works featuring Venice and the south of France.

Louis-François Cassas (3 June 1756, Azay la Ferron - 1 November 1827, Versailles)

French draftsman and watercolor artist Cassas, who received his art education at the Rohan-Chabot Academy, was a student of Joseph-Marie Vien and Jean-Baptiste Le Prince. During the initial years of his career, apart from his numerous journeys to the Netherlands, Germany and Britain, he also traveled to Italy under the patronage of the Duke of Rohan-Chabot and sketched extensively in the cities he visited. In October 1784, he arrived in Istanbul in the retinue of French Ambassador Comte (Count) Choiseul-Gouffier, and after staving in the city for several weeks, he ventured off to Anatolia, the Aegean shores, Cyprus, Syria. Palestine and Egypt. Cassas returned to Istanbul in January 1786, where he made drawings of the city until his return to France in February 1787. He also visited Bursa and Troy at the same time. Nearly 300 compositions Cassas produced during these travels were later published as engravings in Choiseul-Gouffier's books Voyage en Syrie and Voyage-Pittoresque de la Gréce. After living in Rome between 1787 and 1792, Cassas returned to Paris and worked as a drawing professor at the Manufacture Royale des Gobelins until his death in 1827. Cassas was awarded Saint-Louis and the Légion d'Honneur decorations. His drawings of ancient monuments, which were used as models at the École des Beaux-Arts in Paris, influenced the development of Neoclassicism.

Mıgırdiç Civanyan (1848, İstanbul - 1906, İstanbul) Civanyan, whose father was Hovhannes Civan, a violinist in

Civanyan, whose father was Hovhannes Civan, a violinist in the court of Sultan Abdülmecid, studied under Apraham Sakayan at the Armenian School in Beşiktaş during the 1860s. He was also a student at the "Academy of Painting and Drawing" inaugurated by French painter Pierre Désiré Guillemet in Beyoğlu in 1874. Civanyan resumed painting in Italy between 1876 and 1879. In 1881, four of his works were displayed in the exhibition organized by the Elifba Club in Tepebaşı. In 1894, he opened an exhibition at the Russian Palace in Beyoğlu. Civanyan, whose studio was located at number 17, Beyoğlu Ağa Hamam Street, joined acrobat Hovhannes Kasparyan's troupe where he designed stage curtains, posters, and excelled as a stage painter. He is believed to have created murals for the Beylerbeyi, Çırağan and Yıldız Palaces. In 1894, Civanyan traveled to Odessa and lived there for seven years, later relocating to St. Petersburg for four years. He returned to Istanbul in 1905 and passed away the following year.

Michael Zeno Diemer (8 February 1867, Munich - 28 February 1939, Oberammer-gau)

German artist Diemer, who is recognized for his battle scenes, coastal views and seascapes, studied art at the Munich Academy under Gabriel Hackl and Alexander von Liezen-Mayer. He initially focused on watercolors depicting the Alps, as well as historic paintings. After creating a panorama with Hans Beatus Wieland for the Chicago World Fair in 1893, he became renowned for his battle panoramas. In 1894, following a six-month-long work period in Innsbruck, he completed a 1000 square meter masterpiece depicting the Bergisel War, which took place on August 13th, 1809. This colossal work, which offers a 360° angle, is preserved in a special building and is one of the 24 existing panoramas of its kind in the world. Between 1906 and 1907, Diemer embarked upon a journey of the East. As of the early 20th century, he attained more fame, particularly due to his watercolors, which were widely reproduced. A significant portion of his works was exhibited in Munich in 1909. Diemer also created a number of works for the Deutsche Museum in Munich. One of these is a painting that portrays landing of a zeppelin in Munich in 1909. The artist produced 14 large-scale paintings for the restaurant of the Ketterer Beer Factory, depicting the history of Swabian immigrants. Diemer, who created numerous landscapes, seascapes, watercolors, and posters, also worked as a musician and composer.

Tristam (Tristram) James Ellis (1844, Great Malvern - 1922)

British artist Ellis, who was a member of the *Royal Society of Painters and Etchers*, exhibited his paintings in London between 1868 and 1893. Renowned for his watercolor landscapes, most of Ellis's oeuvre includes views of the sea. Among these, views of Istanbul and the Golden Horn hold a particularly important place. It is presumed that the artist arrived in Istanbul sometime after 1885. In addition to Istanbul, a number of his works feature Moscow, Tangier, Santorini, and Jerusalem as subjects.

Antoine de Favray (1706, Bagnolet - 1791, Malta)

French artist, de Favray studied art at the French Academy in Rome under Jean-François de Troy. In 1744 upon the request of several Knights of Malta, whom he met in Rome. he traveled to Malta with the intention of staying for a few months. However, de Favray drew considerable interest and he was eventually received into the Order as a Knight of Malta in 1751 where resumed his career. During his stay, he produced paintings for churches, portraits of Knights, including the Grand Master and other Knights of the Saint John Order of the Knights, as well as paintings depicting Maltese women. In 1762, the same year he became a member of the Academy, de Favray, went to Istanbul to produce paintings of the lands of the Ottoman Empire and the Turkish people and eventually stayed there for nine years. During the ambassadorships of M. de Vergennes and Saint Priest, he lived at the French Palace in Istanbul under their patronage, and later moved to the Russian Palace. De Favray's oeuvre includes portraits of foreign embassy officials, depictions of audience ceremonies, genre scenes from the life of Greek and Levantine women, and panoramic views of Istanbul as seen from the hills of Pera. De Favray, who left Istanbul Malta at the age of 65, also became renowned in the European art circles.

Achille Befani Formis (15 September 1832, Naples - 1906, Milan)

Italian painter Achille Befani, who became an opera singer at an early age, commenced his art career with the pseudonym Formis. After completing his education at the Academy of Naples, he moved to Milan where he met artists Eugene Gignous, Eleuterio Pagliano and Joseph Bertini and applied their Naturalist disposition to his portraits, genre

scenes and landscapes. At the end of the 1860s, keeping up with the Orientalist current of the period, he took several journeys to Egypt and Anatolia. Subsequently, he was widely acclaimed in Parma in 1870 with paintings such as *The Arab Village, Istanbul, View of Egypt, and The Turkish Graveyard*. During this period, Formis participated in the annual exhibitions of the Berra Academy -of which he would become an honorary member in 1877-, the National Turin Exhibition, and Venice Biennials. He is known to have depicted genre scenes at the country, cityscapes of Venice and Chioggia, views of the Alps, scenes of Italian lakes and ports. Formis participated in the 1880 Salon de Paris and exhibited his works in Berlin and Monaco in 1901 and 1906.

Franz Hermann, Hans Gemminger, Valentin Mueller

The names of these three Austrian artists are mentioned in a document regarding Austrian Ambassador Hans Ludwig von Kuefstein's visit to Istanbul from 1628 to 1629. The works that have survived to date from Kuefstein's visit include paintings depicting audience ceremonies and Ottoman life. It is presumed that the artists in charge of illustrating this journey were Hermann and Gemminger, while Mueller served as their apprentice.

Jean-Baptiste Hilair [Hilaire] (1753, Audun-le-Tiche - after 1822, Paris)

A student of Jean-Baptiste Leprince, French artist Hilaire painted landscapes with figures, portraits, depictions of local figures and genre scenes. Recognized mostly for his drawings and watercolors. Hilaire's works clearly manifest the influence of his teacher. Hilaire accompanied the French Ambassador Comte (Count) Choiseul-Gouffier on his trip to the Aegean in 1776. In Voyagé Pittoresque de la Gréce, the first edition of which was released in 1782 after this extensive iourney, majority of the engravings are reproduced from Hilaire's paintings. When Choiseul- Gouffier was appointed as ambassador to Istanbul, Hilaire accompanied him to the city. Many of the engravings in Tableau Général de l'Empire Othoman by Ignatius Mouradja d'Ohsson, the dragoman of the Swedish Embassy and private secretary of King Gustav III, are also based on Hilaire's work. The artist participated Salon de la Jeunesse in 1780 and Salon de la Correspondance in 1782 with his landscape depicting eastern figures among architectural ruins.

Antoine Ignace Melling (26 April 1763, Karlsruhe - 25 August 1831, Paris)

After having received his early training in art at his father's sculpture studio, German artist Melling studied drawing with his uncle and was later educated in mathematics and architecture at Klagenfurt University. In 1782, he embarked on his first Eastern expedition, which included Egypt. Towards the end of 1784, he went to Istanbul where he would stay for 18 years, under the patronage of the Russian Ambassador Vakov Ivanovich Bulgakov, Here, he continued his career by giving art lessons to the children and relatives of European ambassadors and engaged in garden landscaping. Melling, who designed the garden and the interior decoration of Selim III's sister Hatice Sultan's waterfront palace, was appointed as Court Architect by Selim III and was commissioned to undertake the expansion and reorganization of the Besiktas Palace. Furthermore, together with F. Kauffer, he designed the project for a French-style palace to be constructed on the seaside of Topkapı Palace, but the project was not brought to fruition. Melling also took part in the design of the Çırağan Palace constructed in 1802. The artist, who also painted numerous watercolors depicting Istanbul and its environs during his stay in the city, eventually returned to Paris in 1803. A portion of his works was reproduced as engravings in 1805. 48 of these engravings were published in the album Voyage Pittoresque de Constantinople et des rives du Bosphore in 1819, with corresponding texts written by Barbie de Bocage.

Osman Hamdi Bey (1842, İstanbul - 1910, İstanbul)

Osman Hamdi Bey was an Ottoman intellectual, particularly renowned as a painter, archeologist, and museologist. He was the son of Ibrahim Edhem Paşa, who served as ambassador, minister, and Grand Vizier during the Ottoman Empire. In 1875, Osman Hamdi Bey was sent to Paris by his father to study law, where he also attended art classes at the *Ecole des Beaux-Arts* and at private studios, taking lessons from Jean-Léon Gérôme and Gustave Boulanger. He participated in the 1867 International Paris Exhibition with his three paintings. In 1873, he was selected as the commissioner of the Ottoman State at the International Exhibition in Vienna. Appointed as the director of Müze-i Hümayun (The Imperial Museum) in 1881, Osman Hamdi Bey issued the Asâr-ı Atika Nizamnamesi (Regulation on Ancient Artefacts) in 1884 and in 1891, his efforts culminated in the inauguration

of the present-day Istanbul Archeological Museum, designed by the architect Alexander Vallaury. The "Sanayi-i Nefise Mektebi" (Imperial School of Fine Arts) -which would later become the State Academy of Fine Arts- was also founded through his initiatives and began accepting students in 1883 during his directorship. In his works, Osman Hamdi Bey was inspired by his instructor Gérôme and painted in the "Orientalist" style, which was quite fashionable in France at the time. Even after his return to Istanbul, Osman Hamdi Bey continued to send paintings to Salon des Artistes Français on regular basis and used photographs of models in different costumes, including himself.

Amadeo Preziosi (1816, Valetta - 27 September 1882, İstanbul)

Despite his background in law, Preziosi opted for painting and received his art education in the studio of Guiseppe Hyzler and at the Ecole des Beaux Arts in Paris. Preziosi was a Count and a member of one of the most important families of Malta. Initially, he ventured off to an Eastern Mediterranean expedition, possibly to conduct a preliminary research for his work, and upon his return, he embarked on a journey to Istanbul on September 28th 1842, where he would remain until his death. He met and married a Greek girl in Istanbul, fathered four children and lived the rest of his life as a painter in the city. Preziosi, who resided in number 14, Hammalbaşı Street in the Beyoğlu district, also ran a very busy and productive painting studio at number 28, Yeni Carsı Street in the same area. Preziosi, who is known to have spent his final years in Yesilköy, died in a hunting accident.

In the 1860s, Preziosi visited Egypt, Beirut and Romania and received considerable recognition for his Istanbul paintings exhibited at the Turkish Pavilion of the 1867. Paris International Exhibition. A portion of his works was published in lithograph albums such as Stamboul, Moeurs et Costumes, Stamboul Recollections of Eastern Life, Stamboul, Souvenir d'Orient and Souvenirs du Caire. While Preziosi often depicted local figures and genre scenes, he also engaged himself in portraits and landscapes.

Daniel Valentine Rivière (1780 - 1854)

A British artist who was active in London in the 19th century, is recognized as a miniature artist, his oeuvre also includes

a number of watercolor paintings. The artist is known to have made figure paintings with a particular attention to the details of clothing. A portrait of Queen of Portugal Maria I is also attributed to Rivière.

Max Schmidt (23 August 1818, Berlin - 1901, Königsberg)

Renowned for his landscapes and genre scenes, Schmidt was a student of Karl Joseph Begas, Karl Krüger and Wilhelm A. F. Schirmer at the Berlin Academy of Fine Arts. Between 1843 and 1844, he accompanied Count Albert and William Pourtales on an extensive journey to Anatolia, Syria, Palestine, Petra, Sinai and Egypt. He traveled to the Aegean islands in 1847 and to Italy in 1853. While countries of the South dominated his early works, he subsequently focused on the North. In 1868, he began working as a landscape artist at the Weimar School of Fine Arts, and in 1872, he was asked to join the Königsberg Fine Arts Academy in eastern Prussia in 1872, where he would eventually become the headmaster. He traveled to the East as well as England in 1861 and 1870. Schmidt, who attained significant fame as both a painter and a professor, participated in various exhibitions held in Vienna and Berlin and was awarded a number of medals.

Julius Josephus Gaspard Starck (18 May 1814, Bastogne - 2 April 1884, Schaer-beek)

Belgian artist Starck received his art education under François Joseph Navez and Horace Vernet. After 1861, he lived in Schaer-beek, which is a municipality of Brussels. Starck, who painted genre scenes of Istanbul and Algeria, portrayed pipe-smoking locals, barbers, and life at the coffeehouses in his paintings of Istanbul.

Jean-Baptiste Vanmour (1671, Valenciennes - 1737, İstanbul)

Vanmour was a French painter of Flemish origin. He presumably studied under Jacques-Albert Gerin, who was also the master of Antoine Watteau. During a visit to Paris in 1699, Vanmour was noticed by Marquis de Ferriol, who was recently appointed as Ambassador to Istanbul, and joined his retinue the same year to travel to Istanbul. While living in the city, he produced a number of figure paintings for de Feriol, depicting Ottoman dignitaries and people of different nationalities. A group of these paintings, which

Vanmour completed between 1707 and 1708, were reproduced as prints and published in 1714 in an album entitled, Recueil de Cent Estampes Représentant Différentes Nations du Levant. In subsequent periods, this album was taken as a model by a number of artists in their depiction of Ottoman figures. Vanmour served under other French Ambassadors, including Comte des Alleurs, Marquis de Bonac, Vicomte d'Andrezel and Marquis de Villeneuve, following Marquis de Ferriol's return to Paris. Apart from Marquis de Bonac and Vicomte d'Andrezel, he also portraved the audience ceremonies of Venetian Balio Francesco Gritti. Dutch Ambassador Cornelis Calkoen and British Ambassador Abraham Stanyan at the Topkapı Palace. In addition to his audience scenes, Vanmour's oeuvre also includes genre scenes, costume paintings and views of Istanbul. Furthermore, several of his works also feature the ringleaders of the Patrona Halil Rebellion in İstanbul. It is assumed that Vanmour established a studio in Istanbul, comprised of local artists, whose services he employed in the production of a portion of his paintings, and that the "Vanmour School" remained active for some time after his death.

Émile de l'Isle-Adam Villiers (1843 - 31 August 1889, Odessa)

Presumably of Russian origin, the artist's area of specialty was watercolor paintings. He is known to have developed an interest in painting while he served as an officer in the Gendarmerie. He has a number of landscapes of Crimea, Sicily, and Istanbul. It is assumed that he traveled to Istanbul in the second half of the 1880s. His works are exhibited in a number of Russian state museums such as the Russian Museum in St. Petersburg and the Tretiakov Museum in Moscow.

Félix (François-Georges-Philibert) Ziem, (26 February 1821, Beaune - 10 November 1911, Paris)

French artist Ziem was trained in architecture at the Ecole des Beaux-Arts in Dijon, where he received the first prize in an architectural competition in 1838. In 1839, he worked in the construction of the Marseilles Channel. Around the same time, he began receiving his first commissions for paintings. Zeim, who moved to Nice in 1841, soon attained fame among the European aristocracy and taught painting in these circles. Shortly afterwards, he began venturing off

to journeys. He traveled to Italy in 1842 and to Russia in 1843. In 1845, he discovered Venice, a favorite city that he visited frequently until 1892. His passion for this city led him to be referred to as the "modern Canaletto". During a Mediterranean journey in 1847, he visited Istanbul for the first time. In 1850, he went to Belgium and Netherlands and in 1852, he traveled once again to Netherlands. Ziem took his first extensive journey to the East in 1856 on the boat called "Le Danube"; during the one and a half months he spent in Istanbul, he produced many drawings of the city. He also visited Izmir, Rhodes, Alexandria, Beirut, Damascus and Egypt during the same trip. His large-scale İstanbul paintings were exhibited in Salon de Paris the following year. The artist, who had already attained significant fame while he was still alive, was also an active member of the Barbizon School. In 1870, along with other renowned individuals such as Gérôme, Fromentin, and Millet, he was appointed as a jury to the Salon de Paris, where he had already been awarded several medals. He added "Commandeur de la Légion d'Honneur" to his previous Légion d'Honneur degrees in 1905. In 1910, while Ziem was still alive, the Ziem Museum was opened in Martigues and the same year, through a donation to the Louvre, he became the first living artist whose works were accepted to this reputable institution.

Fausto Zonaro (1854, Padua - 1929, San Remo)

Zonaro, the Italian Court Painter of the Sultan Abdülhamid II era, began his early training in art in 1870 and continued his career in Italy and Paris, before pursuing his future wife Elisa in 1891 to Istanbul, where he would marry her the following year. During his early years in Istanbul, he sold paintings to a bookstore in the Pera district and gave art lessons. In time, Zonaro became a renowned artist in embassy and palace circles. Following the success of his painting The Ertugrul Cavalry Regiment Riding on the Galata Bridge, which he completed in 1896 and presented to the Palace upon the recommendation of Russian Ambassador Nelidov, he was appointed as the Court Painter by Sultan Abdülhamid II. When Abdülhamid II was dethroned in 1909. Zonaro's position as the Chief Court Painter was terminated. In 1910, Zonaro left Istanbul with his family and spent the rest of his life in San Remo, where he continued painting landscapes, portraits, and genre

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