

Ottoman Imperial Painting Collection
Through a Document dating from 1890

by

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To Deniz

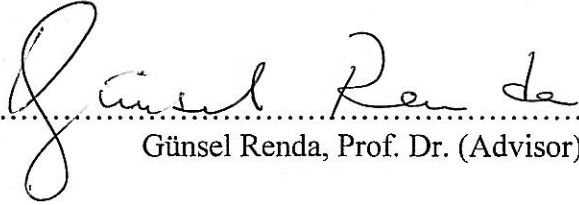
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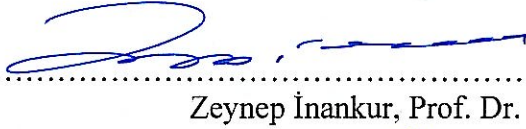
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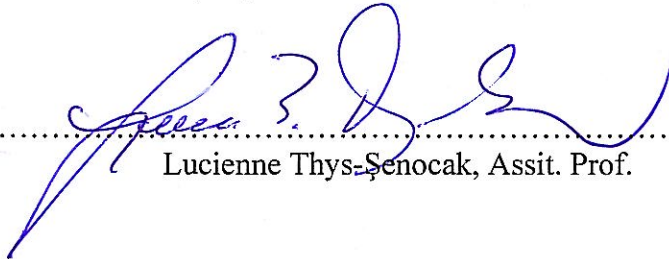
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ABSTRACT

This study is about an original Ottoman document dating from 1890. The document (document number: 9079-9218) is written in Ottoman Turkish and it is entitled '*Saray ve Kasr-ı Hümayunlarda bulunan resimlerin cinsini ve ressamlarının esamisini mübeyyen defter*', meaning the inventory notebook (list) of the artists and their paintings belonging to the imperial painting collection.

The document consists of the names of 104 foreign and Ottoman artists and their 346 paintings, belonging to the imperial collection, which was mainly formed in the 19th century. Though originally belonging to the *Yıldız Hususi Kütüphanesi*, which was the Private Library of Abdülhamid II (1842-1918) in Yıldız Palace, the document is now kept in the Rare Books Library of Istanbul University.

This document is an original archive text and the information it consists of is invaluable to both art history and museology. It is the first inventory list of the first private, western style of painting collection in the Empire. The collection was brought together mainly with the personal initiatives of Sultan Abdülaziz and Abdülhamid during the second half of the 19th century and the inventory document was supposedly written down upon the order of Abdülhamid II.

This thesis is a close look at the formation process of the imperial collection. With these 346 paintings, by famous Ottoman and European artists that are listed in the document, an affect was made to identify and locate the paintings in the contemporary museums and an overall evaluation of the collection was done at the end of the thesis.

ÖZET

Bu çalışma, 1890 tarihli, resmi bir Osmanlı belgesine dayanmaktadır. Osmanlı Türkçe'si ve Arap harfleriyle kaydedilen belgenin başlığı "*Saray ve Kasr-ı Hümayunlarda bulunan resimlerin cinsini ve ressamlarının esamisini mübeyyen defter*"dir. Günümüz Türkçe'siyle, belge o dönemdeki saray ve kasırlarda bulunan tabloların ve tabloları yapan sanatçıların listesini vermektedir.

9079 belge numarasıyla kaydedilen envanter belgesi, büyük kısmı 19. Yüzyıl'ın ikinci yarısında oluşturulan saray koleksiyonuna ait 346 parça tablonun ve bu tabloları yapan Osmanlı ve yabancı sanatçıların bilgisini içerir. Aslında, II Abdülhamid'in özel kütüphanesi olan Yıldız Hususi Kütüphanesi'ne ait olan belge, şimdi İstanbul Üniversitesi, Nadir Eserler Kütüphanesi'nde korunmaktadır.

Bu belge orjinal bir arşiv belgesidir ve içerdiği bilgi sanat tarihi ve müzecilik tarihimiz açısından son derece önemlidir. Osmanlı İmparatorluğu'ndaki ilk özel (batı tarzı) resim koleksiyonunun ilk envanter listesidir. Koleksiyon 19. Yüzyıl'ın ikinci yarısında Sultan Abdülaziz ve II. Abdülhamid'in inisiyatifleriyle oluşturulmuştur. Envanter belgesinin II. Abdülhamid tarafından sipariş edildiği düşünülmektedir.

Bu tezde, Osmanlı saray resim koleksiyonunun oluşum aşaması ayrıntılarıyla incelenmiş, envanter listesinde kayıtlı 346 tablo tanımlanarak, günümüz müzelerinde bulunmaya çalışılmıştır. Sonuç bölümünde, koleksiyonun sanat tarihimiz açısından önemi üzerine bir değerlendirme yapılmıştır.

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Chapter I

INTRODUCTION

Westernization in art, as part of the modernization process in the Ottoman Empire, was initiated and led by certain sultans during the 18th and 19th centuries. The Ottoman imperial painting collection was also a consequence and a component of westernization movements in art, and it triggered the spread of the western style of painting in the Empire. This study will analyze the imperial painting collection through an official Ottoman document (9079) dating from 1890. Its original title is '*Saray ve Kasr-ı Hümayunlarda bulunan resimlerin cinsini ve ressamlarının esamisini mübeyyen defter*', meaning the inventory notebook (list) of the artists and their paintings belonging to the imperial painting collection. The document consists of the names of 104 foreign and Ottoman artists and their 346 paintings, belonging to the imperial collection, which was mainly formed in the 19th century. Though originally belonging to the *Yıldız Hususi Kütüphanesi*, which was the Private Library of Abdülhamid II (1842-1918) in Yıldız Palace, the document is now kept in the Rare Books Library of Istanbul University, due to the consignment of 40,000 works from the Yıldız Palace Library to the Istanbul University Library, after the abolishment of the caliphate in 1922 (Ezgü, 1962: 22). There is one other document (9218), which is an incomplete copy of the first one. The names of the artists are written in the same pattern in this incomplete copy but most of the painting titles are not registered.

This document is an original archive text and the information it consists of is invaluable to both art history and museology. It is significant for art historical research because most of the Turkish artists listed in the document were pioneers of the western style of painting, which began to proliferate in the Ottoman Empire in the 19th century. It also

functions as a list of foreign painters whose works were a part of the palace collection during the period. Furthermore, this document is significant in terms of Ottoman museology. It is the first inventory list of the paintings belonging to the imperial collection, some of which were exhibited in the private museums of Abdülhamid II in Yıldız Palace between 1890s and 1909.

The imperial collection, which could not be transformed into a formal museum open to the public in the 19th century, later became the nucleus of the first museums established in the Republican Era. The collection was shared among many national institutions such as; The Dolmabahçe Palace Museum, The Yıldız Palace Museum, The Beylerbeyi Palace Museum, The Topkapı Palace Museum, The Istanbul Museum of Painting and Sculpture, The Naval Museum and The Ankara State Museum of Fine Arts. In 1937, with the foundation of The Istanbul Museum of Painting and Sculpture, a great number of paintings were assigned from the imperial collection to the new museum (Öner, 1987: 91). Many works were also transferred to the House of the President in Ankara, in 1927, 1929 and later in 1941 (Öner, 1987: 91). Considering the paintings which were destroyed in the fire that took place in Çırağan Palace in 1910, and the dispersement of the collection in contemporary museums, one can imagine the real extent of it. This document provides a comprehensive account of the size of the collection at the end of the 19th century and thus leads to a more realistic evaluation of the collection and its formation process. Imperial painting collections all over the world have artistic, historical and political value and the evaluation of the Ottoman imperial collection according to this document determines its place and significance more comprehensively.

It is a well-known fact that the imperial painting collection was a product of the westernization and modernization processes in the Ottoman Empire during the 19th century. It was mostly gathered upon the orders of Sultan Abdülaziz and Abdülhamid II but the

contributions of the former sultans, especially Selim III (1761-1808), Mahmud II (1785-1839) and Abdülmecid (1823-1861) to the westernization of the art of painting were also invaluable. The intellect and the personalities of these sultans guided the modernization movements in the arts (Öner, 2001: 1) and eventually contributed to the formation of an imperial collection in the 19th century. Their patronage is briefly examined in the first part of this study, however the 19th century is the main period considered here.

This thesis has two purposes: First, to study how the imperial painting collection was brought together during the reigns of Abdülaziz and Abdülhamid and to determine the collection's contributions to art historical research. Second, to locate the individual paintings listed in the document and to specify the value of the document for the collection and for the contemporary museums housing them. Locating the paintings will provide a check on the security of the collection and also an opportunity to identify some of the anonymous paintings in the contemporary museums. Every piece of work listed in the document has unique value for Turkish art history, or for the imperial collection, and every missing painting is a loss to our cultural history. If a painting disappears from a museum without ever being registered in an inventory list, it would be quite impossible to prove its existence and thus it would be almost impossible to find and retrieve the work (Haupt, 2006: 138). For this reason, this document, being the earliest inventory list of the imperial collection, is extremely significant because it provides an opportunity to identify and locate a missing painting in the collection by proving that the painting originally belonged to the imperial collection.

The first part of the thesis, in which the background information about the development of the collection is given, is generally based on the sources related to the subject but the second part is based on the document itself and field work in the museums. After the

first part, which studies the formation process of the collection, the second part of the thesis includes the transcription of the document into modern Turkish, the translation of the document into English and a list giving the contemporary locations of the identified paintings as the third part. The original form of the document, which is written in the Ottoman alphabet, is in the Appendix Part at the end. In the second part, some of the artist names which could not be identified are indicated with a question mark. Some other names, which could not be identified but remind the readers of the name of a certain artist, are again indicated with question marks. The question marks next to these names mean that the supposed names are not certain yet. For instance; the name “Bodin” sounds like Eugène Boudin (1824-1898), but since no work of Boudin could be identified in any Turkish state museum, the question mark should be there until further research is done. The paintings, which could not be located in any of the museums or private collections, are again identified with a question mark. Some of the anonymous works in the contemporary museums, which are thought to be identified, are noted with a question mark, since their identification is based only on the similarity between their themes. Apart from the identification problems mentioned above, some other complications occurred at the second stage of this thesis due to some information deficiencies in the document. These complications were about the dates, titles and dimensions of the works. The dates of the works are not included in the document. The dimensions of the works do not match with the contemporary dimensions in the palace records. The titles of the paintings given in the document are different from their contemporary titles which made their identification extremely difficult. Despite this, the research undertaken in this thesis represents an attempt to identify and locate as many paintings as possible in contemporary museums. This thesis ends with a part which consists of brief biographies of the artists mentioned in the document and photographs of some paintings listed. It is forbidden to take

photographs at the House of the President, thus, the photographs of the paintings belonging to the collection at the House of the President are not included in this thesis.

The study does not cover the period after the year 1895, since the latest work in the document is thought to be Luigi Acquarone's (1800-1896) "A girl and a man, swinging" dating this year (Ethem, 1970: 66). Additionally, the document does not include the works of Fausto Zonaro (1854-1929), the court painter of Abdülhamid II, who took the position when Acquarone died in 1896. Thus, it is assumed that the recording of this document was started in 1890 and there were some additions during the next five or six years.

CHAPTER 2

THE FORMATION OF THE IMPERIAL PAINTING COLLECTIONS

2.1. The 18th Century

The classical type of traditional Turkish painting was the art of miniature (Berk, 1972: 1). In the Ottoman world, the art of miniature with human figures had been practised for centuries, but the works were kept behind the closed rooms of the court circles due to religious and cultural rules. Even though there is not an outright prohibition on painting in the Koran, traditions restricted the representation of figures and, thus, restricted the development of a monumental art of painting (Renda and Erol, 1988: 16). The art of miniature was done on manuscripts which were very expensive. Thus, it could not reach the masses but lived among the elite classes for many centuries. However, with the import of the printing press to Istanbul in 1729, the demand for manuscripts decreased (Renda, 2002a: 935) and this led to the need for a new genre of depiction in the eighteenth and nineteenth centuries. It was the western style of oil painting that filled this need (Renda, 2002a: 935).

Interest in the western style of oil painting in the Ottoman Palace began with Mehmed II's (1432-1481) commissioning of his portrait by Gentile Bellini (1429-1507), but it was a behaviour which did not continue into the second half of the 18th century (Öner, 1987: 87). Previously during the 17th century "Embassies provided the framework for the artistic commemoration, as well as the scholarly investigation, of Constantinople" (Mansel, 1995: 216). Foreign and local artists commissioned costume albums and drawings of the city and its people by the embassy delegations. For instance; many Austrian artists under the leadership of Ludwig Kuefstein, who came with the Austrian Embassy delegation, depicted receptions of the Sultan Murad IV (1612-1640) and his family together with various Ottoman costume

albums and scenes of daily life (Renda, 2002b: 1102). George de la Chapelle, an artist accompanying the French Ambassador in 1641, painted mostly the women of the Empire (Renda, 2002b: 1102). Most of the costume books, engravings and paintings related to Constantinople or the Ottomans, commissioned by the embassies or private collectors, are now in several collections or museums throughout Europe. For instance, many portraits depicting Sultan Murad IV and some people from his court are now exhibited at the chateau belonging to the Kuefstein family at Grillenstein, and at the Perchtoldsdorf Museum in Vienna, or the collection of Johann Joseph von Herberstein, including the portraits of Sultan Murad IV and Sultan Mehmed IV (1642-1693), which is at the Pokrajinski Museum in Ptuj, Slovenia (Renda, 2002b: 1102). Thus, some of the best paintings, drawings and engravings of 17th and 18th century Constantinople hang in Swedish manor houses, Austrian castles and French chateaus and belong to the descendants of the ambassadors (Mansel: 1995, 216). Likewise, the Ottoman Palace was also interested in the western world during the 17th century; a great number of European engravings and illustrated books came to the palace or local ateliers were ordered to paint many illustrated albums with costume studies (Renda, 2002b: 1104).

In the 18th century, the long Vienna siege, the defeat of the Ottomans and the Karlowitz Agreement (1699) left deep imprints on both sides (Uzunçarşılı, 1973: 439-459; Sander, 2000: 122). Although it seems contradictory, the Austrians became interested in Turkish culture after the siege and they began to use Turkish motifs in art, architecture and various objects (Germaner and İnankur, 2002: 41; Renda, 2002b: 1107). At the same time, the Ottomans, after the Vienna defeat, accepted the technical superiority of the west for the first time in their history (Uzunçarşılı, 1973: 595; Göçek, 1987: 4; Sander, 2000: 130). It was realized that the reason for the decrease in power was the fact that the Empire could not

follow the technical and scientific developments of the west and fell behind the Industrial Revolution. Cultural interactions increased even more because both the Ottomans and the Europeans accepted the terms of the Karlowitz Agreement and wished to know more about one another (Renda, 2002b: 1107). The voyage of *28 Çelebi Mehmed Efendi* as the court ambassador to France in 1721 had a significant impact on both sides. The purpose of his visit was “to visit fortresses and factories and to make a thorough study of the means of civilization and education and report on those suitable for application in the Ottoman Empire” (Göçek, 1987: 4). His *sefaretname*¹, a report written by an Ottoman ambassador on his official work, experiences and observations (Renda, 2002b: 1103), describing life in Paris and the plans and engravings of French formal gardens, notably those at Versailles and Marly-le-Roi, he brought to Istanbul, aroused the interest in this foreign world and signaled permanent changes in Ottoman society (Çağman and Tanındı, 1980: 252). Various western products and the printing press were introduced, and Ottoman architecture was influenced by the French model (Göçek, 1987: 136). Likewise, the manners and the appearance of Mehmed Çelebi engendered the ‘*Turquerie*’ fashion in Europe (Göçek, 1987: 136; Germaner and İnankur, 1989: 59), which appeared in France during the reign of Louis XIV (Germaner and İnankur, 2002: 16). The Turkish affectation could be seen in fashion, literature, stage arts, decoration, and furniture (Renda, 2002b: 1108). Under the effect of the *Turquerie* fashion in Europe in the 18th century, “*Peintres du Bosphore*” produced several works depicting the Turkish style. “*Peintres du Bosphore*” was a French term used by Auguste Boppe in his work, *Les peintres du Bosphore au XVIIIe siècle*, referring to artists who came to Istanbul and lived there for a period of time (Boppe, 1998; Germaner and İnankur, 2002: 20-21). These artists generally stayed and worked around Pera, which was a district mostly housing the Levantines or foreign visitors and businessmen. Foreign artists like Jean-Baptiste Vanmour (1671-1737), Antoine

¹ A part of his *sefaretname* was published: *Yirmisekiz Mehmed Efendi Sefaretnamesi* . İstanbul, 1976.

de Favray (1706-1798), Jean-Baptiste Hilair (1753-1822), Jean-Étienne Liotard (1702-1789), Louis- François Cassas (1756-1827), Armand Charles Caraffe (1762-1822), Ferdinand von Gudenus (1710-1783), Joseph Ernest Schmidt, Johann Semler (1693-1748), Luigi Mayer (1755-1803), Antoine-Ignace Melling (1763-1831) coming to Istanbul either with an ambassador or by themselves, painted city views, portraits, costume albums, scenes of daily life or ceremonies (Boppe, 1998; Renda, 2002b: 1110). All of their works have artistic and documentary value but some of the artists became prominent at that time. For instance, Vanmour² from Valenciennes came to the city accompanying the French ambassador M. de Ferriol in 1699, during the reign of Ahmed III (1673-1736), and stayed there until the end of his life (Boppe, 1998: 7). The artist, who was given the title ‘the King’s constant painter in the East’ by the French King in 1725, produced many significant works in Istanbul depicting the revolt of *Patrona Halil*, wedding ceremonies, religious ceremonies of the *Mevlevi* Dervishes and portraits of significant people during his life in Istanbul (Germaner and İnankur, 2002: 22-24). Vanmour’s significance is not only limited to his own work but it also derives from his affect on local artists in the city. Some research indicates that Vanmour had an atelier in Constantinople and many artists who worked in his atelier, mostly Greek and Armenian, continued to produce paintings in his style after his death. It was a kind of anonymous group, which was called the ‘Vanmour School’ and these artists are known to have followed his themes and techniques (Germaner and İnankur, 2002: 64). Jean-Baptiste Hilair, the French artist who worked for the French Ambassador Count Choiseul Gouffier, painted a gouache portrait of Abdülhamid I (1774-1789) in a standing position (İrepoğlu, 2000: 400) and illustrated the books of Choiseul- Gouffier and Mouradgea d’Ohsson (1740-1807) (Renda, 2002b: 1112). Gouffier’s book Voyage pittoresque de la Grece helped him to be appointed later as the ambassador to Istanbul, and d’Ohsson’s book Tableau general de l’Empire

² For detailed information about Vanmour, see Boppe’s Peintres du Bosphore and “Vanmour and Levni: Two Faces of the Mirror” by Gül İrepoğlu.

othoman was published as three volumes between 1787 and 1820. Jean Etienne Liotard was a Swiss painter, who was called “*Peintre turc,*” after the four years he spent in Istanbul between 1738 and 1742. It is known that while he was in Istanbul he tried to learn Turkish, had intellectual friends including both foreign and Turkish residents, wore local dress and even grew a beard. When he returned to Europe, he created many works using the drawings he had done in Istanbul and became influential in the spread of the *Turquerie* fashion there (Renda, 1978: 12-21). During his stay in Istanbul between 1788 and 1789, Armand-Charles Caraffe painted a portrait of Selim III, and the architect Antoine-Ignace Melling, who had been invited by Selim III and who stayed for eighteen years in Istanbul. He drew many topographical views of the city, which were published in his book entitled Voyage pittoresque et les rives du Bosphore (Germaner and İnankur, 2002: 32-33). The artists, who came to Istanbul, either under the spell of the *Turquerie* fashion or with an ambassador, fed the curiosity in Europe about life and people in the east and destroyed some of the prejudices. They introduced the western style of painting in Istanbul, changed the artistic taste of the elite and influenced style and technique of local artists (Renda, 2002b: 1118).

During the reign of Selim III, architecture was the area where reforms were dominant and the sultan commissioned western architects to build in Istanbul with an eclectic style. Selim III was the first Ottoman sultan to watch opera and western styles of dance (Cezar, 1995: 75), but he was also very interested in western styles of painting. His reign was a turning point for imperial portraiture. Realizing that rulers in Europe exchanged their portraits as gifts (Renda, 2002b: 1118), Selim III was the first Ottoman sultan to commission an engraving of his own portrait and to present its copies to leading figures in Europe (Renda, 2000a: 442). The sultan is known to have presented one of these portraits to the ruler of

England according to the book of Robert Walsh³ (Baykara, 1980: 510) and one to Napoleon (Renda, 2002b: 1118). He also commissioned Kostantin Kapıdađlı, the renowned artist of the period, a series of portraits of the former 28 Ottoman sultans to be engraved in London. However, this project could only be realized at the time of Mahmud II in 1815, under the title of A Series of the Emperors of Turkey from the Foundation of the Monarchy to the Year 1815 and it was known as the “Young Album” (Renda, 2000a: 442-443). In the first half of the 19th century, albums were produced in great numbers by local studios in Istanbul and this production “encouraged the spread of the western style of painting techniques among local artists” (Renda, 2002a: 939). Drawing as a course was needed in the curriculum of military schools because technical drawing was essential in order to design cannons or ships. With this need, the western style of painting was realized to be predominant over illustrated manuscripts for drawing plans. “Although it is assumed that painting was used as visual material in classes, in *Mühendishane-i Bahri-i Hümayun* (Imperial School of Naval Engineering), it is known that drawing as a course was first seen in the curriculum of *Mühendishane-i Berri-i Hümayun* (Imperial School of Military Engineering)” (Cezar; 1995: 92, 375), which was established in 1795 by Selim III (Cezar; 1995: 376). Moreover, the first painters to work in the European style were among the graduates of the *Mühendishane-i Berri-i Hümayun* and *Mühendishane-i Bahri-i Hümayun* (Öner, 1999: 517) and most of them completed their education in Europe later (İnankur, 1999: 381). Although it is difficult to give an exact date for the beginning of the modernization period of Ottoman painting, the foundation of the *Mühendishane-i Berri-i Hümayun* can be assumed as the beginning (Tansuđ, 1986: 11).

³ Robert Walsh. A Residence at Constantinople. London. 1838.

2.2- The 19th Century

Mahmud II was an art-lover and a reformist like his uncle Selim III. His most significant decision was to abolish the Janissaries and to establish a new and modern army called *Asakir-i Mansure-i Muhammediye*, in 1826 (Shaw and Shaw, 1977: 22-23; Lewis, 2004: 79-81)). After 1826, he initiated several reforms in social, bureaucratic and governmental areas. Instead of *turban* and *kaftan*, he wanted his people to wear the fez and suits (Lewis, 2004: 99-103). Another of Mahmud's courageous decisions was to order a portrait by Rupen Manas (1810-1875), who had previously been sent to Paris for education (Germaner and İnankur, 1989: 81). He had his portrait hung on the walls of governmental buildings (Cezar; 1995: 89) which was a way of "utilizing art as a means of influence" in order to institutionalize the reforms (Renda; 2002a: 942). The painting in the imperial collection depicting the new army (11/1482) by François Dubois (1790-1871) is another specific example of his using art as a means of propaganda for the new army. Mahmud II announced *nakkaşlık* (artistry), which had been an occupation only free to Muslims, to be free to everybody (Baykara, 1980: 511). Thus, Christian and Jewish Ottomans started to work as painters in the Empire together with foreign artists coming to Istanbul to paint. It was a very significant step, since non-Muslim artists could produce figurative paintings more freely, unlike their Muslim peers. According to the book of Adolphus Slade⁴, together with many foreign soldiers, chemists and geologists who came to work for the new army, many artists could be seen in Pera in 1829, who would paint the portraits of Mahmud or other court members (Arseven: 130; Baykara, 1980: 511). For instance, Mahmud II had the portraits of his children painted by an artist named Gobbi from the Embassy of Sardinia (Baykara, 1980: 511). Besides being a method of propaganda, portraits and paintings were also a modern way

⁴ Adolphus Slade. Records of Travel in Turkey, Greece... London. 1833.

of learning about the world for Mahmud II. An anecdote told by Thomas Thornton in his book supports this idea: during his visit to Istanbul, he saw a book belonging to the sultan “containing portraits of the most distinguished characters” of their own times including a print of Louis XVI (Levey, 1975: 132). Mahmud II had various oil portraits painted by different artists such as Achille Devéria (1800-1857), Pavlo Verona, Thomas Allom (1804-1872), Blasius Hoefel (1792-1863) and Henri-Guillaume Schlesinger (1814-1893) and many small medallions known as *tasvir-i hümayun* bearing his portrait, either in ivory or enamel (Germaner and İnankur, 2002: 86; Renda, 2000a: 449-452). He presented these *tasvir-i hümayuns* to various people, including even the *Şeyhülislam* (the chief religious official in the Ottoman Empire) of the period and attempted to coin money bearing his portrait (Baykara, 1980: 512). An anonymous portrait of Mahmud II, which is attributed to Sebuhan Manas (1816-1889) (Renda, 2000a: 505), depicting the sultan in his fez and suit pointing ahead with his right hand and holding a *ferman* (imperial edict) with his left, also underlines his determination in carrying out his reforms (Germaner and İnankur, 2002: 86). Apart from the artists who had opportunities to paint the sultan’s portrait, some other European painters, like Alexander-Gabriel Decamps (1803-1860), Adrien Dauzats, Charles Gleyre (1808-1874), William Allan (1782-1850), William Purser (1790-1852), Henry Aston Barker (1774-1856), Thomas Allom, William Henry Bartlett (1809-1854), Jacop Jacops (1812-1879) or Karl Pavlovich Briullov (1799-1852) are known to have visited the Empire during his reign (Cezar, 1995: 93; Germaner and İnankur, 2002: 86). It is also known that he sent students to Europe for education for the first time in the history of the Empire (Cezar, 1995: 90). Although these students were not sent for art education but rather for technical drawing and engraving, it was still a significant step (Renda; 1977: 24). Mahmud II featured the educational programme at the Military School and insisted on appointing significant people as teachers, such as Joseph

Schranz (1803-1866). In 1838 Schranz was appointed as the water color and lithography teacher to the school, where he worked for many years (Cezar, 1992: 48; Arslan, 1996: 71).

As the sultan of the *Tanzimat* Era, which is the era of Administrative Reforms in 1839, Abdülmecid was very interested in the arts. According to a palace document⁵, there was a *resimlik mahali*, a stationary painting frame out of plaster on the wall, in Abdülmecid's private room, where he probably enjoyed some paintings while he was resting (B.O.A. H.H. d., no: 12177. February 8, 1276- September, 27 1277). During his reign, which also involved the Crimean War between 1853 and 1856, many foreign artists and illustrators, like François-Claude Hayette (1838-?), Henri Pierre Blanchard (1805-1873), Giovanni Brindesi, Louis Ernst, Sir David Wilkie (1785-1841), Mac Bean, Amadeo Preziosi (1816-1882), Joseph Schranz, Armand Theophile Gassagne, Carl Haag (1820-1915), Adolf Schreyer (1828-1899), Maximilian Schmidt (1818-1901), Jan Baptiste Huymans (1826-1906), Narcisse Berchère (1819-1891), Alexandre Bida (1823-1895), Hercules Brabazon (1821-1906), Benjamin Constant, Germain Fabius Brest (1823-1900), Charles Théodore Frère (1814-1888), Eugène Flandin (1809-1876), Constantin Guys (1802-1892), Jules Laurens (1825-1901), Camille Rogier (1810-1893), Adolphe Yvon (1817-1893), Horace Vernet (1789-1863), Felix Ziem (1821-1911), Richard Dadd (1817-1886), William Holman Hunt (1827-1910), John Frederick Lewis (1805-1876), Edward Lear (1812-1888) and Gaspare Fossati (1809-1883) came to the Empire to paint, and some of them had their drawings printed in the renowned newspapers of the time like *L'Illustration*, *Le Tour du Monde*, *Le Monde Illustré* or *Illustrated London News* (Tuğlacı, 1983: 25-26; Germaner and İnankur, 2002: 93-94). Some of them also had the opportunity to paint the portrait of the sultan. Wilkie was one of the artists who was permitted to paint a portrait of the sultan (Cezar, 1995: 121; Renda, 2000a: 456). "When Wilkie arrived,

⁵ This document dating from 1860-1861 is a list of several objects ordered by the Palace from Europe. It includes various decorative objects like mirrors, porcelain goods, chandelier, etc. There is also some information in the document about the restoration order of some paintings depicting ships.

Abdülmeceid was in fact sitting for a Prussian artist, but he shortly afterwards agreed to sit for Wilkie as an act of consideration for the Queen of Great Britain” (Levey, 1975: 135). The Prussian artist mentioned there is supposedly the German artist Johann Hermann Kretzschmer, who painted a portrait of Abdülmeceid in 1840, which was the first year of the sultan’s reign (Germaner and İnankur, 2002: 89-90). Jean Portet (?-1862) did two portraits of the sultan on ivory, one of which was dated 1850, and this medium became very popular among the local artists of the time. A portrait series including the portraits of 31 sultans, which was commissioned by Abdülmeceid, is also attributed to Portet (Renda, 2000a: 454). He had many other portraits done by the Armenian artists Rupen and Sebuhan Manas who were known to work for the palace (Renda, 2000a: 454, Sürbahan, 2002: 70-77). Charles Doussault, Luigi Rubio (1795-1882) and Franz Sterrer (1818-1901) were the other artists who painted portraits of the sultan (Germaner and İnankur, 2002: 91-93). Besides painters who had recently begun to perform their arts in the Empire, lithography and engraving artists were still working in the city. Amadeo Preziosi, who spent most of his life in Istanbul and died here produced two lithography albums: Stamboul Recollections of Eastern Life and Stamboul Souvenir d’Orient (Llewellyn and Newton, 1985: 4-23; Arslan Sevin, 2006: 453-454). Joseph Schranz produced his famous Istanbul Panoramas using the lithography technique while he was teaching art at the military school in the city. Another famous name of the period was Gaspare Fossati, who was actually an architect. His lithography album, Ayasofia-Constantinople, as Recently restored by Order of H. M. the Sultan Abdul Medjid from the Original Drawings by Chevalier Gaspare Fossati, which was published in London in 1852, was much appreciated by the sultan (Arslan Sevin, 2006: 457).

Here, a significant event in the cultural history of Istanbul should also be mentioned: an exhibition of an Austrian artist called Oreker or Odeker was held in one of the rooms of the

Çırağan Palace in 1845 and the exhibited works were views of some distant cities (Tuğlacı, 1983: 25; Cezar, 1995: 125-126). The exhibition was only for Abdülmecid and the court members, but there was a later exhibition open to the public in 1849. This second exhibition was by military school students, and their teachers were Mr. Ques and and Joseph Schranz (Cezar, 1995:126). It is also known from the newspapers of the time that the Dolmabahçe Palace Theatre housed an exhibition by a foreign painter called Schoefft on 23 November 1859. The newspaper, *Journal de Constantinople* dating 25 November 1859, reports that Abdülmecid visited the exhibition, which was organized with the mediation of the Austrian Ambassador, and the sultan awarded the artist with a medal and a sum of money (Germaner, 1996: 130).

A new era begins for the art of painting in the Ottoman Empire with the sultan Abdülaziz because of his interest in the western style of painting. He was the first Ottoman sultan who collected paintings of the western style in his palace (Germaner and İnankur, 2002: 117). Although the fact that the first works in the imperial painting collection were dated to the reigns of Mahmud II and Abdülmecid, it is supposed that only the paintings which had been presented by western rulers or artists to these sultans were collected (Öner, 1991: 142). However, a considerable number of paintings were bought or commissioned during the reign of Abdülaziz (Sevinç Kaya, 2006: 71) and the accumulated collection was turned into an art collection. In order to comprehend the deep interest of the sultan in painting one should examine his trips to Egypt and European capitals first. While he was going to Egypt with a large group in 1863, the artist Masson was with him on the same ship; the princes Reşad, Murad (1840-1904) and Hamid were sailing on another ship (Aksüt, 1944: 9; Cezar, 1995: 147). Abdülaziz's trip to Europe in 1867 was the first and only one by an Ottoman sultan and a Muslim caliph to Europe (Cezar, 1995: 147; Çelik, 2005: 35). He was

invited to the Paris International Exhibition as the guest of honor (Çelik, 2005: 35; Öner, 1991: 17). In the Ottoman section of the exhibition there were some artistic and cultural works in addition to agricultural and industrial goods, but the fine arts gallery was the section where the sultan spent the most time (Aksüt, 1944: 133; Cezar, 1995: 149). Ottoman architectural drawings, oil paintings and photographs were exhibited in a separate section for the first time in the exhibition of 1867. Three paintings by Osman Hamdi Bey (1842-1910), two by the French artist Charles Emile Labbé (1810-1885) and one by Ahmet Ali Bey (1841-1907), Amadeo Preziosi, Ms. Virginia Serviçen (1845-?), Mrs. Walker, Rıza Efendi (Hoca Ali Rıza) (1858-1930) and Mrs. Iphigénie Zipcy and many paintings by Pierre Montani and Serabyan were among the exhibited works⁶. From the contemporary press we learn that even a Turkish coffee house and a pavilion were built in order to represent Ottoman architecture and social life (Cezar, 1995: 147). Before leaving Paris, Abdülaziz visited the Louvre Museum and the School of Fine Arts (Germaner and İnankur, 2002: 100). On his way back, he visited Vienna and examined the paintings in the Belvedere Palace Museum, which had been built in 1698. He also visited the Chateau of Ambre, which was beneficial and inspiring for the sultan because he had the chance to examine ‘western’ cities, roads and buildings as well as people, their lifestyles, tastes, culture and arts in their own places. During the trip, he became aware of the concepts of painting exhibitions, museums and art museums, and as a result, painting as an artistic activity gained prestige in the palace and in the city upon his return to Istanbul (Cezar, 1995: 149). After 1867, the Ottoman Empire took place in the 1873 Vienna, 1893 Chicago and 1900 Paris Exhibitions (Çelik, 2005: 7). For the 1867 Exhibition, a book entitled *La Turquie à l’Exposition universelle de 1867*, describing Ottoman exposition places at the 1867 Exhibition, was prepared by Salaheddin Bey (Çelik, 2005: 43). Apart from this, two very significant albums, *Elbise-i Osmaniye* (*Les Costumes populaires de la Turquie*

⁶ For detailed information about the exhibition see, Selaheddin Bey’s *La Turquie à l’exposition universelle de 1867* (Paris 1867).

en 1873) and Usul-i Mimari-i Osmani (*L'Architecture Ottomane*) were ordered by İbrahim Edhem Paşa, and a third book, *Le Bosphore et Constantinople*, was written by P. A. Dethier for the 1873 Vienna Exhibition (Çelik, 2005: 40-50).

From various sources we learn the names of the artists who worked in Istanbul during the reign of Abdülaziz: Ivan Constantinovic Aivazovsky (1817-1900), Stanislaw Chlebowski (1835-1884), Rudolph Ernst (1854-1932), Walter Charles Horsley (1855-1921), Frederick Leighton (1830-1896), Leopold Carl Müller (1834-1892), Maximilian Schmidt, Johann Rudolf Weisse (1846-1933), Alberto Pasini (1826-1899), Jean-Léon Gérôme (1824-1904), Pierre Désiré Guillemet (1827-1878), Léon Bonnat (1833-1922), Charles –Émile de Tournemine (1812-1872), Jean Lecomte du Noÿ (1842-1923), Ahmed Ali Bey and Abdullah Frères (Germaner and İnankur, 2002:101; Cezar, 1995: 151-154).

Some of these artists, like Aivazovsky, Chlebowski and Guillemet, had the opportunity to work as court painters for Abdülaziz and had a direct connection with the palace. The Polish artist Stanislaw Chlebowski, who had been a student at the studio of Gérôme in Paris, together with Osman Hamdi and Ahmed Ali Bey, came to Istanbul in 1865 upon the invitation of Sultan Abdülaziz (Tadeusz, 2000: 177; Germaner and İnankur, 2002: 111). During his two-year stay in Istanbul, he lived and worked in a room in Dolmabahçe Palace and painted many historical scenes, which are still on the walls of the palace today. Chlebowski exhibited four paintings in the *Galatasaray* school building before presenting them to the sultan in 1865 (Cezar, 1991: 276; Germaner and İnankur, 2002:113). Sources state that Abdülaziz, who is known to have drawn accomplished sketches himself, suggested some ideas for themes to Chlebowski in his paintings and drawings.

Lady Brassey, who came to Istanbul in 1869, describes her meeting with the artist in her book and confirms the sultan's contributions to Chlebowsky's paintings as follows: "After lunch we went by appointment to the studio of Mr. Chlebowsky, who is painting an enormous picture of Mahmut II entering Constantinople in triumph for the sultan. This gentleman possesses an interesting portfolio of sketches in red ink, done by the sultan himself, just to indicate roughly what he wishes the picture to be. Though in many cases consisting of only a few strokes, they were wonderfully spirited and showed great talent, particularly the battle pieces" (Brassey, 1881: 96). Besides historical paintings, Chlebowsky produced many other portraits and scenes from daily life of Istanbul, both in Istanbul and after his return to Europe (Tadeusz, 2000: 177). Abdülaziz's meticulous attention to details is also mentioned in Constantinople by Edmondo de Amicis: "...Abdülaziz had other bees in his bonnet, such as wanting to have a still life frescoed on a certain door, but only with particular flowers and with certain fruits in one special arrangement, and once the painter had been given his instructions down to the smallest details, he would stand and watch every brush stroke, as if he had no other care in the world" (2005: 142).

Ivan Constantinovic Aivazovsky, who had been to Istanbul in 1858 and had been awarded a medal by Abdülmecid for a painting he presented, came to the city again in 1874 upon the invitation of Abdülaziz (Caffiero and Samarine, 2000: 64) and as the guest of Sarkis Balyan (Germaner and İnankur: 2002: 102). When he was presented to Abdülaziz by Balyan, he was commissioned to do more than 30 paintings by the sultan but he could only complete them in Theodosia, after his two-month stay in the capital (Caffiero and Samarine, 2000: 64; Makzume; 2006: 54). Aivazovsky had been to Istanbul five times, and the city, which became the theme of hundreds of his paintings, was significant to him all through his life. He came in 1845 with Admiral Litke and Konstantin Nikolaievich, in 1857 with his brother Gabriel, in

1867 with the Empress Maria Alexandrovna, in 1874 upon the invitation of Sultan Abdülaziz and in 1890 with his wife (Caffiero and Samarine, 2000: 181).

Pierre Désiré Guillemet was another artist who came to Istanbul in 1865 and he is known to have been sent by the French Emperor Napoleon III upon the request of Sultan Abdülaziz (İnankur, 1997: 721; Germaner and İnankur, 1989: 121; Kıbrıs, 2003: 43). He painted two portraits of the sultan, one in a standing position and one on a horse (Renda, 2000a: 459; Kıbrıs, 2003: 44). He was given a medal (Öner, 1991: 124) and appointed as the court painter by the sultan (Germaner and İnankur, 2002: 98-111; Cezar, 1995: 449). With the support of Abdülaziz, Guillemet opened the first private painting academy, *Académie de Desin et de Peinture*, in Pera, in 1874 (Cezar, 1995: 449, Edhem, 1970: 37) and his students were generally Greek and Armenian citizens, and Levantines, like the famous Ottoman artist Sarkis Direnyan (1860-?) and his brother Mıgirdiç Civanyan (1848-1906) (Germaner and İnankur, 1989: 83). The academy is supposed to have been active for three or four years, until the death of Guillemet in 1878 due to typhoid, which he was infected with while helping war migrants (Edhem, 1970: 36; Germaner and İnankur, 1989: 121).

The well-known orientalist artist Jean-Léon Gérôme, who had given painting lessons to Ahmet Ali Bey, Osman Hamdi Bey and Halil Paşa (1857-1939) at “Ecole des Beaux-Arts” in Paris, came to Istanbul in 1854, 1871, 1875 and 1879 (Germaner and İnankur, 2002: 101-102). In Jean-Léon Gérôme: his life, his work, 1824-1904 by Gerald M. Ackerman, the relationship between Gérôme and Abdullah Frerés is confirmed. In the book, there is an assumption, related to the artist’s visit to Istanbul in 1875 that he probably saw Ahmet Ali Bey, who had been in Rome during Gérôme’s first visit to Istanbul (1997: 110). Apart from the paintings, which were presented to the palace by some foreign and Ottoman artists in

Istanbul, the sultan ordered the works of some European artists from Paris through Ahmet Ali Bey and the artist Gérôme. “Şeker Ahmet Paşa purchased many paintings for the palace from Adolphe Goupil, who was Gérôme’s father-in-law, as well as from other vendors upon the orders of Sultan Abdülaziz and the suggestions of his teacher Gérôme.” (Sevinç Kaya, 2006: 74; Makzume, 2006: 50) According to the National Palaces Archive, the purchase of the paintings was achieved through telegrams⁷ between the Goupil Art Gallery and the palace (Sevinç Kaya, 2006: 79). “The telegrams wired to the palace were sent to the attention of Ahmet Ali Bey, who was the aides-de-camp of Sultan Abdülaziz. The invoices were addressed to ‘His Majesty the Sultan’. The fact that Gérôme’s name was placed next to Goupil’s under the documents shows that Gérôme was also included in this correspondence. Goupil and Gérôme had monitored the painting market and conveyed their suggestions to the palace” (Sevinç Kaya, 2006: 79). Most of these paintings, which were bought between 1875 and 1876, were by famous painters such as Victor Pierre Huguet (1835-1902), Georges Washington (1827-1910), Eugène Fromentin (1820-1876), Jean-Léon Gérôme, Gustave Boulanger (1824-1888), Alfred de Dreux (1810-1860), Narcisse Berchere (1819-1891), Alfred Eloi Auteroche (1831-1906), Adolphe William Bouguereau (1825-1905), Auguste Bonheur (1824-1884), Charles Chaplin (1825-1891), Pierre-Auguste Cot (1837-1883), Victor Leclair (1830-1885), Jan Baptiste Van Marcke (1797-1849), Giuseppe de Nittis (1846-1884), Henry Joseph Harpignies (1819-1916), Charles Daubigny (1817-1878) and Adolf Schreyer (1828-1899) (Cezar, 1995: 153; Germaner and İnankur, 2002: 117; Sevinç Kaya, 2006: 71-91).

The art works purchased for the imperial collection from Paris were mostly chosen from the artistic circles that Gérôme was affiliated with. Besides this, the taste of his father-in-

⁷ Through the invoices in the National Palaces Archives, it is possible to obtain information about the painters and the dates and the titles of some of the works in the palace collection.

law, Goupil, and what he regarded as important in the art market, determined their choices (Sevinç Kaya, 2006: 75). The art works, which were bought from Paris, developed into a collection together with the works presented to the palace or ordered by the sultan from the palace artists. These paintings were installed on the palace walls by Ahmet Ali Bey (Cezar, 1995: 153) and he was addressed as “the Fine Arts Director of the Palace” in a telegram sent by the Goupil Art Gallery on November 26, 1875 (Gören, 2008: 37) thus, he was, in a way, the curator of the gradually forming collection. With the collection growing, it was inevitable that the founding of a gallery or museum, like the European examples, would be considered. A news item in the Levant Herald published on October 8th 1868 reported that an art gallery was to be opened in Çırağan Palace featuring portraits of the sultans and some other paintings depicting the scenes of major events and battles. It was also highlighted that this gallery would form the nucleus of a National Museum (İnankur, 1999: 382). It was obviously much later than the exhibition of Odeker in Çırağan, in 1845 but it is not known whether the plan of the gallery was realized or not.

Painting had been undoubtedly one of the favorite activities of Sultan Abdülaziz, and the fact that the sultan was an artist himself contributed considerably to this. It is also noteworthy that Abdülaziz, who “took painting lessons from Ques and Schranz during his princehood”, was not only interested in painting personally, but also tried to propagate it among his people (Sevinç Kaya, 2006: 73). He presented two paintings to his artist aides-de-campes, Colonel Nuri Bey and Ahmet Ali Bey, and 25 paintings to the Military School in 1871 (Cezar, 1995: 153). Abdülaziz was not the first Ottoman sultan to be interested in the western style of painting. He was however the first one who supported the spread of painting throughout the Empire (Cezar, 1995: 155). His reign witnessed the first professional exhibition in Istanbul in 1863. The exhibition, which was called *Sergi-i Umumi-i Osmani*, was

held in Sultanahmet Square and a new gallery building was built for the exhibition here in *tarz-ı cedid*, meaning new style (Çelik, 2005: 150). The exhibited items were some agricultural and industrial products, along with jewelry and some objects from the palace together with artistic works. The exhibited artistic works included some paintings, topographical works, maps and architectural drawings, besides traditional art works (Çelik, 2005: 152). The exhibition, which was open to the public for five months, had been visited by the sultan and many notable people on the opening day (Öner, 1991: 16-17). There were some other exhibitions taking place around the city and they served to spread an appreciation for art among the public. The significance of the exhibitions for the development and spread of painting was obvious to Ottoman artists and government officers at the end of the 19th century.

Apart from those mentioned above, some other significant exhibitions were organized by Ahmet Ali Bey, who was an art teacher at the Fine Arts Academy in Sultanahmet and a lieutenant in the army at that time (Cezar, 1995: 425). The first exhibition which was organized by Ahmed Ali Bey had a long preparatory period. The news about the exhibition had been first published in papers in 1871, but the organization could only be realized in 1873 in a room of the Academy in Sultanahmet (Cezar, 1995: 426; Germaner and İnankur, 2006: 25-26). According to the newspapers of the time, several bureaucrats and people from the palace circles such as Prince Yusuf İzzeddin, the Grand Vizier Mehmed Rüşdi Paşa, Count Vogue and some ministers visited the exhibition and took part in the opening ceremony (Cezar, 1995: 428). There were even some articles published in the newspapers about the exhibited works and the benefits of the occasion. A critique in *La Turquie* published on 29 April 1873 is worth mentioning: “This is an exhibition where you can see some really noteworthy works, together with a few timid sketches”. From the same essay we learn the

names of the artists, whose works were exhibited: Mr. and Mrs. Guillemet, Hayette, Sait Efendi, Mesut Bey, Ahmed Ali Bey, Palombo, Moretti, Telemaque Ekserciyan (1840-1891), Ali Bey and some students (Cezar, 1995: 429). Guillemet participated in the exhibition with a portrait of Abdülaziz, two other portraits and four still lifes, Hayette with a nude painting and Acquarone with two portraits (Germaner and İnankur, 2006: 25). The exhibition had an invaluable impact on the cultural life of Istanbul. It provided a catalyst for the idea of establishing an Academy of Fine Arts and enabled the opening of the Guillemet Academy in Istanbul (Germaner and İnankur, 2006: 26). The first exhibition, which was organized by Ahmet Ali in 1873, was followed by a second exhibition that took place in the *Darülfünun* building in 1875, and thirty artists, five of whom were Turkish, participated in the organization. A newspaper dating from 1875 reported that the sultan was very interested in the exhibition and he took many paintings to the palace to study them in depth (Cezar, 1995: 429; Germaner and İnankur, 2006: 26).

The reign of Abdülaziz was a time of innovation in the artistic and cultural circles of Istanbul. The tradition of exchanging portraits among the rulers of Europe and the Ottoman Empire was quite active in the time of Abdülaziz. The use of photography was an innovation at the time and it arrived at the palace as well. The official photographer of the court, Abdullah Frerés, took some photographs of the sultan in 1874, and the sultan presented one of them to Wilhelm through the mediation of the Ambassador of Berlin (Cezar, 1995: 154). Meanwhile, the first art critics in Istanbul began to appear in newspapers, and were published in English or French, such as the *Levant Herald*, *Journal de Constantinople* and *La Turquie*. From time to time, newspapers published translations of critical reviews or other art news in Turkish. The first critical review in Turkish, which was a translation from the *Levant Herald*,

was published in *Terakki* (Cezar, 1995: 414). The oldest illustrated newspaper is known to be *Ruzname-i Ayine-i Vatan*, which was published from 1866 to 1868 (Cezar, 1995: 155).

During the reign of Abdülhamid II, all the initiatives taken earlier about all kinds of western art came to fruition (Germaner and İnankur, 2002: 64). The palace continued to commission or buy paintings from various artists such as Ivan Aivazovsky, Alberto Pasini, Luigi Acquarone, Fausto Zonaro, François Dubois, Tristram James Ellis (1844-1922), Salvatore Valeri (1856-1946), Adolf Kaufmann (1848-1916), Etienne de Forcade (?), Max Rabes (1868-1944) or Theodore van Rysselberghe (1862-1926) (Germaner and İnankur, 2002). Moreover, due to the presence of drawing courses in the curriculums of civil and military schools, talented Ottoman students educated in European academies, painting exhibitions drawing great attention in public, and foreign artists working and living in Istanbul, it was eventually necessary to open an art academy in Istanbul. With the announcement published in a newspaper in May 1873, it is obvious that the government had planned to found an art academy (Cezar, 1995: 448), but before it could be realized, Abdülaziz died and the plan was postponed. Guillemet, the founder of '*Academie de Dessin et de Peinture*', was appointed as the manager of the school in 1877 (Edhem, 1970: 36). The school was named *Sanayi-i Nefise Mektebi*, the Fine Arts School, and it was also mentioned in *La Turquie* on 11 November 1877 (Tansuğ, 1986: 105). However, it is probable that the war between Russia and the Empire (1877- 1878) prevented the school from being opened. Nobody knew if the school was ever opened or not because the press at the time was completely preoccupied with the Russian War (Edhem, 1970: 36-37). Besides, the death of Guillemet around the time of the war made it difficult to answer the question about the opening of the school (Edhem, 1970: 36, Kıbrıs, 2003: 48). The foundation of a Fine Arts Academy in 1883 eventually, under the management of Osman Hamdi (Edhem, 1970: 38),

provided an art education in the western sense, and it was available to anyone. Painting was now not only an occupation of the court.

An exhibition was held by the *Elifba Kulübü*, or, as it is called in French, *Club de l'ABC* in 1880 (Cezar, 1995: 435). It is not known by whom and when the club was founded but the exhibition took place at the Greek School in Tarabya. It is noteworthy that there was even a catalogue for the exhibition. The Ottomans who took part in the exhibition's organization were Osman Hamdi Bey, Princess Nazlı Hanım, Kirkor Köçeoğlu (1845-1883), Bogos Şaşıyan and Madmazel Serviçen. The foreign artists who exhibited their works were the French Ambassador Tissot, the famous watercolor artist Preziosi, his son Farnetti, Caruana, the architect Vallauray and Madam Walker (Cezar, 1995: 436-437). While the exhibited paintings were 150 in number in 1880, the second exhibition in 1881 saw this number grow to 220. At the second exhibition, the artists involved were Osman Hamdi, Ahmed Ali, Süleyman Seyyid (1842-1913), Rifat, Mahmud, Münir and Rıza Bey together with Kirkor Köçeoğlu, Melkon Diratzuyan, Mıgirdiç Civanyan, Bogos Şaşıyan, Yervant Oskan (1855-1914), Misak Efendi, Farnetti, Hayette, Tissot, Preziosi, Madmazel Jones, Madam Walker, Lady Hobart, Caruana, Sebastopoulo, Oberlaender, Vallauray, Washington and Dhionnet (Cezar, 1995: 436).

Abdülhamid appreciated fine arts just as much as his predecessor, Abdülaziz did. It is known “that he took painting lessons in his youth, liked landscape and flower paintings, that he painted beautiful views in oil on the wooden backs of some cupboards in the palace, and that many of the palace's collections of paintings were compiled during his reign” (İnankur, 1999: 382). He was also interested in portraiture and he drew a coal portrait of his mother, Müşfika Kadın (Osmanoğlu, 2008: 30). He had court painters in Yıldız Palace working for

many years. Luigi Acquarone who came to Istanbul in 1841 and stayed there until his death (Sevinç Kaya, 2007: 63) became the first *Serressam-ı Hazret-i Şehriyari*, ‘the court painter’ of Abdülhamid in 1881 (Öner, 2000: 186; Sevinç Kaya: 2007: 63). He was from Geneva and had his art education in Florence, where he lived for a long time before coming to Istanbul (Germaner and İnankur, 2002: 113). Although he became a court painter in 1881, his earliest work in the imperial collection dates back to 1871. The date of this oil landscape (64/2154) proves his relationship with the palace during the reign of Abdülaziz (Öner, 2000: 186). It is quite interesting that the inventory document does not include his two works titled “*Veda*” (The Farewell) and “*İngiliz Generali*” (The English General) in the Istanbul Museum of Painting and Sculpture, which are supposed to have been transferred here from the imperial collection (Germaner and İnankur, 2002: 113). A watercolor dating 1885 depicting the *Çadır Kiosk* (12/2749) and a still life dating 1888 (12/2742) by the artist (Öner, 2000: 186-191) are not included in the inventory document either. Besides being a court painter, he was also appointed as a teacher to the *Sanayi-i Nefise Mektebi*, the Fine Arts School, in 1889 (Öner, 2000: 186, Sevinç Kaya, 2007: 63) and after his death in 1896 Fausto Zonaro took his place (Öner, 2000: 186).

During his reign, Abdülhamid commissioned many foreign and Turkish artists to paint portraits of the former sultans. There was even a section, reserved for the portraits of the sultans in the museum designed for the Yıldız Palace complex (Renda, 2000a: 460-461). In this section, there was a series of portraits from the period of Abdülmecid. This oil portrait series, including 31 sultan portraits, are in bust form and they are supposed to have been done in the 1850s by the French artist Jean Portet (Renda, 2000a: 461). The portraits, which were planned to be exhibited in the museum designed for the Yıldız palace complex, can be examined from the anonymous exhibition sketches (no: 17/543) in the Topkapı Palace

Museum archives (Renda, 2000a: 532-533). Apart from the portraits by Portet, there were two portraits painted for the sultan, one of Selim III and one of Mahmud II, by Hippolite Bertaux (1843-1928) who was a French artist who came to Istanbul after 1885, and a portrait of Mahmud II by the German painter Wilhelm Reuter (1859-?) (Renda, 2000a: 461). Some local artists like Halil Paşa, Emin or Hasan Rıza (1857-1912) produced sultan portraits as well (Renda, 2000a: 461).

The period of Abdülhamid was a time of economic, political and military crises, as enormous amounts of debt to European countries, the war with Russia in 1877, nationalist rebellions all over the Empire, the Armenian question, the pan-Islamic posture of Abdülhamid against the Committee of Union and Progress, the Young Turk movement and the declaration of a constitutional monarchy were all problems that existed during his reign (Haslip, 1964; Mccullagh, 1990). Despite these problems, Yıldız Palace, the residence of Abdülhamid from 1877 and 1909, was a very safe place with its privacy on the hills and its distance from the Bosphorus (Bilgin, 1988: 9). Here, he had a very private and secure life, and the palace was adorned with fashionable European furniture in art-nouveau style kiosks made by the Italian architect Raimondo d'Aronco (Barillari, 1996: 67-80). Yıldız was a complex of separate buildings and it contained four hospitals, an observatory, a pharmaceutical laboratory, a printing press, an embroidery workshop, a zoo, and a theatre (Yıldız Sarayı Şale Kasrı Hümayunu, 1993: 11; Bilgin, 1988: 14). It was also “a museum complex and industrial park as well as a palace and government compound. Within the grounds were, one museum of natural history and another for the sultan’s pictures and antiquities” (Mansel, 1995: 314).

The sources related to the period are preoccupied with political analysis and there is very limited place reserved for any discussion of the cultural activities of the time. Although

the sources from the period do not reveal many details about the cultural and artistic life in the Yıldız complex, publications about the period, travel accounts and some documents reveal some information. For instance, from the *Osmanlı Mimarlığı'nda Batılılaşma Dönemi ve Balyan Ailesi*, we learn that Abdülhamid reserved many salons in the kiosks of 'iç bahçe' for fine arts. These salons included a painting gallery, a photography atelier, a music room, his private library and a room for his rare books collection. Moreover, there was an 'insect museum' full of imbued birds, insects and butterflies, but these entire private collections and museums were unfortunately looted when the Sultan was dethroned in 1909 (Tuğlacı, 1981: 291). According to a *Tefriş Defteri*, which is a document concerning the furnishing of the Şale Kiosk in the Yıldız Complex, there were paintings in almost all of the kiosk rooms (B.O.A. Y. PRK. SGE, 7/58). Another source which gives information about the private museums of Abdülhamid is the travel book of an English woman, Mrs. Max Müller. According to her book, her son was a secretary at the English Embassy and she came to Istanbul with her husband to visit her son. They were invited to the palace for a dinner with the sultan, his bureaucrats and some other foreign guests, including Embassy delegations, famous journalists or royal visitors. The sultan used to provide regular entertainment for distinguished foreign visitors, in order to gain a favorable impression in Europe. After dinner, the sultan guided them to his private museum, library and garden, where strangers were not normally admitted. In her book, *Letters from Constantinople*, she writes: "Beyond the pigeon house we entered a building consisting of one long room, filled with treasures. This is the sultan's private museum. Here are collected and beautifully arranged all the presents that he has received, as well as innumerable valuable objects that belonged to some of his predecessors. Countless clocks and watches, inlaid armor, objects in jade, caskets, wonderfully bound books, china of all sorts, pictures, miniatures, jeweled ornaments of every kind, all so arranged in their cases that one could examine and enjoy them, a delightful contrast to the confusion in which the

treasures of the old Seraglio are heaped together” (Müller, 1897: 54). Here she gives more detailed descriptions of some objects and reveals her wish to spend more time there.

Apart from the travel book of Mrs. Müller, there is another source revealing Abdülhamid’s interest in museums: the sketches (no: 17/543) of a museum structure in the Yıldız complex. The anonymous sketches are assumed to be from the 1880s and they depict ten different galleries: 1-coins and jewelry and jewel-studded objects, 2- objects made from precious metals and stones, 3- portraits of the sultans and paintings belonging to them, 4- European porcelain such as Sevres, 5- gifts presented to the sultan, 6- bronze and silver antiquities, 7- carpets and rugs, bindings, illuminations and miniatures, 8- china from Saxony and Northern Europe, 9- sea shells, calligraphic panels and Bohemian glass and 10- Chinese and Japanese ceramics. These sketches, mentioned in The Sultans’ Portrait (Renda, 2000: 485) can be supposed to be the plans of the galleries, which were shown to Mrs. Müller by the sultan himself because the exhibited (or arranged) objects mentioned in her book are almost the same as the items in this plan. Mrs. Müller praises the arrangement of the objects and this leads to the belief that it is a planned, well-organized palace museum and the sketches mentioned above may belong to these galleries. Unfortunately, the private collections and the museums of the sultan were looted by soldiers when the sultan was dethroned in the events of “31 Mart” in 1909 (Tuğlacı, 1981: 291) and the exact location of the gallery building is not known today. However, the photographs of this palace museum, exhibiting the private collections of Abdülhamid, were published in a newspaper entitled *Resimli Kitap*, dating from July 10, 1325 in Julian Calender (July 23, 1909 in the Gregorian Calender). The photographs were taken by Abdullah Frerés (Naipoğlu, 2008: 1087-1088). They are supposed to have been taken before the “31 Mart 1325” events (April 13, 1909 in the Gregorian Calender) because the museum galleries, which are seen on the photographs are intact and they were most

probably published after the events took place. With these photographs, the existence of a museum, exhibiting figurative western style of paintings in an Ottoman Palace, is documented.

CHAPTER 3

**THE IMPERIAL PAINTING COLLECTION THROUGH AN
INVENTORY DOCUMENT**

**3.1- The Transcription of the Document into Latin Letters and its
Translation into English**

NO	ARTIST	PAINTING	DIMENSIONS	PRICE (FRANC)	NOTES
1	Alferddoro (Alfred de Dreux)	A hunter holding a fox and standing among five dogs (<i>Tilki tutmuş yanında beş köpek bulunan avcı</i>)	1.16/1		Dolmabahçe Palace
2	"	A horse rearing near an Arab (Bir Arabın yanında şaha kalkmış bir at)	1.10/0.90		"
3	"	A girl riding a horse in the woods (<i>Ağaçlık altında hayvan üzerinde bir kız</i>)	0.75/0.60		"
4	"	A horse and a hunting dog (<i>Bir beygir ve bir buldurma köpeği</i>)	1.14/?		"
5	"	A grey horse (<i>Bir kır at</i>)	1.25/1.60		Yıldız Palace
6	"	A female greyhound (<i>Bir dişi tazi</i>)	1.26/1.37		Dolmabahçe Palace
7	"	A grey horse (<i>Bir kır at</i>)	1.05/1.38		"
8	"	A European woman on a horse (<i>Kır hayvanına binmiş bir Frenk kadını</i>)	0.70/0.58	15.000	"
9	"	A European on a horse (<i>Hayvan üzerinde bir Avrupalı</i>)	0.60/0.70	15.000	"
1	Ayvazovski (Aivazovsky)	Scene of a sinking ship (<i>Bir geminin batışı</i>)	2.32/2.80		Dolmabahçe Palace
2	"	Scene of a huge rock and a rainbow in a storm (<i>Fırtınalı havada büyük kaya ile gökkuşağının görünüşü</i>)	3.37/3.75		"
3	"	Light from a beach house in moonlight (<i>Mehtapta sahilde bir ev içinde ışık görünüşü</i>)	1.13/88		"
4	"	A ship in a storm, in front of an island (<i>Ada önünde bir geminin fırtınaya tutuluşu</i>)	70/88		"
5	"	Three ships and a boat in foggy weather (<i>Sisli havada üç gemi ve bir sandal</i>)			"
6	"	The crew clinging to the spar pole while the ship is sinking (<i>Bir gemi batarken tayfalarının seren direğine sarılmaları</i>)	1.30/1		"
7	"	A boat accoasting in moonlight (<i>Mehtapta bir sandalın sahile yanaşması</i>)	1.40/1.68		"
8	"	A man bidding farewell to the ships on the beach (<i>Sahilde bir adamın gemilere veda edişi</i>)	48/55		"

9	"	A ship rolling in a storm (<i>Fırtınada bir geminin yalpa vuruşu</i>)	60/53	"
10	"	Scene of the Cape of the Seraglio in moonlight (<i>Mehtapta Sarayburnu'nun görünmesi</i>)	1.48/1.70	"
11	"	An Ottoman ship caught in a storm in moonlight (<i>Mehtapta bir Osmanlı gemisinin fırtınaya tutulması</i>)	66/95	"
12	"	A ship anchored to an Ottoman coast (<i>Bir geminin Osmanlı sahillerinin birinde durması</i>)	65/80	"
13	"	Three sailboats, a battleship and a boat in foggy weather (<i>Sisli havada üç yelken gemisi, bir zirhli ve bir sandal</i>)	1.35/1.15	"
14	"	A ship and a boat in front of an Ottoman bastion on the coast (<i>Sahilde bir Osmanlı tabyası, önünde bir gemi ve bir sandal</i>)	1.18/1	"
15	"	An Ottoman ship in peaceful weather (<i>Durgun bir havada Osmanlı gemisi</i>)		"
16	"	The mosque planned to be built between the beach and Nişantaşı (<i>Sahilhane ile Nişantaşında icrası tasarlanan cami-i şerif</i>)	1.15/1.38	"
17	"	Women under date palms in moonlight (<i>Mehtapta hurma ağaçları altında kadınlar</i>)	70/15	"
18	"	Four men climbing rocks (<i>Dört adamın kayalardan çıkması</i>)	1.35/1.62	"
19	Ayvazovski (Aivazovsky)	Battleships in front of Dolmabahçe Palace (<i>Dolmabahçe Sarayı önünde zirhliler</i>)	1.30/1.70	"
20	"	A ship bombing another ship (<i>Bir vapurun giden bir vapura top atışı</i>)	1.40/1.24	"
21	"	Two children standing under trees in snow (<i>Karlı havada iki çocuğun ağaç altında durması</i>)	88/1.14	"
22	"	Ships on the coast of a city (<i>Muntazam bir şehir yanında gemiler</i>)	1.77/1.15	"
23	"	A ship crashing into rocks and getting damaged (<i>Bir geminin kayaya çarpıp yaralanması</i>)	90/1.20	"
24	"	Village women in an ox-carriage (<i>Öküz arabasında köylü kadınlar</i>)	1.20/1.60	"
25	"	People under cypress trees on the beach in moonlight (<i>Sahilde mehtapta servi ağaçları altında insanlar</i>)	?	Yıldız Palace
26	"	Lady on the beach who is showing her child to its father on the ship (<i>Sahilden bir madam, çocuğunu gemideki babasına göstermesi</i>)	85/1.15	Dolmabahçe Palace

27	"	Candle light on a ship in moonlight (<i>Mehtapta bir gemi içinde mum ışığı</i>) A ship sinking and the crew shouting for help (<i>Bir geminin batmasıyla içindekilerin bir gemiden yardım istemeleri</i>)	1.28/1.64	Dolmabahçe Palace
28	"	A ship sailing in moonlight and storm	1.25/1.60	"
29	"	(<i>Mehtapta, fırtınalı havada bir geminin gidişi</i>) The Imperial Kiosk of Gökusu	70/91	"
30	"	(<i>Göksu Kasrı Hümayunu</i>) Sunday boat in front of the Maiden's Tower	1.88/1.98	"
31	"	(<i>Kız Kulesi önlerinde Pazar kayığı</i>) Hunter standing under a tree and deers on the ice	1.18/1.43	Yıldız Palace
32	"	(<i>Bir ağacın altında avcı ve buz üzerinde geyikler</i>) Two men sitting under a tree in moonlight and the scene of İstanbul	1.25/1.70	"
33	"	(<i>Mehtapta iki adamın ağaç altında oturmaları ve İstanbul</i>) A ship and a boat caught in a storm and people shouting from the land	1.25/1.70	"
34	"	(<i>Bir gemi ve bir sandalın fırtınaya tutulması, karadan insanların bağışmaları</i>)	1.20/1.43	"
35	"	Battleships on the coast of İstanbul (<i>İstanbul önlerinde zirhliiler</i>)	1.31/1.35	"
36	"	Sunset and a group of ships (<i>Güneşin grubu ve bir takım gemiler</i>)	1.18/1.40	"
37	"	Sheep and oxen near the Farm of Balmumcu (<i>Balmumcu Çiftliği yanında koyun ve öküzler</i>)	1.20/1.47	Dolmabahçe Palace
38	"	A ship caught in storm and boarding a boat (<i>Bir geminin fırtınaya tutulup bir sandala yanaşması</i>)	1.20/1.70	"
39	"	Ottomans, who survived the storm, in a sailboat (<i>Fırtınada yelken gemisinde kurtulmuş Osmanlılar</i>)	1.38/1.65	"
40	"	Two girls in an ox-carriage on the beach and a sailboat in the open sea (<i>Sahilde bir manda arabası içinde iki kız ve açıkta yelken gemisi</i>)	1.70/2.08	Yıldız Palace
41	"	A boat accosting a city (a man throwing rope to the land) Bir şehir önlerinde bir sandalın sahile ip atışı	1.80/2.18	"
42	"	Battleships sailing on the coast of some islands (<i>Adalar önünde zirhliilerin gidişi</i>)	1.12/1.17	"
43	"	Battleships entering the Black Sea (<i>Zirhliilerin Karadeniz'e girişi</i>)	30/90	"

44	"	A village and an ox-carriage on the seashore (<i>Sahilde bir köy ve bir öküz arabası</i>)	1.91/1.19	"
45	"	Ships in the open sea (<i>Sahilin ilerisinde gemiler</i>)	1.30/1.76	"
46	"	A ship running ashore (<i>Bir geminin karaya vuruşu</i>)	1.22/1.72	"
47	"	A few people fishing standing on the quay (<i>Birkaç kişinin iskelede balık tutmaları</i>)	1.38/1.66	"
48	Ayvazovski (Aivazovsky)	A Russian city and snowy weather (<i>Bir Rusya şehri ve karlı hava</i>)		Dolmabahçe Palace
49	"	Date palms and the sunset in Arabia (<i>Arabistan'da akşamın doğuşu ve hurma ağaçları</i>)	1.15/1.30	"
50	"	Ships and a raft anchored to the coast of a city (<i>Duran bir sal ve gemilere bir şehir önlerinde bulunmaları</i>)		"
51	"	An Ottoman ship in a storm and another ship in the distance (<i>Fırtınada bir Osmanlı gemisiyle uzakta bir gemi</i>)	1.80/1.70	"
52	"	A ship in a storm and its spar pole in the sea (<i>Fırtınada bir gemi, denizde serilen direği</i>)	40/40	"
53	"	Three sailboats and a man on the beach (<i>Üç yelken gemisi ve sahilde bir adam</i>)	50/55	?
54	"	A ship and four men together with a boat on the shore (<i>Bir gemi ve sahilde sandal ve dört adam</i>)	70/70	?
55	"	A ship with a boat which is tied to its back (<i>Arkasında bir sandal bağlı bir gemi</i>)	60/70	?
56	"	A battleship and boats on the coast of the Cape of the Seraglio (<i>Sarayburnu önünde zırhlı ile kayıklar</i>)	60/70	?
57	"	Ottomans in a boat and a sailboat in foggy weather (<i>Sisli havada bir yelken gemisi ve bir sandal içinde Osmanlılar</i>)	1.20/1	Dolmabahçe Palace
58	"	The scene of two mosques and many Arabs in Arabia (<i>Arabistan'da iki caminin görünüşü ve birçok Arap</i>)	50/40	"

Ships

1	Agust Bunur (Auguste Bonheur)	(<i>Su kenarında gemiler</i>)	1.30/1.35	12.000	"
2	"	Horses and water in a meadow (<i>Bir çayırda su ve beygirler</i>)	1.10/1.40	12.000	"

1	Auterus (Auteroche)	Three cows and a girl near water (<i>Su kenarında üç inek ve bir kız</i>)	1.20/1.53	3.000	"
1	İbteyağveski	A battleship in moonlight (<i>Mehtapta bir zirhli</i>)	11689		Yıldız Palace
1	Osi (Stefano Ussi)	The departure of Süre from Egypt (<i>Misirden Süre'nin çıkması</i>)		90.000	Dolmabahçe Palace
1	Oswaboda (Swoboda)	A woman in blue baggy trousers sitting on a sack (<i>Çuval (sedir) üzerinde oturmuş mavi şalvarlı bir kadın</i>)			
1	Antereli	The portrait of the Queen of England (<i>İngiltere Kraliçesi hazretlerinin tasvirleri</i>)	1.10/1.40		Yıldız Palace
2	"	The portrait of Prince ? (<i>Prens ? hazretlerinin tasvirleri</i>)	1.80/1.20		"
1	İvden (Adolphe Yvon)	The Crimean War (<i>Kırım Muharebesi</i>)		10.000	Dolmabahçe Palace
1	Arman de Mar(Armand Dumaesque)	A war scene (<i>Muharebe Resmi</i>)			"

1	Arset (Rudolf Ernst)	The fire at the theatre (<i>Tiyatronun yanışı</i>)	2.50/2.80	"
1	Eskiyabunik	A girl (<i>Bir kız resmi</i>)		?
1	Armani(Théodore Aman)	Russian War near the Danube (<i>Tuna civarında Rusya Muharebesi</i>)	1.60/1.80	Yıldız Palace
1	Armani Polo(Armenopoulos)	The portrait of the woman called Kara Fatma (<i>Kara Fatma'nın resmi</i>)	2.000	Dolmabahçe Palace
1	Agaton	A girl near a large basket (<i>Küfe yanında bir kız</i>)	1.28/1	
1	Antranik	Abdülkadir Pasha from Algiers (<i>Cezayirli Abdülkadir Paşa</i>)	1.40/1.20	
1	Bolanje (Gustave Boulanger)	Ancient Roman people sitting around a pool in a house (<i>Havuz etrafında bir ev içinde eski Romalılar</i>)	1.47/1.93	25.000
2	"	A Turcoman leaning against a horse (<i>Bir ata dayanmış Türkmen</i>)	20.000	"
3	"	An Arab and his child on a horse who are about to cross a river (<i>Suyu geçmek üzere hayvana binmiş bir Arap ve çocuğu</i>)	98/1.15	8.000

4	"	Arabs on horses who are about to cross a river (<i>Suyu geçmek üzere beygiri Araplar</i>)	95/1.10	8.000	"
1	Bumun	Girls getting dressed near a tent (<i>Çadır yanında elbise giyen kızlar</i>)	1.80/1.81		Dolmabahçe Palace
2	"	Two female slaves with an Arab slave merchant (<i>Bir esirci Arabın yanında iki cariye</i>)	50/60		"
3	"	An Arab and two women around a brazier (<i>Mangal yanında bir Arap ve iki kadın</i>)	50/60		"
1	Burşar	A mill and cows in the meadow (<i>Bir yel değirmeni ve çayır üzerinde inekler</i>)	1.15/1.37		
1	Buko	Circassians on horses under snow (<i>Karlı havada beygiri Çerkezler</i>)	92/1.40		Topkapı Palace
1	Buani or Bonnat	A small village (<i>Bir ufak köy</i>)	48/80		
2	"	A house under trees (<i>Ağaçlık altında bir ev</i>)	38/73		
1	Berşer (Narcisse Berchere)	A tent, Arabs and camels (<i>Çadır... Araplar ve develer</i>)	75/80		
2	"	Arabs riding camels (<i>Arapların develerle yolda gidişleri</i>)	60/70		

NO	ARTIST	PAINTING	DIMENSIONS	PRICE(FRANC)	NOTES
1	Bert	Boats in front of a waterside house (Bir yalı önünde kayıklar)	1.95/1.23		
1	Bodin (Eugene Boudin ?)	Ottomans sitting on the beach (Sahilde oturmaş Osmanlılar)	1.27/1.5		
1	Barto (Hippolyte Berteaux)	Sultan Selim, riding a horse (Sultan Selim Cennetmekan Hazretleri'nin ata binişleri)		6.000	
2	"	Sultan Mahmud II, riding a horse (Cennetmekan Sultan II. Mahmut Hazretleri'nin ata binişleri)		6.000	
ITALY					
1	Boğro (William Bouguereau?)	Three girls filling their bottles from a fountain under trees (Üç kızın ağaçlık altında bir çeşmeden su doldurmaları)	2.80/2.80	36.000	Dolmabaçe Palace
1	Branşandil (Petrus Van Schendel)	Fish bazaar in Spain (İspanya'da balık pazarı)		6.000	"
1	Pazayin or Pazebiyeni (Alberto Pasini)	Fight between Circassian cavalry troops and Morean soldiers (Çerkez süvari atayının Moralılarla Muharebeleri)		5.000	Dolmabaçe Palace
2	"	An Ottoman siege (Osmanlıların bir yeri kuşatmaları)	98/1.40	5.000	"
3	"	Ottomans fighting Greeks (Osmanlıların Yunanlılarla muharebeleri)		15.000	"
4	"	Ottomans fighting Moreans	56/1.40	5.000	"

(Osmanlıların Moralîlarla muharebeleri)

An Arab on a camel in front of a mosque
(Bir cami önünde deve üzerinde Arap)

1.26/1.56

1 Pinayi

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1 Püzanü (Amadeo Preziosi)

A water buffalo carriage and a Tartar family inside
(İçinde Tatar ailesi bulunan bir manda arabası)

55/58

"

2 "

A Circassian on a horse and his children in the carriage
(At üzerinde bir Çerkez ve araba içinde çocukları)

55/68

Men by water
(Su kenarında Araplar)

1 Pizana

1.15/1.45

2 "

A house and a boat under trees, by water
(Su kenarında, ağaçlık altında bir ev ve bir kayık)

1.15/1.40

1 Hayat (Hayette)

The war of Polone (Poland)
(Polone Muharebesi)

3.000

Dolmabahçe Palace

1 Danteti (Giuseppe de Nittis)

Palas and Konkord in Paris
(Paris'te Palas ve Konkord)

1.10/1.32

"

25.000

1 Dubini (Charles Daubigny)

Rose in a room
(Bir odada gül)

1.10/1.87

1	Dubva (François Dubois)	The Imperial Army opposite the Mosque of Sultan Ahmed (<i>Sultan Ahmet Cami karşısında Asker-i Şahane</i>) Festival parade of Sultan Mahmud in Bab-ı Hümayun (<i>Bab-ı Humayun'da Sultan Mahmut Cennetmekan Hazretleri'nin bayram alayı</i>)	1.20/1.87		
2	"	Two Van cats on a table (<i>Masa üzerinde iki Van kedisi</i>)	1.20/1.88		
3	"		1.91/1.55		
1	Doran Biraje (Durand Brager)	Sailboat caught in a storm (<i>Yelken gemisinin fırtınaya tutulması</i>)	63/80		
1	Duşti	Two cows and a calf in a farm house (<i>Bir çiftlik evinde iki inek ve bir buzağı</i>)	1.20/1.47		
2	"	The war of the old fleet (<i>Eski donanma muharebesi</i>)	1.45/1.75		
1	Ziyim (Felix Ziem)	Trees and a boat by water (<i>Su kenarında ağaçlık ve bir kayık</i>)	78/95		Dolmabahçe Palace
2	"	A church (<i>Bir kilise</i>)	98/1.18		
1	Jul Neval (Jules Noel)	Sailboats on a coast (<i>Bir sahilde yelken kayıkları</i>)	86/1		"
1	Je Rum (Jean-Léon Gérôme)	Zeybeks (<i>Zeybekler</i>)	1.24/1.6	60.000	Yıldız Palace
2	"	Some Arabs grinding coffee (<i>Kahve döğen Araplar</i>)	64/55		Dolmabahçe Palace

3	"	Girls without clothes (<i>Elbisesiz kızlar</i>) A lion in front of a cave (<i>Bir mağara önünde aslan</i>)	20.000	"	Yıldız Palace
4	"		12.000		
1	Jekorfilt (Gegerfelt)	Moonlight in snowy weather (<i>Karlı havada mehtap</i>) A boat near the sea (<i>Deniz kenarında mavna</i>)	1.50/2.5		Dolmabahçe Palace
2	"				
1	Jibuzaru	Foreign women in a slave market (<i>Canlı sergisinde ecrebi kadınları</i>)			
1	Revanhak	Water under trees (<i>Ağaçlık altında su</i>)	1,30/1,88		
1	Ruziye (Rosier)	Trees and sailboats by water (<i>Su kenarında ağaçlar ve yelken kayıklar</i>)			
1	Sielman (Siğ. Allemand?)	Portrait of the Austrian Emperor (<i>Avusturya İmparatoru Hazretleri'nin Tasvirleri</i>)	2.80/1.80		Yıldız Palace
1	Şapelt (Charles Chaplin)	A girl holding a fan in her hand (<i>Elinde yelpaze tutmuş bir kız</i>)	1.50/1.30	6.500	

1	Şerayir (Adolphe Schreyer)	A carriage with four horses (<i>Dört beygiri bir araba</i>)	1.32/1.78		Dolmabahçe Palace
2	"	Two carriages in the forest (<i>Ormanlık içinde koşulu iki araba</i>)	1.13/1.80	16.000	
3	"	An Arab on a horse among mountains (<i>Dağlar arasında atlı bir Arap</i>)	1.65/1.37		Dolmabahçe Palace
4	"	Travelers on horses in snowy weather (<i>Karlı havada atlı yolcular</i>)	1.8/1.60	16.000	Yıldız Palace
5	"	A carriage in sunset (<i>Akşam güneşinde dört çift atlı bir araba</i>)	97/1.47		Dolmabahçe Palace
6	"	Two travellers with horses (<i>Yedeklerinde hayvan bulunan iki yolcu</i>)	60/70		"
7	"	An Ottoman with two horses near a fountain (<i>Bir çeşme yanında bir Osmanlı, yedeğinde iki hayvan</i>)	90/80		
1	Şamfilier	A hunter in a boat, under trees by water (<i>Su kenarında, ağaçlık altında sandal içinde bir avcı</i>)		2000	Dolmabahçe Palace
1	Şabu (Chabot)	Four cows coming out of the forest and stepping into waters (<i>Dört inek ve ormandan çıkıp suya girmesi</i>)	1.8/1.34		
1	Ferumantan (Eugène Fromentin)	Camels near a tent (<i>Çadır yanında develer</i>)	62/70		Yıldız Palace
2	"	Arabs on horses in water (<i>Su içinde hayvana binmiş Araplar</i>)	1.5/1.20		
3	"	Horses and Arabs on foot (<i>Atlar ve yaya Araplar</i>)			

4	Ferumantan (Eugène Fromentin)	Arabs loading grass in a desert (<i>Bir sahrada Arapların ot yüklemeleri</i>) Sheep and goats near a bridge (<i>Köprü yanında koyun ve keçiler</i>) An Ottoman irrigating animals from a fountain (<i>Bir Osmanlının çeşmeden hayvan sulaması</i>) Two cows and many sheep under trees (<i>Ağaçlık altında iki inek ve bir sürü koyun</i>)	1.7/1.46	
1	Feraplin (Eugène Flandin?)	A cow (<i>Bir inek</i>)		
1	Fermon (Fernand Cormon?)	A woman showing grapes to her children (<i>Bir kadının çocuklarına üzüm göstermesi</i>)		Dolmabahçe Palace
1	Kaufman (Adolf Kaufmann)	<i>Haliç</i> (<i>Haliç Dersaadet</i>) Trees and cows (<i>Ağaçlık ve inekler</i>) Ships and a few boats (<i>Gemiler ve birkaç kayık</i>)	1.20/1.50	Yıldız Palace
2	"		"	"
3	"		1.30/1.66	"
1	Korla	Beach and a piece of land (<i>Deniz kıyısı ve arazi</i>)	1.8/1.57	
1	Kot (Pierre Auguste Cot)	A girl and a man swinging (<i>Bir kız ile erkeğin salıncakta sallanmaları</i>)	1.15/84	7500 Yıldız Palace

A hodja giving a lecture to a child
(*Bir hocanın çocuğa ders okutuşu*)
Two cows and sheep in water
(*Su içinde iki inek ve koyunlar*)
An Ottoman kadi (judge) smoking pipe
(*Bir Osmanlı kadının çubuk içmesi*)

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A scene in moonlight
(*Mehtapta bir yerin görünüşü*)

1 Kanif

The Mosque of Hamidiye
(*Hamidiye Camii Şerifi*)

1 Korat

Three cows and a sheep under trees by water
(*Su kenarında ağaç altında üç inek ve koyun*)
Cows under trees
(*Ağaçlar altında inekler*)
Cows drinking water under a tree
(*Bir ağaç altında ineklerin su içmeleri*)

1 Kurt (Cortes)

2 "

3 "

A village girl near a chair
(*Sandalye yanında bir köylü kıızı*)

1 Kibapanan (Debat-Ponsan?)

A battle between Janissaries and Greeks
(*Yeniçerilerin Yunanlılarla Muharebesi*)

1 Kilboski (Chlebowski)

2	"	An armed Janissary on a chestnut colored horse (<i>Doru ata binmiş silahlı bir yeniçeri</i>) Some Arabs on horses (<i>Atlara binmiş birtakım Araplar</i>) Janissaries fighting in front of a castle (<i>Yeniçerilerin bir kale önünde muharebeleri</i>) An Ottoman on a white horse (<i>Bir beyaz ata binmiş bir Osmanlı</i>) Some Arabs on horses (<i>Birtakım atlı Araplar</i>) Portrait of the Khan and a grey horse (<i>Han hazretlerinin tasvir-i hümayunları ve bir kır at</i>)	2.45/1.95	Dolmabahçe Palace
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1	Kilme (Guillemet)	A Circassian concubine holding an ashtay (<i>Bir Çerkez cariyesinin elinde tütün tablası</i>) The portrait of Sultan Abdülaziz on a grey horse (<i>Cennetmekan Sultan Abdülaziz Han Hazretlerinin bir kır at üzerinde tasviri</i>) A Circassian concubine holding an amber rosary (<i>Bir Çerkez cariyesinin elinde kehribar tesbih</i>)	1.37/1.17	Dolmabahçe Palace Yıldız Palace Dolmabahçe Palace
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1	Küne	A dog by water and pine trees (<i>Çam ağaçlarının yakınında su yanında bir köpek</i>)			
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1	Gümn (Gudin)	A ship near rocks (<i>Kaya yanında bir gemi</i>) A naked man and a shelter by the sea (<i>Deniz kenarında bir sığınak ve bir çıplak adam</i>)			Dolmabahçe Palace "
2	"				"

1	Güdesak	Cows under trees (Ağaçlık altında inekler)	1.70/2	
1	Giyome (Guillaumet)	Four camels and an Arab woman in the desert (Bir çölide dört deve ve bir Arap kadını)		
1	Giyavardini	A girl sleeping (Uyumuş bir kız)		
1	Lafeyf (Lafitli?)	A chestnut colored horse (Bir doru at)		Dolmabahçe Palace
2	"	Four horses in a field (Tarla içinde dört at)		"
3	"	A chestnut horse and a hunting dog (Bir doru at ve buldurma köpeği)	1.40/1.20	"
4	"	A black horse and two dogs (Bir yağız at ve iki kopek)	1.30/1.20	"
1	Laye	Grapes and some other fruits (Üzüm hevenği ve sair meyve)	1.63/1.67	Dolmabahçe Palace
2	"	Grapes, peaches and some other fruits (Üzüm, şeftali ve sair meyve)		Yıldız Palace

1	Lifler (Leclaire)	Flowers (Çiçek resmi)	1.25/1.94	1200	Yıldız Palace
2	Lifler (Leclaire)	Flowers (Çiçek resmi)	1.25/1.54	1200	"

1	Müller	A girl leaning against a tiger skin (<i>Kaplan derisine dayanmış bir kız</i>)	1.35/1.12
2	"	A girl filling water into a cuse from the river under trees (<i>Ağaç altında akarsudan testi dolduran bir kız</i>)	
1	Makritbitni (Mosgrigny)	A boat under trees on the coast of the river Seine (<i>Sen nehri kenarında ağaçlık altında bir sandal</i>)	
2	"	The war of the old fleet (<i>Eski donanma muharebesi</i>)	1.45/1.75
3	"	Water and a bridge among trees (<i>Su ve ağaçlık bir köprü</i>)	1.75/84

Girls
(*Kızlar*)

1 **Mile (Albert Millie?)**

Two horses, goose and chickens on a farm
(*Bir çiftlikte iki at, kaz ve tavuk*)

1 **Nikolamork (Nicolas Marerez)**

A cow
(*Bir inek resmi*)

1 **Vatlet (Watein)**

The fight of the tribes
(*Aşiretlerin kavgaları*)
A native tribe in the desert
(*Bir sahrada aşiret kabilesi*)
An Arabian tribe with their sheik on the road
(*Arap aşiretinin şeyhleriyle yolda gidişleri*)
Arabs on horses
(*At üstünde Araplar*)

1 **Vejantot (Georges Washington)**

2 "

3 "

4 "

Departure of an Arabian tribe from the desert
(*Arap aşiretinin sahradan hareketleri*)
Two Arabs under trees
(*Ağaçlık altında iki Arap*)
Arabian tribes hunting
(*Arap aşiretlerinin avcılık edişleri*)
Arabs irrigating horses from a fountain under trees
(*Ağaçlık altında çeşmeden Arapların at sulayıışı*)
Arabs on horses and camels
(*Deve ve atlar üzerinde Araplar*)

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10 **Vejantot (Georges Washington)**
An Arabian tribe and some sheep in the desert
(*Bir sahrada Arap aşireti ve birtakım koyunlar*)
11 " The fight of the tribes
(*Aşiretlerin kavgaları*)
12 " Arabs on the road
(*Arapların yolda gidişleri*)
13 " An Arabian tribe under trees
(*Ağaçlık altında Arap aşireti*)
14 " An Arabian tribe in Cebel (Lebanon)
(*Arap aşiretinin Cebel'de (Lübnan'da) iskan edişleri*)
15 " Arabs near a fountain
(*Çeşme kenarında Araplar*)
16 " An Arabian tribe sitting
(*Arap aşiretinin oturuşu*)
17 " Arabs in the desert
(*Arapların sahrada bulunuşu*)

1 **Vens (Wintz)**
A herd of sheep
(*Koyun sürüsü*)
2 " Cows and a girl under trees
(*Ağaçlık altında inekler ve bir kız*)
3 " Cows under trees
(*Ağaçlık altında inekler*)

1	Vanmark (Van Marcke)	Three cows (Üç inek)	1.75/1.35	25.000
1	Vanhür (Van Hier)	A few houses on the beach (Sahilde birkaç ev)	1.98/1.32	
2	"	A village under snow (Kar yağmış bir köy)	1.22/1.76	
1	Valbir (Alfred Wahlberg)	A fishing boat and a sailboat in moonlight (Mehtapta balık sandalı ve bir yelkenli)	86/1.13	
1	Hüge (Victor Huguet)	Arabs on horses (At üzerinde Araplar)	86/1.15	
2	"	A herd of horses (At sürüsü)	1.62/2	
3	"	An Arab and a few camels under trees (Ağaçlık altında bir Arap ve birkaç deve)	1.42/1.80	
4	"	An Arab and an Arabian horse in the desert (Bir çölide Arap ve Arap atı)		
5	Hüge (Victor Huguet)	Artillery fire from an Ottoman ship (Bir Osmanlı gemisinin top atışı)		
6	"	An Arabian tribe under trees (Ağaçlık altında Arap aşireti)	90/1.14	
7	"	A boat on the coast in moonlight (Mehtapta sahilde bir sandal)		
1	Hamber	An Arab racing a horse on a slope (Bir Arap'ın yokuşta hayvan koşturması)		

1	Yunt (Hunt)	Cows under trees in snowy weather (Karı havada ağaçlık altında inekler)	1.30/1.83
1	Ahmet Ali Paşa	An antelope in a forest (Tabi büyüklükte orman içinde bir ceylan)	
2	"	Female and male dogs in a forest in spring (İlkbaharda, ormanlık içinde dişi ve erkek kopek)	
3	"	A person carrying some wood sticks on his back in the forest in the fall (Sonbaharda ormanlıkta çalı yüklü bir insan)	
4	"	An antelope drinking water in the forest in spring (İlkbaharda ormanlıkta su içen bir karaca)	
5	"	A cow drinking water in spring (İlkbaharda bir ineğin su içişi)	
6	"	Sheep near a lake in Spring (İlkbaharda göl kenarında koyunlar)	
7	"	Pomegranate and melon in a basket (Bir sepet içinde nar ve kavun)	
8	"	Grapes, peaches and pears (Üzüm, şeftali ve armut)	
9	"	Oranges and a peeled orange (Portakallar ve soyulmuş bir portakal)	
10	"	Grapes and black grapes (Çavuş üzümü ve siyah üzüm)	
11	"	Pears and quince in a basket (Sepet içinde armut ve ayva)	
12	"	A slice of watermelon and a melon (Bir karpuz dilimi ve bir kavun)	
13	"	Fruits (Meyve resmi)	
14	"	Flash of lightning at night (Geceleyn gökgürültüsü ve şimşek çakması)	
15	"	A dish of fruits and flowers around it (Bir tabak meyve ve etrafı çiçeklik)	

A slice of watermelon and pears and grapes in a basket
(*Bir dilim karpuz ve sepet içinde armut ve üzüm*)
The Swedish Kiosk
Isveç Köşkü

16 " "
17 " "

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A few sheep on a hill
(*Dağlık bir yerde birkaç koyun*)
A girl and a man on a swing
(*Salıncağta bir erkek ve bir kız*)
Cows and sheep in front of a castle
(*Kale önlerinde inek ve koyunlar*)
Deer near a lake
(*Bir göl kenarında geyikler*)
Ottomans playing javelin
(*Osmanlıların cirit oynamaları*)

1 Akovaroni (Acquarone)

2 "
3 "
4 "
5 "

Melon, watermelon, pear and grapes
(*Kavun, karpuz, armut ve üzüm*)
A bridge on the River of Sakarya in Eskişehir
(*Eskişehir'de Sakarya üzerinde bir köprü*)
Pistachio trees
(*Fıstık ağaçları*)
Two cows and a village girl
(*İki inek ve bir köylü kıızı*)
A forest
(*Ormanlık*)

1 Ahmet Bey

2 "
3 "
4 "
5 "

The Bridge of Aksu near Taraklı
(*Taraklı civarında Aksu köprüsü*)

1 Captain Emin Bey

Peonies
(*Şakayıklar*)
Landscape
(*Peyzaj*)
Peonies
(*Şakayıklar*)

1 Halil Bey

2 "

3 "

Two women in a Turkish bath
(*Hamam içinde iki kadın*)
Melon and some other fruits
(*Kavun ve sair meyve*)
A battle scene
(*Muharebe resmi*)
Zeybeks playing dam?
(*Zeybeklerin dam oynayışı*)
A man near a fountain
(*Bir çeşme yanında bir adam*)
Melon and some other fruits
(*Kavun ve sair meyve*)
Boats on a coast
(*Sahilde kayıklar*)

1 Hamdi Bey

2 "

3 "

4 "

5 "

6 "

7 "

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Dellasuda

?

Grapes
(*Üzüm*)
Fountain near the garden door
(*Bahçe kapısındaki çeşme ve sebîl*)
The Tomb of Ertuğrul Gazi
(*Ertuğrul Gazi Hazretleri'nin Türbe-i Şerifleri*)
The Swedish Kiosk
(*İsveç Köşkü*)

1 Zekai Bey

2 "

3 "

4 "

5	"	A girl (<i>Bir kız resmi</i>)
6	"	Children running after and looking at a horse (<i>Çocukların koşup ata bakışları</i>)
7	"	Village girls around a pit (<i>Kuyu başında köylü kızları</i>)
8	"	The Fountain of Göksu (<i>Göksu Çeşmesi</i>)
9	"	The Çadır Kiosk (<i>Çadır Köşkü</i>)
10	"	The interior of a house (<i>Bir evin içi</i>)
11	"	Boat port of the Kum Castle (<i>Kum kalesi kayık limanı</i>)
12	"	Arabs on camels (<i>Develere binmiş Araplar</i>)
13	"	A bridge on the river of Porsuk (<i>Porsuk nehri üzerinde bir köprü</i>)
14	"	The fountain of Sultan Ahmet in St Sophia (<i>Ayasofya'da Sultan Ahmet Hazretleri'nin Sebilii</i>)
15	"	The Tomb of Prince Süleyman Pasha (<i>Şehzade Süleyman Paşa hazretleri'nin Türbe-i Şerifleri</i>)
16	"	Scene of the tomb of Prince Süleyman from the right (<i>Şehzade Süleyman Paşa hazretleri'nin Türbe-i Şeriflerinin sağ taraftan görünüşü</i>)
17	"	Scene of the tomb of Prince Süleyman from two sides (<i>Şehzade Süleyman Paşa hazretleri'nin Türbe-i Şeriflerinin iki taraftan görünüşü</i>)
18	"	Water jug in the tomb room of Prince Süleyman (<i>Şehzade Süleyman Paşa Hazretleri'nin Türbe-i Şerifleri içinde güğüm</i>)
19	"	The door of St Sophia on the opposite of the fountain of Sultan Ahmet (<i>Sultan Ahmet Çeşmesi karşısında Ayasofya kapısı</i>)
20	"	A bridge in the village of Kahi (<i>Kahi köyünde bir köprü</i>)
21	"	The Şar Kiosk (<i>Şar Kasrı Humayunu</i>)
22	"	The tomb of Ertuğrul Gazi (<i>Ertuğrul Gazi Hazretleri'nin Türbe-i Şerifleri</i>)
23	"	The tomb of Ertuğrul Gazi

24	"	(Ertuğrul Gazi Hazretleri'nin Türbe-i Şerifleri) The tomb of Ertuğrul Gazi (Ertuğrul Gazi Hazretleri'nin Türbe-i Şerifleri)			
25	"	Fruits (Meyve Resmi)			
26	"	A sailboat on the Bosphorus (Boğaziçi'nde bir yelkenli gemi)			
27	"	The beach of Mirgün and a horse carriage on the Anatolian side (Mirgün (Emirgan) sahilleri ve Anadolu tarafında bir at arabası)			
1	Randilman (Rendelmann)	Fruits (Meyve Resmi)	1.10/1.45		Yıldız Palace
2	"	Fruits (Meyve Resmi)	1.10/1.40		"
3	"	The Kiosk of Limonluk (Limonluk Köşkü)			
4	"	The Kiosk of Gaskat (Gaskat Köşkü)			
5	"	The Casino of Ayazağa (Ayazağa Gazinosu)			
1	Captain Sami Efendi	An alms house in Bursa (Bursa'da bir imarethane)	1.8/1.29		The Kiosk of Merasim
1	Serkiz	Landscape of a place by water (Peyzaj su kenarı)	1.5/1.40		
1	Ziya Paşa	Landscape (Peyzaj)			
2	"	The night fleet of the Maiden's Tower (Kız Kulesi'nin gece donanması)			
3	"	Garden			

4	"	(Bahçelik yer) Trees in moonlight (Mehtapta ağaçlık) A village (Köylük bir yer)	85/1.20				
5	"	A place by water (Su kenarı)	84/1.25				
6	"	Landscape (Peyzaj)	70/1.10				
1	Ali Rıza Efendi	Landscape (Peyzaj)	1.00/1.30				
1	Alaaddin Efendi	A hunter and sailboats by a lake (Göl kenarında yelken kayıkları ve bir avcı)					Dolmabahçe Palace
1	Galip Efendi	The private room of the sultan in the Istanbulköy Mosque (Istanbul köyü ya da kıyı Camii Şerifi'nin Hünkar Dairesi)					
1	Captain Faik	A well in Bursa (Bursa'da bir kuyu)	1.8/1.29				The Kiosk of Merasim
2	"	The Mosque of Sultan Ahmet (Sultan Ahmet Camii Şerifi)	1.11/1.33				"
1	Mecid Efendi	A cavalier on a horse (At üzerinde bir süvari)	1.77/1.55				
2	"	Zeybeks (Zeybekler)	2.65/1.80				

3 " " A girl holding a jug (Elinde desti bir kız) 1.40/1

1 **Mehmet Efendi**
2 " " The causeway from Mudanya to Gemlik
(Mudanya'dan Gemlik'e giden şose)
The event of Avarun
(Avarun vakası)

1 **Mıkırdıç Melkon**
2 " " Dolmabahçe Palace
(Kağıttan oyma Dolmabahçe Saray-ı Humayunu) 80/1.20
3 " " An Istanbul Scene
(İstanbul'un görünüşü) 80/1.20
4 " " The Cape of Seraglio
(Sarayburnu) 80/1.20
The view of Galata from the coast
(Galata cihetinin sahilden görünüşü) 80/1.20

1 **Yaşar Efendi**
The Kiosk of Göksu
(Göksu Kasrı Humayunu)

1 **Akovarone (Acquarone)**
2 " " The trumpeter of the Arabian troops
(Asakir-i Şahane Arap taburu borazancısı?)
A soldier from the Arabian troops
(Asakir-i Şahane Arap taburu efradından)

3 " " A military officer from the Asakir-i Şahane
(Asakir-i Şahane taburu zabitanından)
4 " " A soldier from the Asakir-i Şahane
(Asakir-i Şahane efradından)
5 " " A major from the Asakir-i Şahane
(Asakir-i Şahane Binbaşısı)

6 " " A soldier from the Asakir-i Şahane (Asakir-i Şahane efradından)

1	Manas Efendi	Sailboats (<i>Yelken kayıkları</i>)
2	"	Moonlight (<i>Mehtap</i>)
3	"	Kız Kulesi in moonlight (<i>Mehtapta Kız Kulesi</i>)
4	"	The arrival of the German Emperor (<i>Almanya İmparatoru'nun gelişi</i>)
5	"	Scene of the Süleymaniye Mosque from the Balıkpazarı (<i>Süleymaniye Camii Şerifinin Balıkpazarı'ndan görünüşü</i>)
6	"	Portrait of the Sultan Mecid in ivory (<i>Sultan Mecid-i cennetmekan hazretlerinin fildişi üzerine tasvir-i hümayunları</i>)
7	"	Portrait of the Sultan Aziz in ivory (<i>Sultan Aziz-i cennetmekan hazretlerinin fildişi üzerine tasvir-i hümayunları</i>)
8	"	Portrait of the German Emperor in ivory (<i>Almanya İmparatoru hazretlerinin fildişi üzerine tasvirleri</i>)
9	"	View of the French ship, sinking in front of Tophane-i Amire (<i>Tophane-i Amire önünde batan Fransız gemisinin batarken görünüşü</i>)

1	Vilya	The Anatolian Fortress (<i>Anadolu Hisarı</i>)
2	"	Landscape (stream and mountains) (<i>Peyzaj çay ve dağlar</i>)
3	"	A hut on the beach (<i>Sahilde bir kulübe</i>)
4	"	A village in a desert (<i>Bir sahrada köy</i>)
5	"	Factories around a beach (<i>Bir sahilin etrafında fabrikalar</i>)

1 Vilber

A bridge in snowy weather
(*Karlı havada bir köprü*)

3.2- The Content of the Document

The Turkish title of the document "*Saray ve Kasr-ı Hümayunlarda bulunan resimlerin cinsini ve ressamların esamisini mübeyyen defter*" can be translated into English as "The notebook giving the descriptions of the paintings and the names of their artists which are in the palaces and the imperial kiosks." The document, which is dated from 1890, is obviously related to the imperial painting collection, mainly collected during the reigns of Abdülaziz and Abdülhamid. The date of the document makes it obvious that it was written during the reign of Abdülhamid; however, it does not reveal its exact purpose or the name of its writer, who was most probably a palace clerk. Thus, it is possible to make an assumption about its purpose: it could be either a part of the preliminary phase of a painting or art museum, or a measure taken to ensure the security and the order of the collection, which was increasing gradually in number. In any circumstances, it emphasizes the existence and the significance of the art of painting in the palace, and designates the structure and content of the collection both in quality and quantity.

The paintings listed in the document can be separated into three categories: the nationality of the artists, how they were purchased by the palace and their genres or themes. This categorization enables the reader to have a deeper comprehension about the structure of the collection, the tastes and perspectives of the sultans with regard to painting, and the way the painting was purchased as a piece of art for the court as an institution. If the nationality of the artists in the list is examined, it is apparent that some of the local works belong to the renowned Ottoman (Levantine, Armenian, Greek or Muslim) artists such as Ahmet Ali Bey, Hüseyin Zekai Paşa (1860-1919), Osman Hamdi Bey, Halil Paşa, Abdülmecid Efendi (1868-1944), Manas Efendi, Ziya Paşa (1825-1880), Antranik Efendi, Mıkırdıç Melkon or

Armenopoulo (?-1889) while the others are by some minor artists of the period or by soldier-painters, who are also referred to the ‘primitives’⁸ in Turkish art history. Among these artists are Emin Bey, Sami Efendi, Alaaddin Efendi, Mehmet Efendi, Galip Efendi (1861-?), Faik Efendi (1866-1908) or Yaşar Efendi. The ‘primitives’ or ‘military painters’ were among the graduates of the Imperial School of Military Engineering, Imperial School of Naval Engineering, Military Medical School or Military High School and some of them were sent to Europe for further education during the reign of Sultan Abdülmecid and Abdülaziz (Öner, 1999: 517-518; İnankur, 1999: 381). In time, the military painters played a distinguished role in the artistic life of the Empire. They held important positions in the *Sanayi-i Nefise Mektebi Alisi* (Academy of Fine Arts) and *İnas Sanayi-i Nefise* (Academy of Fine Arts for Girls), they organized or participated in several painting exhibitions in Istanbul, served as aides-de-camp at the imperial palace, and painted many works, some of which would become part of the imperial collection (Öner, 1999: 518-519). Most of the foreign artists, like Edouard Armand-Dumaresq (1826-1895), Narcisse Berchere, Hippolyte Berteaux, Auguste Bonheur, William Bouguereau, Goustave Boulanger, Pierre Auguste Cot, Charles Daubigny, Bernard Debat-Ponsan (1874-1913), Alfred de Dreux, François Dubois, Eugene Fromentin, Jean-Léon Gérôme, Gustave Guillaumet, Pierre Desire Guillemet, François-Claude Hayette, Victor Pierre Huguet, Jules-Achille Noel (1810-1881), Van Marcke, Georges Washington, Adolphe Yvon or Felix Ziem, whose works constitute the majority of the imperial collection, come from France. As it is well-known, Ahmet Ali Bey was entrusted with purchasing paintings by renowned European artists, after being appointed as the aide of the sultan. As such, he communicated with his teacher Gérôme in Paris (Cezar, 1995: 153). Apart from the works of the French artists, the works of four Italian artists, Amadeo Preziosi, Alberto Pasini, Luigi

⁸ For detailed information about the ‘primitives’ in Turkish painting, see; *Asker Ressamlar ve Ekoller* by Nüzhet İslimyeli, *Osmanlı İmparatorluğu ve Türkiye Cumhuriyeti Devirlerinde Türk Ressamları. Hayatları ve Eserleri* by Boyar, S. Perteve.

Acquarone and Stefano Ussi (1822-1901), two Germans, Adolf Kaufmann and Adolphe Schreyer, one British, William Holman Hunt, one Polish, Stanislaw Chlebowski, one Russian, Ivan Aivazovsky, one Romanian, Theodor Aman (1831-1891), one Hungarian Sandor Alexander Swoboda (1826-1896), one Belgian, Petrus Van Schendel (1806-1870), one Swedish, Wilhelm Von Gegerfelt (1844-1920) and one Austrian, Rudolf Ernst are listed in the document.

As mentioned previously, the works in the collection were purchased in different ways: Some of the works were presented to the palace by their artists, who wanted to take advantage of the sultan's generosity and hoped for a future commission. However, very few works which were presented by artists themselves are known today. For instance, the Romanian artist Théodore Aman applied to the Ottoman Embassy in Paris, in 1854, in order to present his painting "The Oltenitza War" (11/1497), which is part of the imperial collection now, to the sultan (Germaner and İnankur, 2002: 84). Aivazovsky is also known to have presented one of his works to Abdülmecid between 1857 and 1858 (Germaner and İnankur, 2002: 102) and two paintings to Abdülhamid in 1890 (Germaner and İnankur, 2002: 104), which are most probably among the 58 works by the artist in the inventory document. The work "The Departure of Sürre from Egypt" (11/246) dating from 1873 by Stefano Ussi, was painted as a commission of the Khedive of Egypt and it was part of the 1873 Vienna International Exhibition. It is possible that it was presented to Abdülaziz by the Khedive himself (Germaner and İnankur, 2002: 144).

Some other works were directly commissioned by the sultans, either to the palace painters or others, according to their interests, like portraits, historical scenes, sea scapes or paintings of horses,. Apart from the paintings, which were commissioned directly to the artist,

a majority of the paintings in the collection were bought from the Goupil Art Gallery. The two paintings of the new Ottoman army “Imperial Army opposing the Mosque of Sultan Ahmed” (11/1482) and “Festival Parade of Sultan Mahmud in Bab-ı Hümayun” (IMPS) by François Dubois, are supposed to have been commissioned by the palace because of their subjects (Germaner and İnankur, 2002: 145). The portraits of Selim III (48231) and Mahmud II (48212) by Hippolite Bertaux are also supposed to have been commissioned from the renowned artists of the time by Abdülhamid II, who is known to have commissioned portraits of the former sultans since, according to the inventory document 6000 francs were paid for each portrait (Renda, 2000: 461). Alberto Pasini, who came to Istanbul in 1867 upon the invitation of the French ambassador, is also known to have been commissioned a painting depicting the War of Crete (15000 francs) for the sultan and the painting led to three more commissions (5000 francs for each) for the artist (Germaner and İnankur, 2002: 102). Therefore; “A European woman on a horse” and “A European on a horse” by Alfred de Dreux (15000 francs for each), “Ships” and “Horses and water in a meadow” by Auguste Bonheur (12000 francs for each), “Three cows and a girl near water” by Auteroche (3000 francs), “The Departure of Süre from Egypt” by Stefano Ussi (90000 francs), “The Crimean War” by Adolphe Yvon (10000 francs), “The portrait of Kara Fatma” by Armenopoulo (2000 francs), “Ancient Roman people sitting around a pool in a house” (25000 francs), “A Turcoman leaning against a horse” (20000 francs), “An Arab and his child on a horse who are about to cross a river” (8000 francs) and “Arabs on horses who are about to cross a river” (8000 francs) by Boulanger , “Three girls filling their bottles from a fountain under trees” by Boğro? (36000 francs), “Fish Bazaar in Spain” by Petrus van Schendel (6000 francs), “The Polish War” by Hayette (3000 francs), “Palas ve Konkord in Paris” by Guiseppe de Nittis (25000 francs), “Zeybeks” (60000 francs), “Girls without clothes” (20000 francs), and “A lion in front of a cave” (12000 francs) by Gérôme, “A girl holding a fan in her hand” by Charles

Chaplin (6500 francs), “Two carriages in the forest” and “Travelers on horses in snowy weather” by Schreyer (16000 francs for each), “Hunter in a boat, under trees by water” by Şamfiller? (2000 francs), “A girl and a man, swinging” by Cot (7500 francs), two still lifes depicting flowers by Leclair (1200 francs for each) and “Three cows” by Van Marcke (25000 francs) may be assumed to have been commissioned by the sultan, because of their prices defined in the inventory document.

Yet, there are some works in the document, which are definitely known to have been commissioned by a sultan, but whose prices are not defined. It is well documented that the palace artist Chlebowsky had been invited by Abdülaziz in 1864 to paint some historical war paintings and the sultan awarded him a third degree medal for his works (Germaner and İnankur, 2002: 102). When Chlebowsky had to leave his position due to serious health problems in 1875, he demanded 5000 lira for his works but he was only paid 15000 kurush (Germaner and İnankur, 2002: 113). Nevertheless, the payment was not recorded in the document. Likewise, Aivazovsky had a commission of 30 paintings from Abdülaziz in 1875 according to the painting list of the artist by his biographer N. P. Sobko (Caffiero and Samarine, 2000: 300-319). The titles of these 30 paintings are not included in Sobko’s list which makes it difficult to match the commissioned works in Sobko’s list with the works listed in the document. However, it is possible to make some assumptions according to the dates of some of the paintings: “The Ottoman Fleet in front of Çırağan Palace” (1875), “The Seraglio point” (1874) and “Eyüp under Moonlight” (1874) must be among the 30 paintings which were commissioned by the sultan (Germaner and İnankur, 2002. 103). Additionally, there are some paintings, which are definitely known to have been bought from the Goupil Art Gallery in Paris, but their prices are also not listed in the document. For instance, for Alfred Wahlberg (1834-1906)’s “An August night in a Swedish Harbor” in the Dolmabahçe

Palace Museum, 16000 francs were paid to the Goupil Gallery according to the invoice dating 26 November 1875 (Sevinç Kaya, 2006: 81) but the price was not recorded in the document, where it is registered as “A fishing boat and a sailboat in moonlight.” The works of Théodore de Gudin (1802-1880), Eugène Fromentin, Victor Huguet and Georges Washington were definitely “bought” from the Goupil Art Gallery according to the invoices in the archives (Sevinç Kaya, 2006: 81) but their prices were excluded from the document.

The third category of the collection and the document consists of the themes of the paintings. If the collection is closely examined, a distinction between the figurative and non-figurative paintings immediately stands out: the portraits and paintings with crowded figures, like the war scenes, generally belong to foreign artists, while the landscapes, still lifes or paintings depicting palace kiosks and gardens are mostly by Turkish painters (Öner, 1991: 325; Germaner and İnankur, 2002: 109-110). The themes of the paintings in the collection can be divided into a few areas in general: portraits, orientalist works, historical and especially war scenes, still lifes, panoramas, landscapes and paintings of animals.

“Portrait of the Queen of England” and “Portrait of the Prince?” by Antereli?, “Portrait of a girl” by Eskiyabunik?, “Portrait of Kara Fatma” by Armenopoulo, “Portrait of Abdülkadir Paşa” by Antranik, the portraits of Selim III and Mahmud II by Berteaux, “Portrait of the Austrian Emperor” by Sielman?, “A girl holding a fan in her hand” by Charles Chaplin, portraits of Abdülaziz by Chlebowsky and Guillemet and two portraits of concubines from the harem by Guillemet, “A girl” by Zekai Bey, “A girl holding a jug” by Abdülmecid Efendi, some soldier portraits by Acquarone and the ivory portraits by Manas Efendi are the portraits listed in the document belonging to the imperial collection. Some of them depict significant monarchs while the others depict common soldiers or workers from the palace.

There are many portraits of sultans in the imperial collection in Topkapı Palace (The Sultan's Portrait, 2000; Germaner and İnankur, 2002: 117) but the document does not include the works from the collection in the old palace.

The works of Stefano Ussi and Sandor Swoboda, the works of Goustave Boulanger except "Ancient Roman people sitting around a pool in a house", the works of Bumun?, Buko?, Bodin? and Narcisse Berchere, "An Arab on a camel in front of a mosque" by De Feney and the works of Amadeo Preziosi, Jean-Léon Gérôme, Jibuzaru?, Adolphe Schreyer, Eugène Fromentin, Kont?, Gustave Guillaumet, Georges Washington, Victor Pierre Huguet and some works by Osman Hamdi in the document are the orientalist paintings in the collection. The existence of orientalist paintings in the imperial collection must be the result of the tendencies of the period and the personal interests of the sultans. The number of Orientalist artists grew rapidly in the early 19th century in Europe (Thornton, 1994: 4) and it must have affected the choice of works as part of the purchase of paintings from the Goupil Art Gallery in Paris. Additionally, many orientalist works must have been presented to the sultan because he was considered to be the 'emperor of the orient' (Öner, 1991: 321).

"The Crimean War" by Adolphe Yvon, the war scenes by Armand Dumaresq, Théodore Aman, Alberto Pasini, Hayette, Duşti?, Stanislav Chlebowsky, Mosgrigny, Osman Hamdi, "The event of Avarun" by Mehmet Efendi, "Imperial Army opposite the Mosque of Sultan Ahmet" and "Festival Parade of Sultan Mahmud in Bab-ı Hümayun" by François Dubois are the historical and war paintings in the document, most of which are thought to be the personal choices of the sultans.

Paintings of animals in the imperial collection are mostly paintings of horses and cows, like the works of Alfred de Dreux, Auguste Bonheur, Alfred Eloi Auteroche, Duşti?, Chabot, Feraplet?, Cortes, Güdesak?, Lafeyf? or Laflitli?, Nicolas Marerez, Watelin, Wintz, Van Marcke and William Holman Hunt. ‘Landscapes with animal figures’ was a favorite theme among the artists of the Fontainebleau School and at the French Exhibitions of the 1860s. The existence of this style of painting in the imperial collection indicates that European fashion and taste in art was consistently and persistently followed by the Ottoman Palace (Öner, 1991: 322).

The landscapes and the paintings of architecture in the collection belong to Aivazovsky, Felix Ziem, Burşar?, Buani?, Pizana?, Jules Noel, Gegerfelt, Revanhak?, Rosier, Şamfiller?, Korla?, Konif?, Küne?, Gudin, Van Hier, Alfred Wahlberg, some works by Ahmet Ali Bey, Ziya Paşa, Zekai Bey, Emin Bey, Rendelmann, Sami Efendi, Serkiz?, Ali Rıza Efendi, Alaaddin Efendi, Galip Efendi, Faik Efendi, Mehmet Efendi, Mikirdiç Melkon, Yaşar Efendi, Vilya, Vilber? and some works by Manas Efendi. As it is clearly seen in this list, Turkish artists, especially military painters, preferred to paint landscapes and some structures in the palace complexes, like the garden and pools of Yıldız Palace, İhlamur Kiosk, Çağlayan Kiosk or Malta Kiosk, in a natural composition (Öner, 1991: 323). On the other hand, foreign artists usually painted city scenes and panoramas. Military painters could have had economic reasons for painting palace and kiosk scenes, because the palace used to buy these works, which were generally signed as “Kulları,” meaning “His servants.” Besides, the social and cultural practices of the local people in Istanbul were not convenient for a Turkish artist to paint in an open, crowded place. Thus, the artists must have preferred the secure and isolated palace gardens to cities (Berk, 1972: 4).

3.3- The List Giving the Contemporary Locations of the Paintings

Mentioned in the Document

N O	ARTIST and PAINTING	ARTIST and PAINTING
Alferddoro		Alfred De Dreux
1	A hunter holding a fox and standing among five dogs	Dogs and the child- Dolmabahçe- 11/490
2	A horse rearing near an Arab	A horse rearing- Dolmabahçe- 11/491
3	A girl riding a horse in the woods	?
4	A horse and a hunting dog	Anonymous- Dolmabahçe- 11/1083?
5	A grey horse	Anonymous- Dolmabahçe - 11/1084?
6	A female greyhound	?
7	A grey horse	?
8	A European woman on a horse	"A woman on a horse"- House of the President-No:334
9	A European on a horse	Anonymous- A man on a horse- House of the President- No: 3160 ?
Ayvazovski		Ivan Aivazovsky
1	Scene of a sinking ship	H. P. - No: 7037
2	Scene of a huge rock and a rainbow in a storm	Dolmabahçe- 11/595
3	Light from a beach house in moonlight	Dolmabahçe- 11/597
4	A ship in a storm in front of an island	H. P.- No:124
5	Three ships and a boat in foggy weather	?
6	The crew clinging to the spar pole while the ship is sinking	?
7	A boat accoasting in moonlight	Dolmabahçe- 11/599
8	A man bidding fairwell to the ships on the beach	Dolmabahçe- 11/1279
9	A ship rolling in a storm	Dolmabahçe- 11/249
10	Scene of the Seraglio Point in moonlight	?
11	An Ottoman ship caught in a storm in moonlight	Dolmabahçe- 51/396
12	A ship anchored to an Ottoman coast	H. P. - No: 995?
13	Three sailboats, a battleship and a boat in foggy weather	Dolmabahçe- 11/679
14	A ship and a boat in front of an Ottoman bastion on the coast	Dolmabahçe- 11/680
15	An Ottoman ship in peaceful weather	Dolmabahçe- 11/720
16	The mosque planned to be built between the beach and Nişantaşı	?
17	Women under date palms in moonlight	Dolmabahçe- 64/2149
18	Four men climbing rocks	H. P. - No:3261?

19	Battleships in front of Dolmabahçe Palace	Dolmabahçe- 11/1109
20	A ship bombing another ship	Dolmabahçe- 41/15
21	Two children standing under trees in snowy weather	Dolmabahçe- 13/12
22	Ships on the coast of a city	Dolmabahçe- 11/986
23	A ship crashing into rocks and getting damaged	H. P. - No: 336?
24	Village women in an ox-carriage	H. P. - No: 3041
25	People under cypress trees on the beach in moonlight	Dolmabahçe- 11/596
26	Lady on the beach who is showing her child to its father on the ship	Dolmabahçe- 11/681
27	Candle light on a ship in moonlight	?
28	A ship sinking and the crew shouting for help	H. P. - "Sea-rescue" ?
29	A ship sailing in moonlight and a storm	?
30	The Imperial Kiosk of Gökusu	H. P. - No: 1002
31	Sunday boat in front of the Maiden's Tower	?
32	Hunter standing under a tree and deer on the ice (frozen river or sea)	"Winter near Danube"- Presidency-112
33	Two men sitting under a tree in moonlight and a scene in Istanbul	Dolmabahçe- 11/1082
34	A ship and a boat caught in a storm and people shouting from the land	?
35	Battleships on the coast of Istanbul	Yıldız-Şale 11/161
36	Sunset and a group of ships	?
37	Sheep and oxen near the farm of Balmumcu	Dolmabahçe- 13/293
38	A ship caught in a storm and boarding a boat	H. P. - No:340
39	Ottomans, who survived the storm, in a sailboat	H. P. ?
40	Two girls in an ox-carriage on the beach and a sailboat in the open sea	Dolmabahçe- 11/598
41	A boat accoasting a city (a man throwing rope to the land)	Dolmabahçe- 11/1274
42	Battleships sailing on the coast of some islands	Dolmabahçe- 11/293
43	Battleships entering the Black Sea	?
44	A village and an ox-carriage on the seashore	?
45	Ships in the open sea	?
46	A ship running ashore	?
47	A few people fishing, standing on the quay	H. P. - No.342
48	A Russian city and snowy weather	Dolmabahçe- 11/376
49	Date palms and the sunset	Yıldız-Şale 11/1161
50	Ships and a raft anchored to the coast of a city	?
51	An Ottoman ship in storm and another ship in the distance	Dolmabahçe- 11/1273
52	A ship in a storm and its spar pole in the sea	?

53	Three sailboats and a man on the beach	?
54	A ship and four men together with a boat on the shore	Dolmabahçe- 11/721
55	A ship with a boat which is tied to its back	Dolmabahçe- 51/395
56	A battleship and boats on the coast of the Cape of the Seraglio	Dolmabahçe- 11/1272
57	Ottomans in a boat and a sailboat in foggy weather	H. P. - "Rhodes"
58	The scene of two mosques and many Arabs in an Arab country	Dolmabahçe- 11/1278

Agust Bunur

- | | |
|---|--------------------------------|
| 1 | Ships |
| 2 | Horses and water in the meadow |

Auguste Bonheur

- | |
|---------------------|
| ? |
| Beylerbeyi- 51/0392 |

Auterus

- | | |
|---|----------------------------------|
| 1 | Three cows and a girl near water |
|---|----------------------------------|

Alfred Eloi Auteroche

- | |
|---------------------|
| Dolmabahçe- 11/1511 |
|---------------------|

İbteyağveski

- | | |
|---|---------------------------|
| 1 | A battleship in moonlight |
|---|---------------------------|

?

- | |
|---------------------------------|
| Anonymous- Dolmabahçe- 12/2748? |
|---------------------------------|

Osi

- | | |
|---|-----------------------------------|
| 1 | The departure of Sürre from Egypt |
|---|-----------------------------------|

Stefano Ussi

- | |
|---------------------------------|
| "Sürre Alayı"-Dolmabahçe-11/246 |
|---------------------------------|

Osvaboda

- | | |
|---|--|
| 1 | A woman in blue baggy trousers sitting on a sack |
|---|--|

Sandor Alexander Swoboda

- | |
|--------------------|
| Dolmabahçe -13/573 |
|--------------------|

Antereli

- | | |
|---|----------------------------------|
| 1 | Portrait of the Queen of England |
| 2 | Portrait of the Prince ? |

?

- | |
|----------------------|
| Dolmabahçe- 11/1206? |
| ? |

İvden

- | | |
|---|-----------------|
| 1 | The Crimean War |
|---|-----------------|

Adolphe Yvon

- | |
|---------------------|
| Dolmabahçe- 11/1487 |
|---------------------|

Arman de Mar

Armand Dumaesque

1	A war scene	Dolmabahçe- 11/1474
	Arset	Rudolf Ernst
1	The fire at the theatre	Dolmabahçe- 11/248
	Eskiyabunik	?
1	A girl	Anonymous- Dolmabahçe- 64/2168?
	Armani	Théodore Aman
1	Russian Battle near the Danube	"The War of Oltenitza"- Dolmabahçe- 11/1497
	Armani Polo	Armenopoulo
1	The portrait of the woman called Kara Fatma	Dolmabahçe- 12/2549
	Agaton	?
1	A girl near a large basket	?
	Antranik	Antranik Efendi
1	Abdülkadir Paşa from Algiers	Dolmabahçe- 12/2607
	Bolanje	Gustave Boulanger
1	Ancient Roman people sitting around a pool in a house	"Interior from Pompei" Dolmabahçe- 13/6
2	A Turcoman leaning against a horse	"A horse and a Bedouin girl"- H. P. - No:319
3	An Arab and his child on a horse who are about to cross a river	?
4	Arabs on horses who are about to cross a river	"Bedouins crossing a river"-Dolmabahçe- 12/2575
	Bumun	?
1	Girls getting dressed near a tent	?
2	Two female slaves with an Arab slave merchant	?
3	An Arab and two women around a brazier	?

Burşar	Burchard?
1 A mill and cows in the meadow	?
Buko	?
1 Circassians on horses under snow	?
Buani	?
1 A small village	Anonymous- Dolmabahçe- 12/2709?
2 A house under trees	?
Berşer	Narcisse Berchere
1 A tent, Arabs and camels	Dolmabahçe-11/1276
2 Arabs riding camels	"Bedouins"- H. P. - No:338
Bert	Brest?
1 Boats in front of a waterside house	?
Bodin	Boudin, Eugene Louis?
1 Ottomans sitting on the beach	Anonymous- Dolmabahçe- 11/829?
Barto	Hippolyte Dominique Berteaux
1 Sultan Selim, riding a horse	Topkapı-48231
2 Sultan Mahmud II, riding a horse	Topkapı-48212
ITALY	
Boğro	Bouguereau, William?
1 Three girls filling their bottles from a fountain under trees	?
Branşandil	Petrus Van Schendel
1 Fish bazaar in Spain	"Women cleaning fish"- H. P. -No:3158

Pazayin	Alberto Pasini
1 Fight between Circassian cavalry troops and Morean soldiers	Dolmabahçe- 11/854
2 An Ottoman siege	Dolmabahçe- 11/853
3 Ottomans fighting Greeks	Dolmabahçe- 11/855
4 Ottomans fighting Moreans	Dolmabahçe- 11/856
Pinayi	De. Feney?
1 An Arab on a camel in front of a mosque	Dolmabahçe- 11/1445?
Püzanü	Amadeo Preziosi
1 A water buffalo carriage and a Tartar family inside	"Water Buffalo Carriage"-IMPS- 1853
2 A Circassian on a horse and his children in the carriage	
Pizana	?
1 Men by water	
2 A house and a boat under trees by water	Anonymous- Dolmabahçe- 12/2595?
Hayat	Hayette
1 The war of Polone (Poland)	?
Danteti	Giuseppe De Nittis
1 Palas and Konkord in Paris	"Concorde Square"- H. P. -No:2615
Dubini	Charles Daubigny
1 Rose in a room	?
Dubva	Dubois, F.
1 The Imperial Army opposite the Mosque of Sultan Ahmed	"Asakir-i Mansure-i Muhammediye"- Dolmabahçe- 11/1482
2 Festival parade of Sultan Mahmud in <i>Bab-ı Hümayun</i>	"Selamlık Alayı"- İMPS
3 Two Van cats on a table	?

Doran Biraje	Durand Brager
1 Sailboat caught in a storm	"Night and sea in a storm"- H. P. - No:329
Duşti	?
1 Two cows and a calf in a farm house	?
2 The war of the old fleet	Anonymous- Dolm. 11/1500, 1502, 1504?
Ziyim	Felix Ziem
1 Trees and a boat by water	"Landscape"- H. P. -No:997
2 A church	Beylerbeyi- 13/10
Jul neval	J. Noel
1 Sailboats on a coast	"Sailboats and a coast in Holland"- Dolmabahçe- 13/307
Je Rum	Jean-Léon Gérôme
1 <i>Zeybeks</i>	"Zeybeks"- H. P.- No:3046
2 Some Arabs grinding coffee	"Interior of a coffee house"- Dolmabahçe- 11/380
3 Girls without clothes	?
4 A lion in front of a cave	"A lion resting"- H. P. -No:341
Jekorflt	Gegerfelt
1 Moonlight in snowy weather	Dolmabahçe- 11/373
2 A boat near the sea	"A fisherman boat on the shore"- Dolmabahçe- 11/987
Jibuzaru	?
1 Foreign women in a slave market	?
Revanhak	?
1 Water under trees	Anonymous- Dolmabahçe- 12/2833?
Ruziye	Rosier
1 Trees and sailboats by water	Dolmabahçe- 11/1463

Sielman	Siğ. Allemand?
1 Portrait of the Austrian Emperor	Topkapı- Austrian Emperor?
Şapelt	Charles Chaplin
1 A girl holding a fan in her hand	"The roses of May"- Dolmabahçe- 13-575
Şerayir	Adolphe Schreyer
1 A carriage with four horses	Beylerbeyi- 51/0394
2 Two carriages in the forest	?
3 An Arab on a horse among mountains	Dolmabahçe- 11/1444
4 Travelers on horses in snowy weather	?
5 A carriage in the sunset	Dolmabahçe- 11/375
6 Two travellers with horses	"Two man with horses"- H. P. -No:3042
7 An Ottoman with two horses near a fountain	"Two horses and a man"- H. P.- No: 333
Şamfiller	?
1 A hunter in a boat under trees by water	Anonymous- Dolmabahçe- 12/2595?
Şabu	Chabot
1 Four cows coming out of the forest and stepping into water	Dolmabahçe- 11/779
Ferumantan	Eugène Fromentin
1 Camels near a tent	?
2 Arabs on horses in water	Dolmabahçe- 11-1470
3 Horses and Arabs on foot	?
4 Arabs loading grass in a desert	"The Nile Bank"- Dolmabahçe- 13/255
5 Sheep and goats near a bridge	Anonymous- Dolmabahçe- 13/306?
6 An Ottoman watering animals from a fountain	Anonymous- Dolmabahçe- 13/305?
7 Two cows and many sheep under trees	?
Feraplet or Feraplin	Eugene Flandin?

1	A cow	?
	Fermun	Fernand Cormon?
1	A woman showing grapes to her children	?
	Kaufman	Adolf Kaufmann
1	Haliç	"Entrance to the Bosphorus"- Dolmabahçe- 11/1450
2	Trees and cows	?
3	Ships and a few boats	?
	Korla	?
1	Beach and a piece of land	?
	Kot	Pierre Auguste Cot
1	A girl and a man swinging	"Spring"- H. P.- 145
	Kont	?
1	A hodja giving a lecture to a child	?
2	Two cows and sheep in water	?
3	An Ottoman kadi (judge) smoking pipe	Dolmabahçe Palace- 64/2194?
	Konif	?
1	A scene in moonlight	Anonymous- Dolmabahçe- 12/2676?
	Korat	Herman Corrodi? Or Caruana?
1	The Mosque of Hamidiye	
	Kurt	Cortes
1	Three cows and a sheep under trees by water	Dolmabahçe- 13/7
2	Cows under trees	?
3	Cows drinking water under a tree	?
	Kibapanan	Debat-Ponsan?

1 A village girl near a chair Dolmabahçe- 13/294?

Kilboski

Chlebowsky

1 Fight between Janissaries and Greeks Dolmabahçe- 11/1486 or 11/1498?

2 An armed Janissary on a chestnut colored horse

3 Some Arabs on horses

4 Janissaries fighting in front of a castle

5 An Ottoman on a white horse Dolmabahçe- 11/1521?

6 Some Arabs on horses

7 Portrait of the Khan and a grey horse Topkapı Palace

Kilme

Pierre Désiré Guillemet

1 A Circassian concubine holding an ashtray Dolmabahçe- 13/571

2 The portrait of Sultan Abdülaziz on a grey horse Topkapı- 48232

3 A Circassian concubine holding an amber rosary Dolmabahçe- 13/570

Küne

?

1 A dog by water and pine trees ?

Gürn

J. A. Théodore de Gudin

1 A ship near rocks Dolmabahçe- 13/304

2 A naked man and a shelter by the sea Dolmabahçe- 13/253

Güdesak

?

1 Cows under trees Dolmabahçe- 11/252? Or 11/1510?

Giyome

Gustave Guillaumet

1 Four camels and an Arab woman in the desert "A Bedouin tribe in desert"- H. P. - No:337

Giyaverdini

?

1 A girl sleeping ?

Lafeyf

T. H. Lafitli?

- | | | |
|---|------------------------------------|-------------------------------------|
| 1 | A chestnut colored horse | "A horse"- H. P. -No.1054 |
| 2 | Four horses in a field | "Horses in stable"- H. P. -No:2612 |
| 3 | A chestnut horse and a hunting dog | "A horse and a dog"- H. P. -No:3170 |
| 4 | A black horse and two dogs | "A black horse"- H. P. -No:3045 |

Laye

?

- | | | |
|---|---------------------------------------|---------------------------------|
| 1 | Grapes and some other fruits | ? |
| 2 | Grapes, peaches and some other fruits | Anonymous- Beylerbeyi- 12/2744? |

Lifler

Victor Leclair

- | | | |
|---|---------|---|
| 1 | Flowers | "Roses in vase"- Dolmabahçe- 11/814 |
| 2 | Flowers | "Flowers in a glass goblet"- Küçükusu- 11/816 |

Müller

Müler

- | | | |
|---|--|---|
| 1 | A girl leaning against a tiger skin | ? |
| 2 | A girl filling water into a cruse from the river under trees | "A girl filling a cruse"- H. P. - No: 332 |

Makritbitni

Mosgrigny

- | | | |
|---|--|--------------------------------|
| 1 | A boat under trees on the coast of the river Seine | Dolmabahçe- 11/384 |
| 2 | The war of the old fleet | Dolmabahçe- 11/1500/1502/1504? |
| 3 | Water and a bridge among trees | Dolmabahçe- 12/2694? |

Mile

Albert Milie?

- | | | |
|---|-------|-------------------------------|
| 1 | Girls | "Four girls"- H. P. - No:331? |
|---|-------|-------------------------------|

Nikolamork

Nicolas Marerez

- | | | |
|---|--|---------------------|
| 1 | Two horses, geese and chickens on a farm | Dolmabahçe- 11/1458 |
|---|--|---------------------|

Vatlet

G. Watelin

- | | | |
|---|-------|---------------------|
| 1 | A cow | Dolmabahçe- 11/1509 |
|---|-------|---------------------|

Veiantot

Georges Washington

- | | | |
|---|-------------------------|----------------------|
| 1 | The fight of the tribes | Dolmabahçe- 11/1484? |
|---|-------------------------|----------------------|

2	A native tribe in desert	?
	An Arabian tribe with their sheik on the road	?
3		
4	Arabs on horses	?
5	Departure of an Arabian tribe from the desert	?
6	Two Arabs under trees	H. P. -No:3163?
7	Arabian tribes hunting	
8	Arabs watering horses from a fountain under trees	Dolmabahçe- 11/1452
9	Arabs on horses and camels	Dolmabahçe- 11/1485
	An Arabian tribe and some sheep in the desert	Dolmabahçe- 11/1488?
10		
11	The fight of the tribes	Dolmabahçe- 11/1451
12	Arabs on the road	
13	An Arabian tribe under trees	Dolmabahçe-11/1387?
14	An Arabian tribe in Cebel (Lebanon)	H. P. -No:3301?
15	Arabs near a fountain	Dolmabahçe- 1385?
16	An Arabian tribe sitting	?
17	Arabs in the desert	?

Vens

G. Wintz

1	A herd of sheep	Dolmabahçe- 11/385
2	Cows and a girl under trees	Dolmabahçe- 11/1507
3	Cows under trees	Dolmabahçe- 11/1512

Vanmark

Van Marcke

1	Three cows	"A herd of cows"- H. P.?
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Vanhrir

Van Hier

1	A few houses on the beach	Dolmabahçe- 11/372
2	A village under snow	Dolmabahçe- 11/371

Valbir

Alfred Wahlberg

1	A fishing boat and a sailboat in moonlight	"Sweedden Port"- Dolmabahçe- 11/374
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Hüge

Victor Pierre Hugué

1	Arabs on horses	Dolmabahçe- 11/378
2	A herd of horses	Dolmabahçe- 11/379
3	An Arab and a few camels under trees	Dolmabahçe- 11/1173
4	An Arab and an Arabian horse in the desert	?
5	Artillery fire from an Ottoman ship	?

- | | | |
|---|----------------------------------|--------------------|
| 6 | An Arabian tribe under trees | Dolmabahçe- 11/383 |
| 7 | A boat on the coast in moonlight | ? |

Hamber

?

- | | | |
|---|-----------------------------------|---|
| 1 | An Arab racing a horse on a slope | ? |
|---|-----------------------------------|---|

Hunt

William Holman Hunt

- | | | |
|---|-----------------------------------|---|
| 1 | Cows under trees in snowy weather | ? |
|---|-----------------------------------|---|

Ahmet Ali Paşa

Ahmet Ali Paşa

- | | | |
|----|---|--------------------|
| 1 | An antelope in a forest | IMPS |
| 2 | Female and male dogs in a forest in Spring | IMPS |
| 3 | A person carrying a wood sticks on his back in the forest in the fall | IMPS |
| 4 | An antelope drinking water in the forest in spring | ? |
| 5 | A cow drinking water in spring | ? |
| 6 | Sheep near a lake in spring | ? |
| 7 | Pomegranates and melon in a basket | ? |
| 8 | Grapes, peaches and pears | ? |
| 9 | Oranges and a peeled orange | Dolmabahçe- 11/813 |
| 10 | Grapes and black grapes | ? |
| 11 | Pears and quince in a basket | ? |
| 12 | A slice of watermelon and a melon | ? |
| 13 | Fruits | ? |
| 14 | Flash of lightening at night | ? |
| 15 | A dish of fruits and flowers around it | ? |
| 16 | A slice of watermelon and pears and grapes in a basket | ? |
| 17 | The Swedish Kiosk | ? |

Akovaroni

Luigi Acquarone

- | | | |
|---|-------------------------------------|---------------------|
| 1 | A few sheep on a hill | ? |
| 2 | A girl and a man swinging | ? |
| 3 | Cows and sheep in front of a castle | Beylerbeyi- 64/2157 |
| 4 | Deer near a lake | ? |
| 5 | Ottomans playing javelin | Private Collection? |

Ahmet Ali Paşa

Ahmet Ali Paşa

- | | | |
|---|---|----------------------|
| 1 | Melon, watermelon, pears and grapes | ? |
| 2 | A bridge on the river of Sakarya in Eskişehir | IMPS? |
| 3 | Pistachio trees | Dolmabahçe- 12/2590? |

- | | | |
|---|-----------------------------|----------------------|
| 4 | Two cows and a village girl | Dolmabahçe- 11/1510? |
| 5 | A forest | Dolmabahçe- 11/172 |

Captain Emin Bey

Captain Emin Bey

- | | | |
|---|---------------------------------|---------------------|
| 1 | The Bridge of Aksu near Taraklı | Private collection? |
|---|---------------------------------|---------------------|

Halil Bey

Halil Bey

- | | | |
|---|-----------|---|
| 1 | Peonies | ? |
| 2 | Landscape | ? |
| 3 | Peonies | ? |

Hamdi Bey

Hamdi Bey

- | | | |
|---|-----------------------------|----------------------------|
| 1 | Two women in a Turkish bath | Dolmabahçe- 13/572 |
| 2 | Melon and some other fruits | İMPS? |
| 3 | A battle scene | ? |
| 4 | <i>Zeybeks</i> playing dam? | H. P. |
| 5 | A man near a fountain | <i>Ab-ı Hayat Çeşmesi?</i> |
| 6 | Melon and some other fruits | ? |
| 7 | Boats on a coast | Dolmabahçe- 11/1468 |

Zekai Bey

Zekai Bey

- | | | |
|----|---|-------------------------------|
| 1 | Grapes | ? |
| 2 | Fountain near a garden door | Dolmabahçe- 64/2167 |
| 3 | The tomb of Ertuğrul Gazi | Ankara Painting and Sculpture |
| 4 | The Swedish Kiosk | ? |
| 5 | A girl | Anonymous-Dolmabahçe-64/2168? |
| 6 | Children running after and looking at a horse | ? |
| 7 | Village girls around a pit | ? |
| 8 | The fountain of Göksu | ? |
| 9 | The Çadır Kiosk | ? |
| 10 | The interior of a house | Anonymous-"Interior"- İMPS? |
| 11 | Boat port of the Kum Castle | ? |
| 12 | Arabs on horses | ? |
| 13 | A bridge on the river of Porsuk | Anonymous- İMPS? |
| 14 | The fountain of Sultan Ahmet in St Sophia | Ankara Painting and Sculpture |
| 15 | The tomb of Prince Süleyman Pasha | ? |
| 16 | Scene of the tomb of Prince Süleyman from the right | ? |
| 17 | Scene of the tomb of Prince Süleyman from two sides | ? |
| 18 | Water jug in the tomb room of Prince | ? |

	Süleyman	
19	Door of St Sophia on the opposite of the fountain of Sultan Ahmet	?
20	A bridge in the village of Kahi	Anonymous- İMPS?
21	The Şar Kiosk	?
22	The tomb of Ertuğrul Gazi	İMPS
23	The tomb of Ertuğrul Gazi	?
24	The tomb of Ertuğrul Gazi	?
25	Fruits	?
26	A sailboat on the Bosphorus	?
27	The beach of Mirgün and a horse carriage on the Anatolian side	Dolmabahçe- 41/30

Randılman

- | | |
|---|-----------------------|
| 1 | Fruits |
| 2 | Fruits |
| 3 | The Kiosk of Limonluk |
| 4 | The Kiosk of Gaskat |
| 5 | The Casino of Ayazağa |

Rendelmann

- | | |
|--|----------------------------|
| | Dolmabahçe- 11/203 |
| | ? |
| | ? |
| | Dolmabahçe- 12/2848? 2558? |
| | ? |

Captain Sami Efendi

- | | |
|---|------------------------|
| 1 | An alms house in Bursa |
|---|------------------------|

Captain Sami Efendi

- | | |
|--|---------------------------------|
| | Anonymous- Dolmabahçe- 12/2570? |
|--|---------------------------------|

Serkiz

- | | |
|---|-------------------------------|
| 1 | Landscape of a place by water |
|---|-------------------------------|

Civanyan? Diranyan?

- | | |
|--|---------------------------------|
| | Anonymous- Dolmabahçe- 12/2805? |
|--|---------------------------------|

Ziya Paşa

- | | |
|---|---------------------------------------|
| 1 | Landscape |
| 2 | The night fleet of the Maiden's Tower |
| 3 | A garden |
| 4 | Trees in moonlight |
| 5 | A village |
| 6 | A place by water |
| 7 | Landscape |

Ziya Paşa

- | | |
|--|-------------------------|
| | ? |
| | Topkapı Palace- 13/4046 |
| | ? |
| | İMPS? (Forest?) |
| | ? |
| | Dolmabahçe- 11/1446? |
| | Dolmabahçe- 11/1388? |

Ali Rıza Efendi

- | | |
|---|-----------|
| 1 | Landscape |
|---|-----------|

Ali Rıza Efendi

- | | |
|--|---|
| | ? |
|--|---|

Alaaddin Efendi

- | | |
|---|----------------------------------|
| 1 | A hunter and sailboats by a lake |
|---|----------------------------------|

Alaaddin Efendi

- | | |
|--|---|
| | ? |
|--|---|

	Galip Efendi	Galip Efendi
1	The private room of the sultan in the Istanbulköy Mosque or Beach? Mosque	?
	Captain Faik Efendi	Captain Faik Efendi
1	A well in Bursa	?
2	The Mosque of Sultan Ahmet	?
	Mecid Efendi	Mecid Efendi
1	A cavalier on a horse	Anonymous- Dolmabahçe- 40/422?
2	<i>Zeybeks</i>	İMPS
3	A girl holding a jug	?
	Mehmet Efendi	Mehmet Efendi
1	The causeway from Mudanya to Gemlik	?
2	The event of Avarun	Anonymous-"The sea battle of Navarin"- Harbiye Military Museum- 377 ?
	Mıkırdıç Melkon	Mıkırdıç Melkon
1	Dolmabahçe Palace	Naval Museum- 507
2	A scene in Istanbul	Naval Museum- 509
3	Sarayburnu	Naval Museum- 510
4	The view of Galata from the coast	Naval Museum- 508
	Yaşar Efendi	Yaşar Efendi
1	The Kiosk of Göksu	?
	Akovaroni	Luigi Acquarone
1	The trumpeter of the Arabian troops	Dolmabahçe Palace
2	A soldier from the Arabian troops	Dolmabahçe Palace
3	A military officer from the Asakir-i Şahane	Dolmabahçe Palace
4	A soldier from the Asakir-i Şahane	Dolmabahçe Palace
5	A major from the Asakir-i Şahane	Dolmabahçe Palace
6	A soldier from the Asakir-i Şahane	Dolmabahçe Palace
	Manas Efendi	Manas Efendi
1	Sailboats	Private Collection

2	Moonlight	?
3	The Maiden's Tower in moonlight	Private Collection
4	The arrival of the German Emperor	?
5	A scene of the Süleymaniye Mosque from the Balıkpazarı	Dolmabahçe- 13/446
6	Portrait of Sultan Mecid in ivory	Topkapı- Sebuhan Manas, 2/1013? Joseph Manas
7	Portrait of Sultan Aziz in ivory	Topkapı- Sebuhan Manas- 2/1002? Joseph Manas- 2/1000?
8	Portrait of the German Emperor in ivory	?
9	View of a French ship, sinking in front of Tophane-i Amire	?

Vilya

1	The Anatolian Fortress	"Deniz manzarası" Dolmabahçe- 12/2852?
2	Landscape (stream and mountains)	Anonymous- Dolmabahçe- 12/2735?
3	A hut on the beach	
4	A village in a desert	
5	Factories around a beach	Dolmabahçe- 11/829?

Vilber

1	A bridge in snowy weather	Dolmabahçe- 12/2609?
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3.4- The Document and the Present Collection: Questions and Problems

When the imperial painting collection is examined by referring to the document dating from 1890, which is the earliest inventory list of the collection, the first and the most significant question is about those paintings which cannot be located in any contemporary museum. Subsequently there are many other questions related to the identification of the names of the artists or the titles of the works.

There are 22 separate paintings by Ahmet Ali Bey in the document but the contemporary state museums house only 6 works by the artist. Apart from these 6 works, the work entitled “A forest” in the document can be either the painting in The Istanbul Museum of Painting and Sculpture or the painting (11/172) in the Dolmabahçe Palace Museum because both of them depict a forest. His work entitled “Pistachio trees” in the document should definitely be the anonymous work (12/2590) entitled “Nine pistachio trees” in the Dolmabahçe Palace Museum.

There are 27 paintings by Hüseyin Zekai Paşa in the document but only 5 works by the artist could be located in state museums.

There is a work entitled “Girls without clothes” by Jean Léon Gérôme in the document and it could not be located in any of the Turkish state museums. It could be one of Gérôme’s famous paintings depicting Turkish bath scenes.

There are two works entitled “Peonies” by Halil Paşa in the document, which are supposed to be dated between 1890 and 1895-1896, but his “Peonies” in the Military Museum is dated 1906. How many “Peonies” there are by the artist and their exact dates are not yet known.

There is a work entitled “Portrait of the German Empress” by Manas Efendi in the Topkapı Palace Museum but the work entitled “Portrait of the German Emperor” in the document by the same artist could not be located.

The work entitled “A man near a fountain” by Osman Hamdi Bey could be his famous work “*Ab-ı Hayat Çeşmesi*” (The Fountain of Elixir) although *Ab-ı Hayat Çeşmesi* is dated 1904. No painting depicting a man near a fountain by the artist could be identified through the research on the internet or in museum catalogues. Likewise, there is not a “Battle scene” by the artist in any of the museums or in any catalogue consulted.

An album in the archive of the Dolmabahçe Palace Museum dating from 1901-1902 contains the photograph of a painting depicting a young woman holding a jug (Yağbasan, 2004: 66-67). The painting entitled “A girl holding a jug” by Abdülmecid Efendi in the document could not be located anywhere, but it must be the painting whose photograph is in the palace album. Additionally, the anonymous work (40/422) which is depicting a man on a horse could be the painting titled “A cavalier on a horse” in the document by Abdülmecid Efendi.

“A girl and a man swinging” by Acquarone is known to be a copy of the painting entitled “Spring” (145) by Cot, which is now in the House of the President, but the present location of the work by Acquarone is unknown.

There is a work entitled “A herd of cows” in the House of the President by an artist who is registered as Van Mazake in their inventories. He could be Van Marcke because Van Marcke has a painting entitled “Three cows” in the document. They could be the same painting.

Georges Washington has 17 works in the document. The Dolmabahçe Palace Museum houses 7 works by the artist, while the House of the President has 2 of his works. However, the themes of the works are so similar and the titles are sometimes so general that it is almost impossible to distinguish some of them.

Likewise, distinguishing the works of Aivazovsky and Chlebowsky is extremely difficult for the same reason, and there are some deficiencies in the list giving the contemporary locations of these works due to the same problem.

In the document dating from 1890, the artist Müller has two paintings: “A girl leaning against a tiger skin” and “A girl filling water into a cruse from the river under trees.” The first one could not be located but the second one is in the House of the President. Another painting entitled “Four girls,” which is housed by the House of the President, is also registered as the work of Müller in their archive. However, this painting could be the “Girls” of Mile, according to the document and the two artists could be confused with each other because of the “m” and “l” in their names. As it is well known, vowels are not written in Ottoman

Turkish, which causes many difficulties in transcriptions. Mile may be the Levantine artist Albert Mille.

The works of Lafefy in the document are registered as the works of T. H. Laflitli in the archive of the House of the President; however, either the name Laflitli or Lafeyf could be identified in any of the anthologies.

Charles Daubigny's work is entitled "Roses in a room" in the document but the title is very obscure. The roses could be depicted in the composition of a room or just on furniture, like a classical still-life. There are a few anonymous still-lives, flower compositions on furniture, in the Dolmabahçe Palace Museum. The work of Daubigny could be one of them.

The names, Püzanü and Pizana are very similar to each other. Depending on his works in the document, Püzanü is supposed to be Amadeo Preziosi but the name "Pizana" could not be identified.

The name Boğro is recorded under the title of "Italy" in the document but Boğro is supposedly the renowned French artist Bouguereau, given the similarity of the names. Moreover, a work by Bouguereau is definitely known to have been bought from the Goupil Gallery for the imperial collection (Sevinç Kaya, 2006). The theme of the painting, girls filling their water jugs from a fountain, is also a typical theme for the artist. Thus, the title of "Italy" is thought to be inaccurate.

The portrait of the Queen of England is registered as the work of an artist named Antereli in the document. However, a portrait of the Queen of England is recorded as the

work of Robert Müller in the Dolmabahçe Palace Museum with a note on the upper left, saying: Robert Miller after Heinrich Angeli. The clerk of the document (who wrote the document) had probably seen the note on the painting and thought that the artist of the work was Angeli, when in fact it was Robert Miller.

Captain Sami Efendi has a work entitled “An almshouse (*imarethane*) in Bursa” in the document. The anonymous work, numbered 12/2570, in the Dolmabahçe Palace Museum, is the depiction of a house among trees on a slope, but on the back of the painting, there is a note: “Bursa Hünkar Köşkü”, meaning Bursa Imperial Kiosk. They could be the same painting.

The portrait of the Austrian Emperor in the Topkapı Palace Museum is dated from 1891 and there is a signature on the painting: “Siğ. Allemand Wien.” It may be “Sigmund, Allemand de Wien” in French meaning “Sigmund, the German from Wien.” In the document, there is a portrait of the Austrian Emperor by an artist called Sielman. The name “Sielman” most probably comes from the signature “Siğ. Allemand Wien.”

A landscape depicting “a bridge in a town” dating from 1893 by Emin was exhibited in an auction in 1994. The description of the painting is reminiscent of the work entitled “The bridge of Aksu near Taraklı” by Lieutenant Emin listed in the document. The date of the exhibited work also corresponds to the document.

Dreux’s paintings “A horse and a dog” and “A grey horse,” which are listed in the document, should be the anonymous paintings depicting a horse and a dog and a grey horse, which are kept in the library of Prince Abdülmecid. Likewise, another work by the artist

entitled “A European on a horse” in the document should be the anonymous work depicting “A male figure in white clothes on a horse and a dog nearby” housed by the House of President. That was delivered from the imperial collection to the House of the Presidential in 1941.

“Abdülkadir, the Emir of Algeria” numbered 12/2607 in Dolmabahçe Palace, is definitely Antranik’s “Abdülkadir Paşa from Algeria.”

There are some unsigned paintings in the collection, which can be paired with some of the painting titles in the document: the anonymous painting, numbered 64/2194, of an old man in a robe, sitting on a cedar and holding a pipe (nargile) in his hand can be Kont’s “An Ottoman judge smoking a pipe.”

An anonymous painting (13/306), depicting sheep and goats near an old bridge, in Dolmabahçe Palace is most probably Fromentin’s “Sheep and goats near a bridge” in the document.

The artist of the painting (12/2609) showing a bridge in a snowy scene, is recorded as Vilya in the Dolmabahçe Palace inventories but it must be Vilber’s painting according to this document.

“A girl, standing and holding pink roses” (64/2168) can be either Eskiyabunik’s or Ziya Bey’s work entitled “A girl” in the document.

The work entitled “Boats in front of a waterside house” by Bert in the document could be a work by Brest. Brest produced many landscape pieces depicting boats and waterside houses.

The second portrait by Antereli in the document could not be identified because the name of the prince could not be transcribed. The transcription of the name gives only these consonants: “drđli” but these letters are not reminiscent of any name.

The name of the artist Della Suda is written in the document but interestingly enough there is not any work by the artist in the document.

According to Sanatta Batılılaşma ve Osman Hamdi, which is one of the main sources for this study, an artist named Burton worked in a room allocated for him in the palace (Cezar, 1995: 152). He painted portraits of Sultan Mahmud and Mecid on horses and his works were frequently examined by Abdülaziz (Cezar, 1995: 152). Here, the artist mentioned in the book could be Hippolite Berteaux, who painted the portraits of Selim II and Mahmud II on horses.

Chapter 4

CONCLUSION

The western style of painting in the Ottoman Empire first appeared as technical drawing courses in the curriculums of military schools at the end of the 18th century. In time, painting turned to be a symbol of high status among the court members and wealthy families and it was seen as a way of westernization and modernization during the periods of *Tanzimat* (the period of Administrative Reforms between 1839 and 1876) and *Meşrutiyet* (the first and second Constitutional Eras, between 1876 and the first world war). As a result of this point of view, the Ottoman Palace, under the reigns of Abdülaziz and Abdülhamid, who were the sultans of the two periods mentioned above, housed the first private collection of western style of painting in the Empire.

The inventory document which has been evaluated in this study is a primary source about this painting collection in the Ottoman Empire and the works listed in the document provide invaluable information about the collection and the development of Turkish painting. In the first part of this study, the formation process of the imperial painting collection and its historical context was established and the content of the document, which is directly connected to the collection, was examined. In the second part, some of the paintings listed in the document were located in contemporary museums of Turkey. However, some complications occurred at this stage, due to some information gaps in the document.

Unfortunately, the list (the document) is "...both fascinating and inconsistent, like many similar 19th century lists." (Caffiero and Samarine, 2000: 300). The dates of the works are not included in the document. Dimensions of many works are not given and the defined dimensions do not match the contemporary dimensions in the palace records. For instance, the dimensions of Aivazovsky's painting, entitled "The Farm of Balmumcu," are 71/98 cm without frame and 100/128 cm with frame in the Palace archives. However, they are registered as 120/147 cm in the document. The dimensions of "The departure of Sürre from Egypt" are 110/246 cm without frame and 300/520 cm with frame in the Palace archives, while they are 300/300 cm in the document. For this reason, dimensions of the paintings as they are written in the document were not taken into account for the identification of the works.

The titles of some of the paintings are very vague and some others are very detailed. Thus, it is possible to encounter many "A ship in a storm" or "A man, throwing rope from a boat to the land" and it is difficult to identify or differentiate the paintings. Very rarely, the prices are specified but generally this information is not given. Even the prices of some of the paintings, which are definitely known to be bought from the Goupil Art Gallery, are not defined. The names of the places which housed the works around 1890s are generally written but there are also many exceptions.

The names of the painters in the document are different from their originals due to transcription difficulties. They were transcribed from Latin letters into Arabic letters in 1890s and later, at the very beginning of this study, from Arabic letters into Latin letters again. Some of the names were clear enough to identify at first sight, like Alferddoro, Arman de Mar, Jekorflt, Şapelt, Vejantot, Şerayir, Osvaboda or Valbir. It was quite easy to understand that

Alferddoro was Alfred de Dreux, Arman de Mar was Armand Dumaesq, Jekorflt was W. D. Gogorfelt, Şapelt was Charles Chaplin, Vejantot was Washington, Şerayir was Adolphe Schreyer, Osvaboda was Swoboda and Valbir was Walhberg. Most of the names in the list have been deciphered out, however, there are some names which are still unrecognizable like İbteyağveski, Antereli, Agaton, Bumun, Buko, Buani, Pizana, Sielman, Korla, Konif, Küne, Giyaverdini, Hamber, Vilber, Şamfiller, Jibuzaru, Revanhak, Güdesak, Burşar or Eskiyaunik. It is even complicated to decide about the nationality of these names because these names were unintentionally modified during two transcription phases (Latin letters- Arabic letters- Latin letters) and turned into some kind of names which are probably very different from their originals. As a third category, there are some names in the document which are reminiscent of some certain artist names: Duşti could be Ludwig Deutsch, Bodin sounds like Eugène Boudin, Bert could be Berard or Brest, Pinayi could be De Feney, Feraplin could be Eugene Flandin, Fermun could be Fernand Cormon, Kont could be either Lecomt du Noüy or Emile Vernet-Lecomte, Korat could be Herman Corrodi or Caruana, Kibapanan could be Debat-Ponsan, Laye could be Edward Lear, Mile could be Albert Milie, Müller could be Leopold Carl Müller and Boğro is very similar to Bouguereau.

Some of the painting titles give some clues about the identities of their creators but one cannot be sure about the identity of the other artists whose works listed in the document are not found in any Turkish museum. There is another complication about the titles: some of the titles given in the document dating from 1890 are different from the titles in the contemporary museums because the paintings were probably given titles by the person, who wrote the document in 1890 according to their themes. Thus, it is almost impossible to distinguish some of the paintings according to their titles. It is necessary to identify the works

because the works are the guides for identifying some of the unfamiliar artist names in the collection, though for some kind of works, this method does not work.

When the collection is examined as a whole, it can not be described as the product of a very distinguished taste and a selective attitude, because the works by some of the Turkish artists are supposed to have been bought with a purpose of supporting painting among Ottoman artists (Germaner, 1996: 131). The palace must have been aware of the primitiveness of some of the paintings by some Turkish artists because both Abdülaziz and Abdülhamid had been to some of the European museums and saw many successful examples of western style of painting. However, the overall aim of the collection was to encourage Turkish artists to be productive and improve their ability to execute western style of painting. The first Ottoman artists coming from the military schools improved their technique and style in time by going abroad for art education and under the tutelage of foreign artists who came to Istanbul. Yet, their works were full of contradictions of a transition period and they signed their works as "*Kulları*" meaning "Your servants." Unfortunately, there are very few art reviews of these artists and their works, which provide the main evidence for this transition period of Turkish painting. Apart from the artists' private letters or diaries which are very rare, the newspaper reports giving advertisements of exhibitions, painting sales or private lessons, or travel accounts in which one can find a few sentences about an artist or his atelier in Istanbul, their paintings have the most significance for an exact understanding of the style and technique of the artist and the artistic attitude and variety of the period (Germaner, 1996: 130). Some of the painting titles listed in this document appear publicly for the first time. Thus it enables us to acquire new information on certain artists and on the period although some of these works can not be located yet.

When a qualitative and quantitative comparison between the Ottoman imperial painting collection and the painting collections of some of the foreign palaces around the same period is done, it is realized that the Ottoman imperial painting collection is very modest. The Louvre's collections were considerably enriched during the second half of the 19th century, thanks to the acquisition of some large collections (<http://www.louvre.fr>). The Winter Palace in Saint Petersburg, saw a great purchase of paintings from Europe, as early as 1760s. The catalogues of the Hermitage listed 2.658 paintings, which included numerous outstanding works of many European masters, by the close of the eighteenth century (Eisler, 1990: 12). However, when the political, economic, cultural, social, religious and traditional dynamics of Ottoman Empire are taken into account, the initiatives taken by Abdülaziz and Abdülhamid II on behalf of western style of painting in the Empire should be well appreciated. The Ottoman imperial painting collection does not include any classical work of western art or any masterpiece, but it should be noted that it is the richest 19th century orientalist painting collection among Middle-Eastern countries (Makzume, 2006: 52-53).

Although their taste and approach to painting differed from each other, Abdülaziz and Abdülhamid II were the two main characters, who played key roles during the developmental phase of the imperial collection and during the institutionalization of art education in the Empire.

If a final evaluation is done on the identification process about the artists and their works listed in the document, the result is that 149 paintings were definitely identified and located in several contemporary museums. The others either could not be located or identified or they were marked with a question mark because they resembled some known works in the contemporary museums. It should be noted that, some of the paintings recorded in the document which could not be figured out in any of the contemporary museums mentioned throughout this study, may have been burnt in the fire that took place at Çırağan Palace in

1910, stolen from Yıldız Palace during the “31 Mart” event or just disappeared for an unknown reason. Whatever the reason for their loss, their identification and location would be extremely crucial and beneficial for a greater comprehension of the imperial painting collection, which has a significant place in Turkish museology, social history and art history because a collection, together with the pieces which constitute it and the history behind it, tells a lot about its collector(s), environment and period.

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B.O.A. Y. PRK. SGE, 7/58.

APPENDICES

APPENDIX A:

Photographs of some of the Paintings



Figure 1:
Anonymous- "A Building in Bursa"- Dolmabahçe- 12/2570



Figure 2:
Anonymous- Dolmabahçe- 40/422



Figure 3:
Anonymous- Dolmabahçe Palace Museum- 64/2168



Figure 4:
Anonymous- Dolmabahçe- 11/1500



Figure 5:
Anonymous- Dolmabahçe- 1/1502



Figure 6:
Anonymous- Dolmabahçe- 11/1084

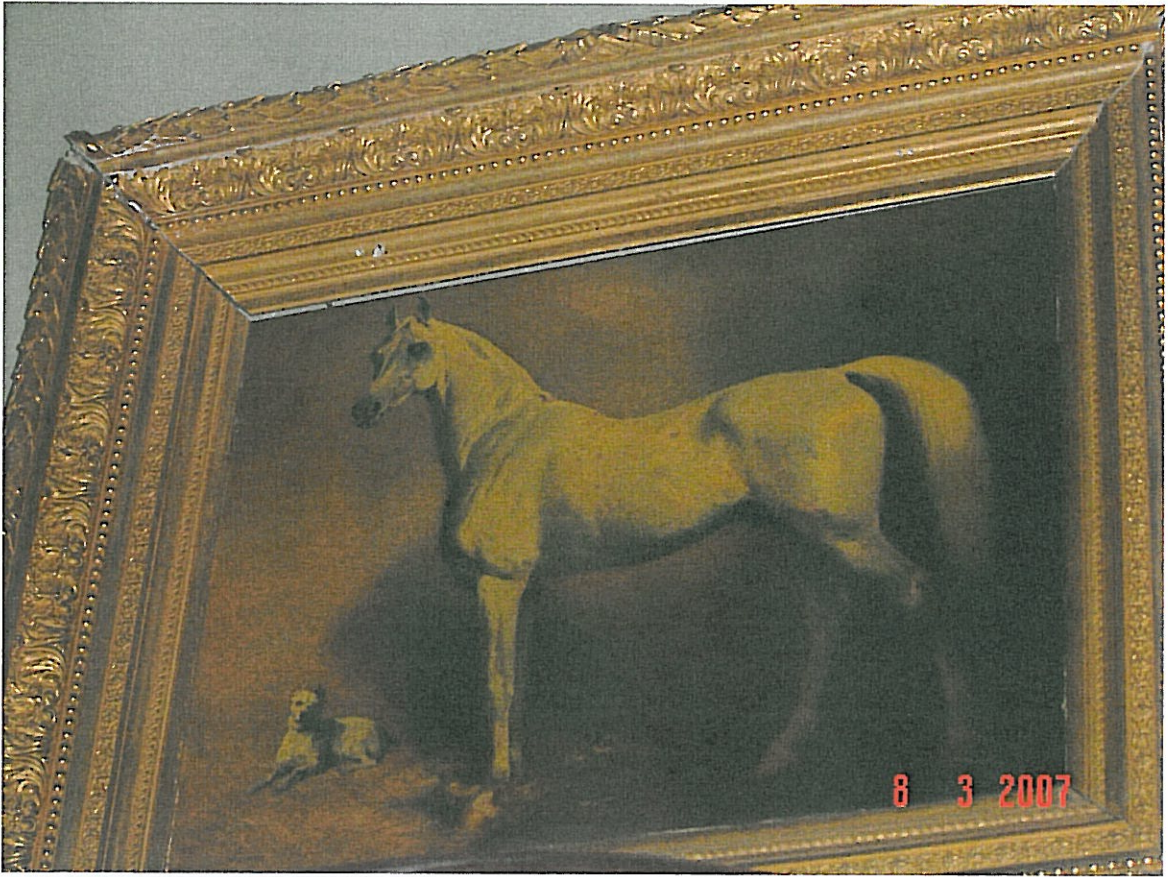


Figure 7:
Anonymous- Dolmabahçe- 11/1083



Figure 8:
Anonymous- Dolmabahçe- 11/829



Figure 9:
Anonymous- Dolmabahçe- 12/2595



Figure 10:
Anonymous- Dolmabahçe- 12/2833



Figure 11:
Anonymous- Dolmabahçe- 13/306



Figure 12:
Anonymous- Dolmabahçe- 12/2676



Figure 13:
Anonymous- Dolmabahçe- 11/357



Figure 14:
Anonymous- Dolmabahçe- 12/2558



Figure 15:

‘The Portrait of Kara Fatma’

Armenopoulo- Dolmabahçe- 12/2549



Figure 16:
Vilya or Vilber- Dolmabahçe- 12/2609



Figure 17:
Anonymous- 11/81 Dolmabahçe



Figure 18:
Anonymous- 11/252 Dolmabahçe

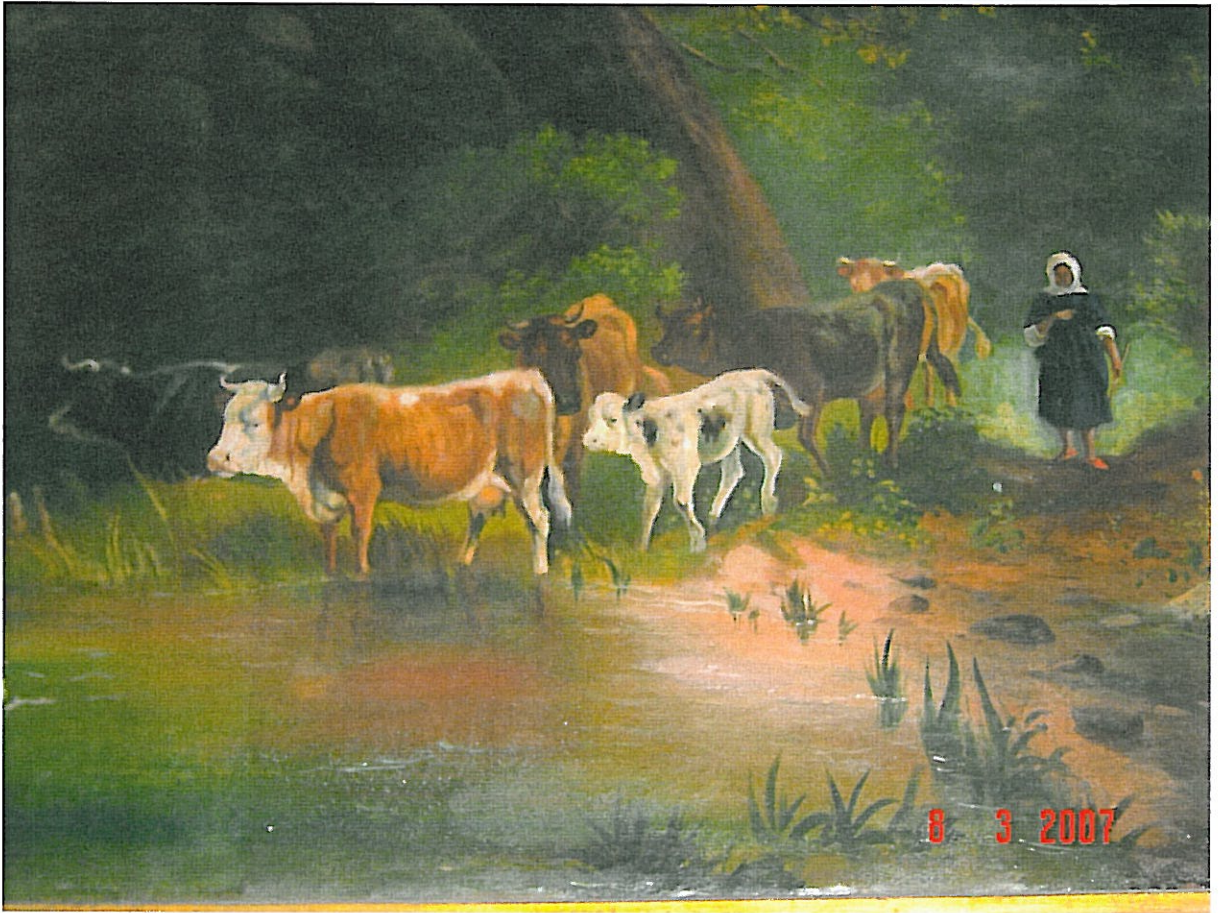


Figure 19:
Anonymous – 11/1510 Dolmabahçe



Figure 20:
Anonymous- 12/2848 Dolmabahçe



Figure 21:
Gegerfelt- 11/987 Dolmabahçe



Figure 22:
Manas- 13/446 Dolmabahçe



Figure 23:
Anonymous- 14/2248 Dolmabahçe



Figure 24:
Mosgrigny- 11/384 Dolmabahçe



Figure 25:

Dumaresq- 11/1474 Dolmabahçe



Figure 26:

Anonymous- 12/2595- Dolmabahçe

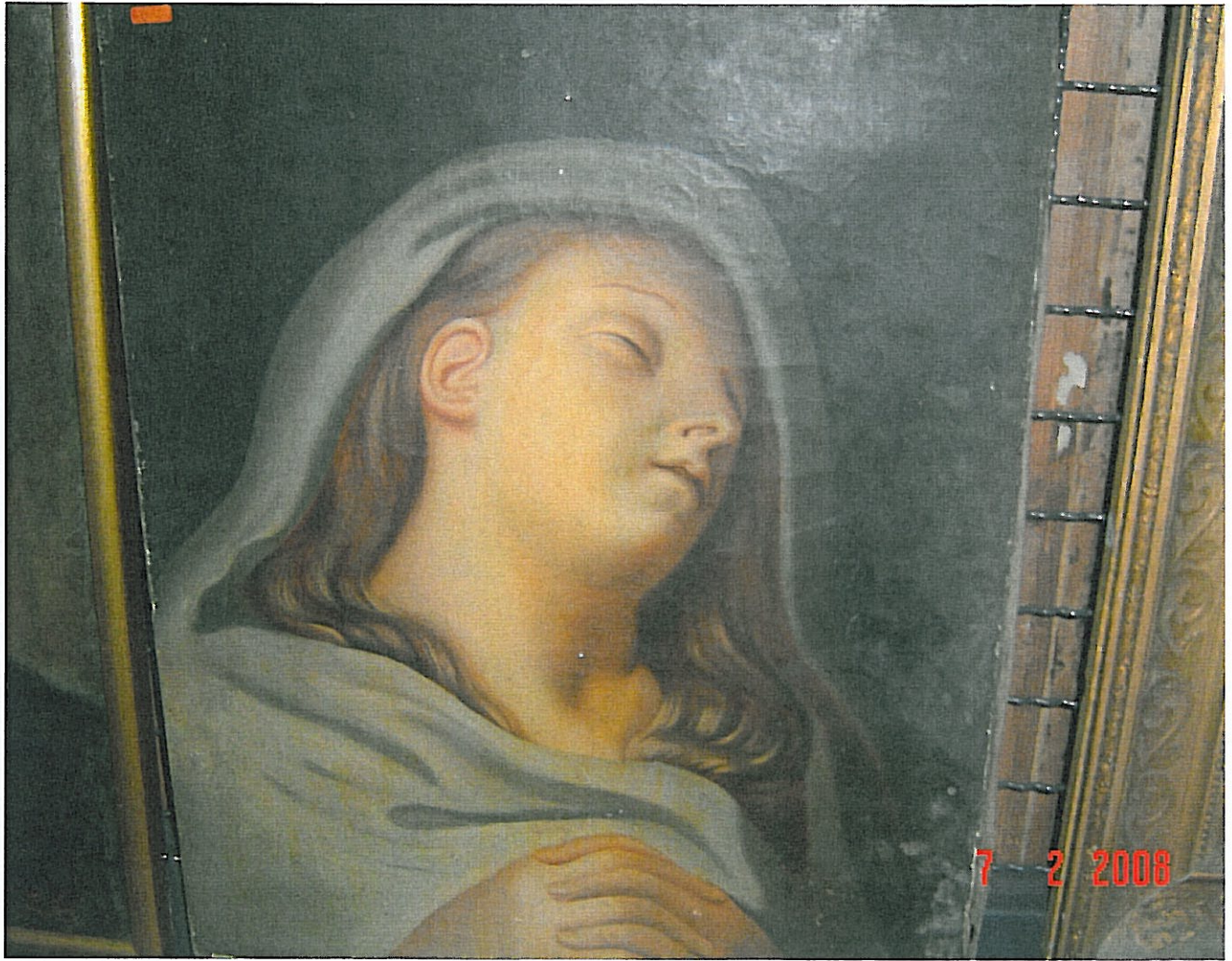


Figure 27:
Anonymous- Topkapı Palace Museum- no: 524



Figure 28:
Topkapı Palace- "Landscape" Ziya Paşa- no: 2408



Figure 29:
Topkapı Palace Museum- Anonymous



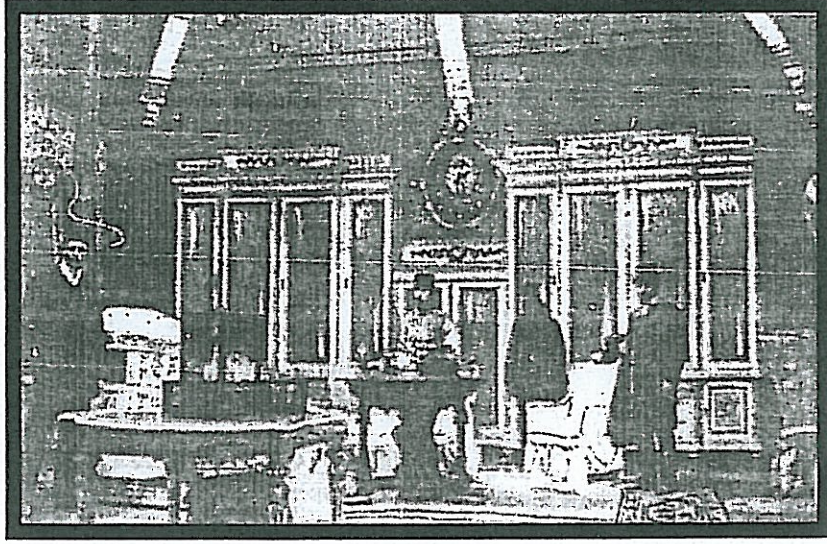
Figure 30:
Ziya Paşa- "Night Fleet of the Tower of Maiden" Topkapı Palace- 13/4046



Figure 31:
Topkapı Palace- “Austrian Emperor” Siğ. Allemande Wien



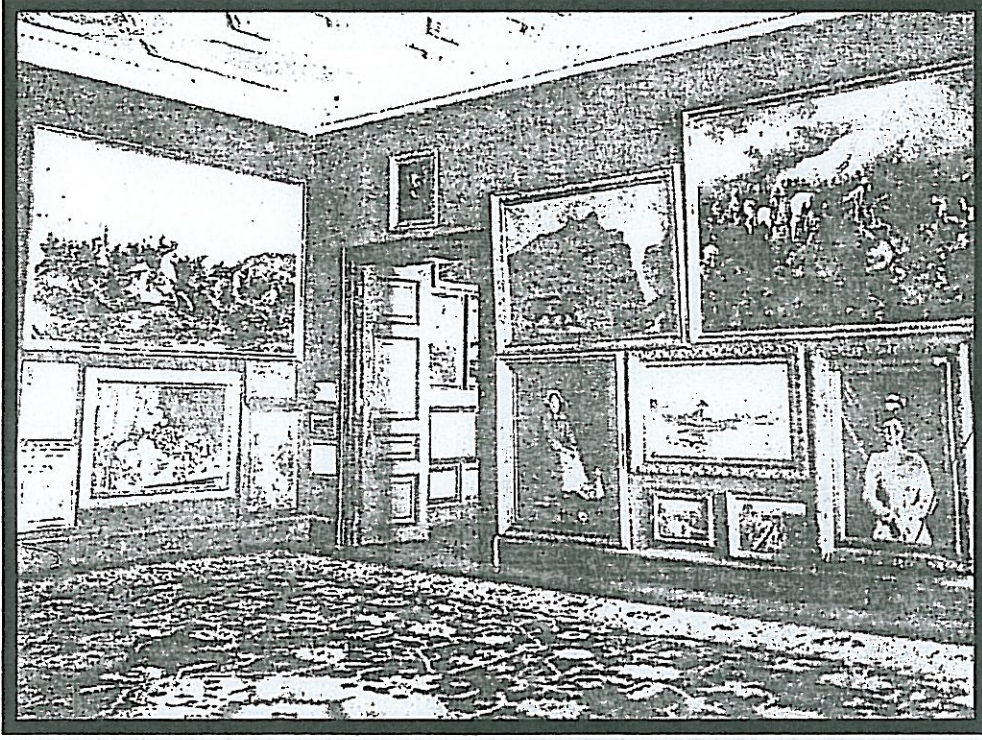
Figure 32:
Topkapı Palace- Anonymous- no: 546



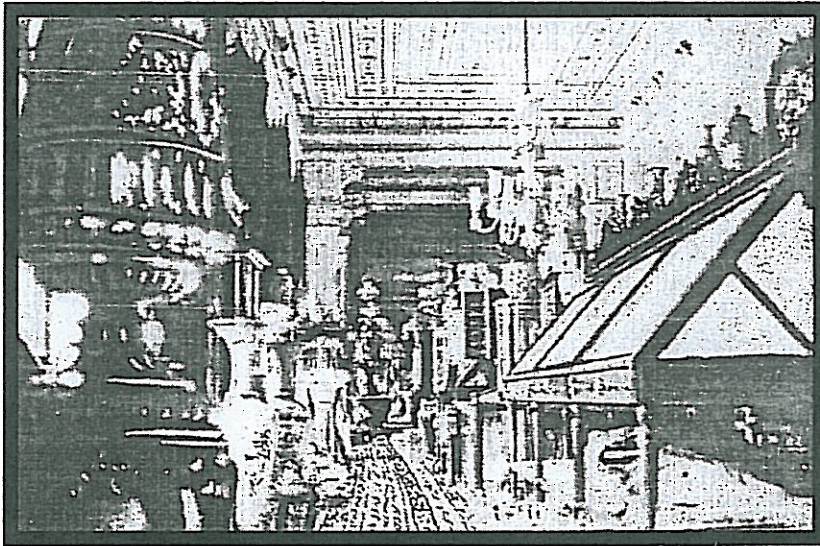
Resim 7. Yıldız Sarayı Müzesi, Resimli Kitap, C. 2. 10 Temmuz 1325/1909, Sa. 10,
s.1106

Figure 33:

A Photograph from the Yıldız Palace Museum, *Resimli Kitap*.



Resim 5. Harbiye Müzesi, Resimli Kitap, 7 Mayıs 1325/1909, Sa. 7, s. 760, 761

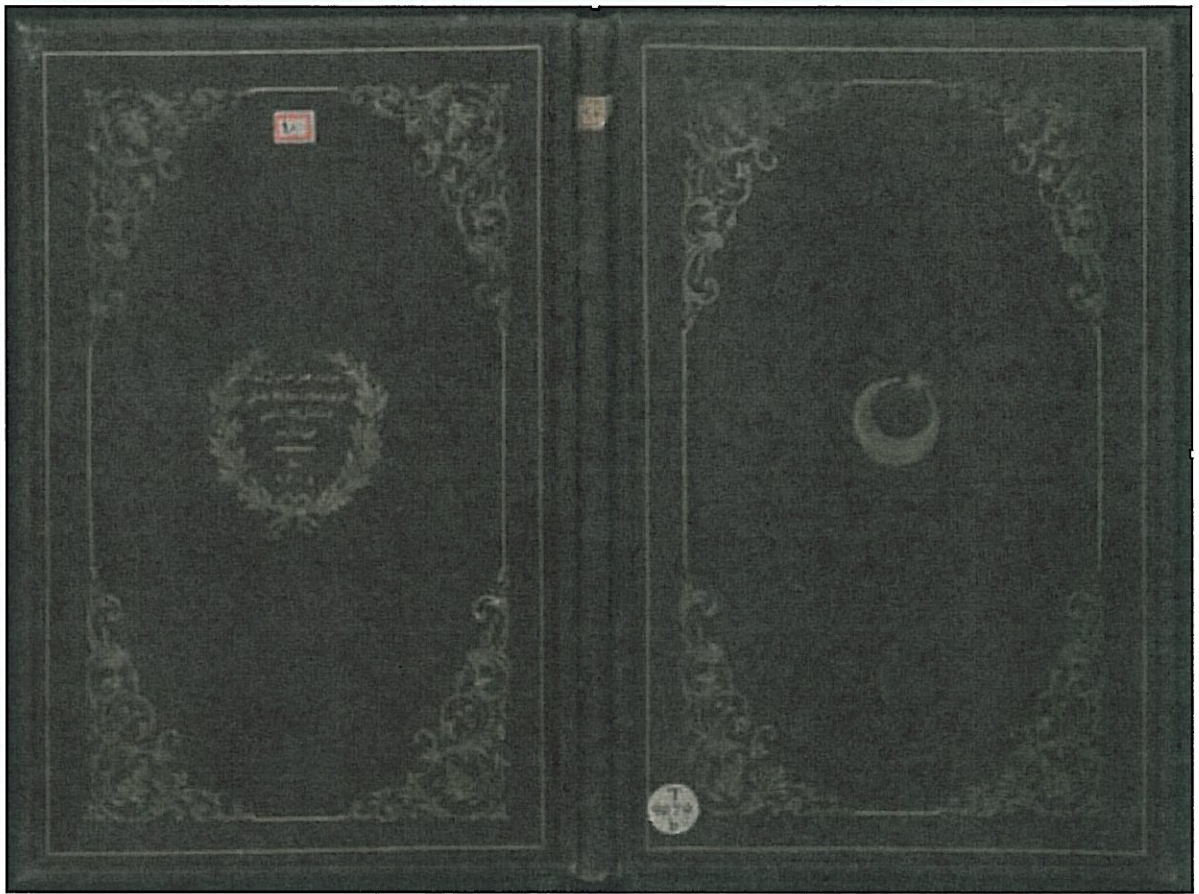


Resim 6. Yıldız Sarayı Müzesi Resimli Kitap, C. 2, 10 Temmuz 1325/1909, Sa. 10, s.1106

Figure 34: Photographs from the Yıldız Palace Museum, Resimli Kitap.

Appendix B:

The Document in Arabic Letters (Copy of the Original Document)



نومبر	رٹائننگ ایجنسی	چیسٹنگ ریسر	طویل	عصر	قیاتی	ملاحظات
			مسترد	مسترد	مسترد	
۱	الفردورو	نوروزیہ و دیگر ہونہ براؤج	۱۱	۱	۰	طویل ہونہ و ہا ہونہ
۲	دورہ (۱۰۰)	بریک ہونہ و ہا ہونہ	۱۰	۰	۸۵	" " " "
۳		نوروزیہ و ہا ہونہ	۷۵	۰	۲۰	" " " "
۴		بریک ہونہ و ہا ہونہ	۱۲	۱	۴۴	" " " "
۵		بریک ہونہ	۴۵	۱	۶۰	یہ ہونہ و ہا ہونہ
۶		بریک ہونہ	۴۶	۱	۲۷	طویل ہونہ و ہا ہونہ
۷		بریک ہونہ و ہا ہونہ	۱۵	۱	۴۸	" " " "
۸		نوروزیہ و ہا ہونہ	۷۰	۰	۵۸	" " " " ۱۵۰۰۰
۹		نوروزیہ و ہا ہونہ	۶۰	۰	۷۰	" " " " ۱۵۰۰۰
۱۰	ایواروکی	بریک ہونہ و ہا ہونہ	۴۴	۰	۷۵	
۱۱		نوروزیہ و ہا ہونہ	۴۷	۰	۷۵	طویل ہونہ و ہا ہونہ
۱۲		نوروزیہ و ہا ہونہ	۱۴	۰	۸۸	
۱۳		نوروزیہ و ہا ہونہ	۷۰	۰	۸۸	
۱۴		نوروزیہ و ہا ہونہ	۰	۱	۴۱	
۱۵		نوروزیہ و ہا ہونہ	۴۶	۱	۰	
۱۶		نوروزیہ و ہا ہونہ	۰	۱	۰	
۱۷		نوروزیہ و ہا ہونہ	۰	۱	۰	

نومبرو	رسم الملک الامتاری	چینس نام و تیز	طول این مستور	عرض این مستور	فشار وزن	ملاحظات
۸	ایوان روسی	سج که بر روی قبه بیدرد و پایینی	۸۸	۷۰	۰۰	طوبه سوزان هجده
۹	"	فرزاد بر یک باب در یک	۶۰	۷۰	۰۰	"
۱۰	"	مکعبه سوزان بر روی کوه	۶۸	۷۰	۰۰	"
۱۱	"	مکعبه سوزان بر روی کوه	۶۶	۷۰	۰۰	"
۱۲	"	مکعبه سوزان بر روی کوه	۶۵	۷۰	۰۰	"
۱۳	"	سوزان در یک باب در یک	۶۵	۷۰	۰۰	طوبه سوزان هجده
۱۴	"	در دهنه و غنای				"
۱۵	"	سوزان بر روی کوه	۶۸	۷۰	۰۰	"
۱۶	"	سوزان بر روی کوه	۶۸	۷۰	۰۰	طوبه سوزان هجده
۱۷	"	مکعبه سوزان بر روی کوه	۷۰	۷۰	۰۰	"
۱۸	"	در دهنه قیاس	۶۵	۷۰	۰۰	"
۱۹	"	طوبه سوزان در یک باب	۶۰	۷۰	۰۰	طوبه سوزان هجده
۲۰	"	بر روی کوه که بر روی کوه	۶۰	۷۰	۰۰	"
۲۱	"	قاره سوزان بر روی کوه	۸۸	۷۰	۰۰	"
۲۲	"	نظم بر سوزان	۶۵	۷۰	۰۰	"
۲۳	"	مکعبه سوزان بر روی کوه	۶۰	۷۰	۰۰	"
۲۴	"	مکعبه سوزان بر روی کوه	۶۰	۷۰	۰۰	"
۲۵	"	سوزان در یک باب				طوبه سوزان هجده
۲۶	"	سوزان در یک باب	۶۵	۷۰	۰۰	طوبه سوزان هجده
۲۷	"	مکعبه سوزان بر روی کوه	۶۸	۷۰	۰۰	"
۲۸	"	مکعبه سوزان بر روی کوه	۶۵	۷۰	۰۰	"
۲۹	"	مکعبه سوزان بر روی کوه	۶۵	۷۰	۰۰	طوبه سوزان هجده

نومبر	رٹائرڈ کاپی	چرٹنر ڈیسک	طول	عرض	یٹائی	ملاحظات
			مستوی	مستوی	مستوی	
۴۰	ایجاز و سکی	کوکر فوجی پورہ	۸۸	۱	۸۸	طریقہ پورہ سزا و جہاد سزا
۴۱	"	قندس سیکھ مارا قادیان	۱۸	۱	۱۸	پہلے سزا و جہاد
۴۲	"	بڑا چاہ اللہ ایچی و بیڑا اور زنگی	۲۰	۱	۲۰	
۴۳	"	میرا پورہ مارا چاہ اللہ ایچی و بیڑا اور زنگی	۲۰	۱	۲۰	
۴۴	"	پورہ درمنا لک فوجی پورہ سزا و جہاد	۲۰	۱	۲۰	
۴۵	"	اسٹیشن سیکھ زرہ پورہ	۲۰	۱	۲۰	
۴۶	"	سنگ خورہ درمنا لک	۲۰	۱	۲۰	
۴۷	"	باغ پورہ پورہ سزا و جہاد	۲۷	۱	۲۷	طریقہ پورہ سزا و جہاد
۴۸	"	میرا پورہ پورہ سزا و جہاد	۲۰	۱	۲۰	
۴۹	"	خورہ درمنا لک سزا و جہاد	۲۰	۱	۲۰	
۵۰	"	سزا و جہاد پورہ سزا و جہاد	۲۸	۱	۲۸	طریقہ پورہ سزا و جہاد
۵۱	"	پورہ سزا و جہاد	۱۸	۱	۱۸	
۵۲	"	میرا پورہ سزا و جہاد	۱۷	۱	۱۷	
۵۳	"	میرا پورہ سزا و جہاد	۲۰	۱	۲۰	
۵۴	"	سزا و جہاد پورہ سزا و جہاد	۱۸	۱	۱۸	
۵۵	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۵۶	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۵۷	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۵۸	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۵۹	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۰	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۱	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۲	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۳	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۴	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۵	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۶	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۷	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۸	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۶۹	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۰	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۱	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۲	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۳	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۴	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۵	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۶	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۷	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۸	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۷۹	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	
۸۰	"	سزا و جہاد پورہ سزا و جہاد	۲۰	۱	۲۰	

ردیف	تعداد	طول (متر)	عرض (متر)	مساحت (متر مربع)	ملاحظات
۵۴		۵۰	۰	۰	ایوان چوبی در کنار درگاه
۵۵		۷۰	۰	۰	پرتو سازه در کنار ایوان
۵۶		۶۰	۰	۰	درگاه ورودی
۵۷		۶۰	۰	۰	سازه ورودی
۵۸		۶۰	۰	۰	سازه ورودی
۱	۱۰۰۰۰	۲۰	۱	۲۰	سازه ورودی
۲	۱۰۰۰۰	۲۰	۱	۲۰	سازه ورودی

نومبر	رستاملرکایینلری	چینتین زین	طولین		عرضین		ملاحظات
			مترو	سانتیمترو	مترو	سانتیمترو	
۱	اوروس	موکندنه اوج ایک برقه	۱	۹۰	۱	۵۶	طولینجه سز اولما بوته
۱	ایمانغوسی	تاییه برزه هی	۱	۰	۱	۶۶	بیلینجه سز اولما بوته
۱	اوسک	مدره حره تک میقی	۲	۰	۶	۰	طولینجه سز اولما بوته
۱	اسو بودا	قناره و طوره سالی سلوله برضایه	۱	۹۶	۱	۵۰	طولینجه سز اولما بوته
۲		اوج شایع قادی و بیانی قادی	۰	۸۵	۰	۸۰	

نوشته	رسانه‌های رایج	چشم‌نشان	طول	عرض	فشار	ملاحظات
		مستوی	مستوی	مستوی	مستوی	
۱	آسترک	۸۰	۱	۸۰	۱	بدر بر سر راه همبره
۲		۸۰	۱	۸۰	۱	
۱	ایورن				۱۰۰۰۰	طول بر سر راه همبره
۱	اسکالدر و ریاس					طول بر سر راه همبره
۱	اسب	۸۰	۲	۵۰	۴	طول بر سر راه همبره
۱	اسکیابونیک		۱	۱۸		

نومبر	رستائے اور ایجنسی	چینے کی قسم	طول		عرض		ملاحظات
			متر	انچ	متر	انچ	
۱	آرام	فروز چھوڑنے اور سبب محکمہ	۱	۶۰	۱	۸۰	بہتر سردی کا موسم
۱	ارضی پولو	فروز خالصت				۸۰۰۰	فروز سردی کا موسم
۱	انگلینڈ	فروز چھوڑنے اور سبب محکمہ	۱	۶۸	۱	۸۰	
۱	انگلینڈ	فروز چھوڑنے اور سبب محکمہ	۱	۸۰	۱	۸۰	
۱	پولینڈ	فروز چھوڑنے اور سبب محکمہ	۱	۶۷	۱	۹۰	بہتر سردی کا موسم
۲		پراسیائیائی				۸۰۰۰	
۳		سویڈش		۹۸	۱	۸۰	
۴		سویڈش		۹۰	۱	۸۰	

نومبر	رستمان لایبھاری	چینس نام رستمان	طول (انچ)		عمر (سال)		یقینی	ملاحظات
			مستقیم	منحرف	مستقیم	منحرف		
۱	بومون	مبارک بانہ البیدلیہ نزل	۱	۱	۱	۱	۵۸	طویل بومون و بومون
۲		پاسچو عربک بانہ بومون	۰	۰	۰	۰	۶۰	
۳		منگل بانہ و بیچیا ایچ فارہ	۰	۰	۰	۰	۶۰	
۱	پورنار	بریکو رستمان چار اور زبہ انبند	۱	۱	۱	۱	۴۷	
۱	بلقو	قاری حمزہ باپری چوک	۰	۰	۰	۰	۶۰	طویل بومون و بومون
۱	پوانہ	پروفہ کوی	۰	۰	۰	۰	۸۰	
۲		اعلیٰ بانہ رستمان	۰	۰	۰	۰	۷۴	
۱	پیشک	خوشنہ عزیز دودہ	۱	۱	۱	۱	۸۰	نصف
۲		مبارک دودہ لایبھاری	۰	۰	۰	۰	۷۰	

نومبر	رستماندگي	چشمه	طول		عرض		ملاحظات
			متر	سانتي متر	متر	سانتي متر	
۱	بروت	پاي اولزه قاهر	۱	۹۰	۱	۴۴	
۱	بودن	سره و طرح نمايد	۱	۴۷	۱	۵	
۱	برطو	سره چشمه نمايد				۶۰۰۰	
۴	۵	سره چشمه نمايد				۶۰۰۰	
۱	بوغزو	پاي اولزه قاهر	۴	۸۰	۴	۸۰	طول بوسه نمايد
۱	براساندل	سياره باهه باغ				۶۰۰۰	طول بوسه نمايد

نومبر	دشمنه لایحه لاری	چینس و ریس	طول و وزن مستور و مستور	عمر و مستور و مستور	فیشانی فیشانی	ملاحظات
۱	یاره جف	چینی سواران و سواران و سواران	۱	۱	۲۰	طریق سواران و سواران
۲	"	عقار و عقار و عقار	۱	۹۸	۲۰	"
۳	"	عقار و عقار و عقار	۱	۱	۲۰	"
۴	"	عقار و عقار و عقار	۱	۵۶	۲۰	"
۱	بناب	برجیان سربازان و سربازان	۱	۴۶	۵۶	"
۱	بورانو	ایینه و نانا و نانا	۱	۵۵	۵۸	طریق سواران و سواران
۲	"	استاد و استاد و استاد	۱	۵۵	۶۸	"
۱	تیرانو	صوفیانه و صوفیانه	۱	۱۵	۲۵	"
	"	صوفیانه و صوفیانه	۱	۱۵	۲۰	"

نومبر	رسماندر لایسنس	چینیز رسم	طول متر	عرض متر	فیاقی متر	ملاحظات
۱	حایت	پونہ کاری			۶۰۰۰	طولی غیر سرحدی
۱	روپنی	بارسہ ہادی رتھو پور	۱	۱۰	۴۴	طولی غیر سرحدی
۱	روپنی	برادہ رو کول	۱	۱۰	۴۴	طولی غیر سرحدی
۱	روپوا	سہ زامیہ سربوئیہ سہ سہ	۱	۲۰	۸۸	
۲		باری پور سہ سہ سہ سہ سہ سہ	۱	۲۰	۸۸	
۳		پینج اظیب				
۴		مادار سہ ای ڈا کی پری	۱	۹۱	۵۵	
۱	روپنہ برارہ	بلدیہ کونڈہ کونڈہ	۰	۶۲	۸۰	

نومبر	رٹنامہ لکھاری	چینسز رتیم	طول و وزن متر و انچ	عروض متر و انچ	یشانی فراق	ملاحظات
۱	دوستی	برقیہ درویشہ و بھائیہ و بیوی	۶۰	۱	۱۷	بیمہ سیدہ لکھاری (ط)
۲	"	اسکا درتھا عمارت	۶۰	۱	۷۰	
۱	زیم	مہماندہ اعلاہہ رتیم	۷۸	۰	۹۰	طیہ بیوی لکھاری
۲	"	پریشیا	۹۸	۱	۱۸	بیمہ
۱	زول نوال	پریشیا بیگم	۸۶	۱		طیہ بیوی لکھاری
۱	زہ روم	زیم	۶۶	۱	۶۰۰۰۰	بیمہ بیوی لکھاری
۲	"	قہور دکنہ	۶۶	۰	۵۰	طیہ بیوی لکھاری
۳	"	ایسٹری	۶۶	۱	۶۰۰۰۰	"
۴	"	پریشیا اولڈہ			۱۰۰۰۰	بیمہ بیوی لکھاری

نومبر	رکامند کلاسیکری	چینین رسید	طول (انچ)	عرض (انچ)	فیاقی	ملاحظات
		متر	متر	متر	متر	
۱	زہ قورقلت	قاری ہوارہ نواب	۱	۵۰	۵	طریقیہ ساری کلاسیکری
۲	۴	کرن کلاسیکری برصورت	۱	۵۰	۵	
۱	زیوزارو	جیو کلاسیکری اجیو کلاسیکری	۱	۱	۱۴	
۱	سوار پھارو	انجامد اللہ صر	۱	۴	۸۸	
۱	روزیہ	صورت کلاسیکری و پیکر کلاسیکری	۱	۱	۵۵	
۱	سی المان	اوسٹریا ایلو و کلاسیکری کلاسیکری	۴	۸۰	۸۰	پیکر کلاسیکری کلاسیکری
۱	سائیکو	اللہ و پیکر کلاسیکری کلاسیکری	۱	۵۰	۶۰۰۰	

نومرد	رشتا نملکلاستلری	چینسین رتیمز	طولون مترؤ	عرضون مترؤ	یشاق مترؤ	ملاحظات
۱	شایر	دره با کربل عرب	۱	۴۴	۷۸	طول غیر سرانجه بوند
۲	"	اوریا نملک دره و سده قوشو و ایچیم	۱	۱۴	۹۰	۱۶۰۰۰
۳	"	صغیر دره و سده انلو عرب	۱	۶۰	۴۷	طول غیر سرانجه بوند
۴	"	فاطمه نملک دره با کربل بویلی	۱	۸	۶۰	۱۶۰۰۰
۵	"	اقیم کونی و سده قوشو با کربل بویلی	۱	۹۷	۴۷	طول غیر سرانجه بوند
۶	"	سمرقند و سده قوشو با کربل بویلی	۱	۶۰	۷۴	" " "
۷	"	چوچک نملک دره و سده قوشو با کربل بویلی	۱	۹۰	۸۰	" " "
۱	سام فید	سمرقند و سده قوشو با کربل بویلی	۱	۰	۴۴	طول غیر سرانجه بوند
۱	سابو	دره تاپک اوستانه قوشو با کربل بویلی	۱	۸	۴۴	
۱	فرومانته	هیار - بانته و دورور	-	۶۴	۷۰	بندیز و قوشو بوند
۲	"	صود و سده قوشو با کربل بویلی	۱	۵	۴۰	
۳	"	انلو دیا به عرب	۱	۱	۴۵	
۴	"	برجنا و سده قوشو با کربل بویلی	۱	۷	۴۶	

نومبرو	رستامندلا باينباري	چين نيشين رستيم	طولون		عرضون		بياني	ملاحظات
			متر	سانتي متر	متر	سانتي متر		
۵	فروما ستر	تور دما ستره قيوه رويد		۴۹	۰	۵۵		
۶	"	پرشا نونك جورو هيوه مولا	۰	۴۹	۰	۸۵		
۷	"	اغانه لندو ايمانك ورسور و شورت						
۱	فرا بله	برايك	۱			۸۷		
۱	فروم	برقائيك جوجفله اوزوم اوزوم	۱	۵	۰	۸۸		طوبه بوسر و شورت
۱	قائمات	فيلج ر سعادت						پس بوسر و شورت
۲		اعطيه و ايكل	۱	۴۰	۱	۵۰		" " "
۴		نيد و پياج قاي	۱	۴۰	۱	۶۶		" " "
۱	قورل	وز قيه و ارف	۱	۸	۱	۵۷		

نومبر	رستامندگياستلاري	چينگيز ن رستم	طولون ن مستور	عرض ن مستور	مستور مستور	مستور مستور	مستور مستور	مستور مستور	مستور مستور
۱	قوت	برقزاد برانگه صاحب ماسوندا	۱	۱۵	۰	۸۶	۷۵۰۰	لبه سزره باند	
۱	قوت	برخوديك بوجورده سوزور							
۲	"	صاويغ اكي ايك رويند		۷۰	۰	۹۰			
۳	"	ريغاي قاريك ميوندي							
۱	قيف	برآيه برهنگ كوروت							
۱	قوت	حيدر صاحب سرف							
۱	قوت	صونارده اعجاز الله اوليك قوت	۱			۸۸			
۲	"	اعجاز الله ابرقد		۶۸		۸۴			
۳	"	براعجاز الله اشكره صومرد	۱	۱۰		۹۵			

نومبر	رئاسەتلىك نامى	چىقىش رەسىمى	طولۇن مىتىر	عرضى مىتىر	مىناتى مىناتى	مەھمۇتات
۱	قايانات	مىناتى ۲۰ يۈزۈم				
۱	قىلپىسى	تېخىمىن پىنا ئۆزۈم كىرىم	۸۰	۷۰		
۲	"	دەۋر تېخىمىن پىنا ئۆزۈم	۸۰	۷۰		
۳	"	ئۆزۈم تېخىمىن پىنا ئۆزۈم	۸۰	۷۰		
۴	"	تېخىمىن پىنا ئۆزۈم كىرىم	۷۸	۷۰		
۵	"	پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم	۸۰	۷۰		
۶	"	پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم	۸۰	۷۰		
۷	"	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم	۴۰	۹۰	۱	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم
۱	كىلىم	پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم	۴۷	۱۷	۱	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم
۲	"	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم				مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم
۳	"	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم				مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم
۴	"	پىنا ئۆزۈم تېخىمىن پىنا ئۆزۈم	۴۸	۱۷	۱	مىناتى ۲۰ يۈزۈم تېخىمىن پىنا ئۆزۈم

نومر	رئاسه لایحه لاری	چینس و ریسر	طول و عرض مستور / مستور	عرض مستور / مستور	میتاق میتاق	ملاحظات
۱	کونه	جم اعاجود و قزنج صیقله بر آبک				
۱	کودک	قیامت و برکی				طویل و سر اولی هفت
۴	"	رکن فاضله بر مغز و درجه اولی				" " "
۱	کورسانه	اعجاز الله ایله	۱	۷۰	۴	
۱	کیومه	برجود و درت و درجه اولی				برجود
۱	کیاوری	ادبسه برتر				
۱	لافت	برود آنت	۰	۶۶	۸۰	طویل و سر اولی هفت
۴	"	مردود و درت و درت آنت	۰	۹۲	۴۴	" " "
۴	"	برود آنت ایله برجه اولی	۱	۹	۴۰	" " "
۴	"	برجه اولی ایله ایلی طیب	۱	۴۰	۴	میتاق

نومبر	دستامندلایمباری	چینین ریسر	طول		عرض		ملاحظات
			مترو	انسانمترو	مترو	انسانمترو	
۱	لوج	اوزوم هرنگی رساتر موره	۱	۶۴	۱	۹۷	لویه بفرسرا و حمایه
۴		اوزوم و مقالو رساتر موره					بیدین سزا و حمایه
۱	لیفتر	چیچک رسر	۱	۴۵	۰	۹۶	بیدین سزا و حمایه
		چیچک رسر	۱	۴۵	۰	۵۶	
۱	مولد	قیلد - ریسه طیاره فیه برقر	۱	۳۵	۱	۱۴	
۴		اعجاز الله - اما حضوره کتله برقر	۱	۱	۰	۸۰	
۱	مقرتی	سه نردخانه و طیاره الله برضال	۰	۷۱	۰	۸۸	
۴		اشی و دوما حمایه رسر	۱	۴۵	۱	۷۵	
۴		حور و طیاره و برقر و دونه	۰	۷۵	۰	۸۶	لویه بفرسرا و حمایه
۱	بیل	قزلر					

نومبر	دشامندلاييتلری	چرخین ناریس	طولین	عرضین	یقانی	ملاحظات
		مترو	مترو	مترو	مترو	
	نیولا مورنه	برخلافه ایجا بایر ناز دت و نه	۸۰	۰	۸۰	
	وانسه	به اینک بر سر	۷	۷	۵۰	
۱	وزانطونه	عین زوت غوغارک	۷۰	۰	۸۸	
۲		بر عمده قیل عیرت	۰	۱	۷۶	
۳		عرب عیرتک تک بختی بولور و کیرتدک	۸۵	۱	۵۷	
۴		با بیز اور زنده عرب	۰	۱	۶۷	
۵		عرب عیرتک تک عمده کورک	۸۷	۱	۰	
۶		اعجابده الله ایچی عیب	۰	۱	۷۶	
۷		عرب عیرتک تک آویله ایبرتدک	۸۰	۰	۸۰	
۸		اعجابده الله عیرتک تک بولور و کیرتدک	۸۰	۰	۸۰	
۹		دود و انسا و زنده عرب	۸۰	۰	۸۰	
۱۰		بر عملده عرب عیرتک تک بولور و کیرتدک				
۱۱		عرب عیرتک تک غوغارک				
۱۲		عرب عیرتک تک بولور و کیرتدک	۸۰	۰	۸۰	
۱۳		اعجابده الله و عرب عیرتک تک	۸۰	۰	۷۸	
۱۴		عرب عیرتک تک جیلده ایبرتدک	۷۸	۰	۸۷	
۱۵		عرب عیرتک تک بولور و کیرتدک	۷۰	۰	۶۷	
۱۶		عرب عیرتک تک بولور و کیرتدک	۷۰	۰	۶۷	
۱۷		عرب عیرتک تک بولور و کیرتدک	۸۰	۰	۸۷	

نومبر	رٹنامہ لکھائی	چھپنے کا رتی	طو لائی	عرضی	فیٹائی	ملاحظات
			مستور	مستور	مستور	
۱	ونسی	فیوہ سورسک	۱	۰	۰	
۲	"	انجام اللہ بکد ورقہ	۱	۰	۰	
۳	"	انجام اللہ بکد	۱	۰	۰	
	والہ مارو	ایچ ایک	۱	۷۵	۰	

نومبر	رستاملازلا اینجاری	چینین ریسز	طولون مستور	عصرین مستور	یشاقی مستور	ملاحظات
۱	واله صبر	عده برنای عاز	۹۸	۱	۷۷	
۲		قاریف برکود	۷۷	۱	۷۶	
۱	والبر	رئایه و یالو صدانو و بر بلنگ	۸۶	۱	۱۷	
۱	هوک	نت اورنزه و عید	۸۶	۱	۱۷	
۲		بابر سور	۶۷	۷	۰	
۳		اعماله لند و برجه و برنای رود	۷۷	۱	۸۰	
۴		برجیلده و عید ملاف	۶۰	۰	۸۰	
۵		برنای خوسنک لور و یالو				
۶		اعماله لند و عید عید	۸۰	۱	۱۷	
۷		رئایه و ملاج برصدان				

ملاحظات	فاتیق فراقیق	عده ساعتی ساعتی	طول ساعتی ساعتی	چشم نظیر رسم	رشته کلاس اسم	توضیح
				مقام در دسته و آنچه فارجه فانده و سایر بود کلاس یک بجایگاه نام ادینا بندر بجایگاه نام ادینا بندر فانده و سایر بود ساعتی و نام بندر	حمیدی بک	
					ده لاسورا	

ملاحظات	فبانی فرائض	عمر مشروع	مشروع	طول مشروع	مشروع	چشم مشروع	ریش مشروع	دوسرو
						<p>اگر عارضه عارضه چشمی در اثر سوزش اگر عارضه عارضه چشمی در اثر سوزش اگر عارضه عارضه چشمی در اثر سوزش میوه رنگ بویژه آنچه در بریلد سفید میگردد سوزشی و آلودگی و بزرگ و دیگر</p>		

نومبر	رکھنامہ لکھائی	چیتن ریسر	طول		عرض		ملاحظات
			م.م	س.م	م.م	س.م	
	اندھا	بیرہ	۱	۱۰	۱	۶۰	بیرہ سڑکوں پر اور
		بیرہ	۱	۱۰	۱	۶۰	
		بیرہ	۱	۰	۱	۶۰	
		بیرہ	۱	۰	۱	۶۰	
		بیرہ	۱	۵	۱	۶۷	
		بیرہ	۱	۵	۱	۶۷	
	بیرہ	بیرہ	۱	۸	۱	۶۸	بیرہ
	بیرہ	بیرہ	۱	۵	۱	۶۰	

ردیف نومرد	رئیسان و کاتبان	چشمه رسم	طول متر و سانتیمتر	عرض متر و سانتیمتر	ملاحظات
	غالب افندی	سازمانی بهای شریفک منظره			
	یونانی خان افندی	بر سر راه برنج	۸	۱	سازمانی بهای شریفک
		سطح راه و حصار	۱۱	۱	۰۰

نومبر	دشنامندلا ایستلری	چینسینا ریسوز	طولونین مسترو	عرتیون مسترو	فیناتی مسترو	ملاحظات
	دولونجا بلو کجی انڈی جھنڈی	ان اور زرد و پیسوری	۷۷	۱	۵۵	
	نیشید		۶۵	۱	۸۰	
	ان و رسی برتر		۶۰	۱	۰۰	
	محمد انڈک	ملاپہ روم کلید کیمہ شید اوارہ روم و فیسک	۵۰	۰	۱۵	
	مقربیح مقوونہ	کا غندہ اور برطیلا نیویسرا لیبونہ اسا جولا کور رسی سزاں بروفت غلط جینک ساکلہ روم و کیم	۸۰	۱	۴۰	
	یشا انڈک	کونکر دفتر لھا یون	۸۰	۱	۴۰	

نومبر	رٹنامہ لکھائی	چینسٹری ریسر	طول لائن مستزاد	عرضی لائن مستزاد	یشاقی زانی	ملاحظات
۱	اقوورف	عائزہ ہاؤس عیب طاہر پور	۷۰	۵۸		
۲		عائزہ ہاؤس طاہر پور	۷۰	۵۸		
۳		عائزہ طاہر پور	۷۰	۵۸		
۴		عائزہ ہاؤس	۷۰	۵۸		
۵		عائزہ ہاؤس	۷۰	۵۸		
۶		عائزہ ہاؤس	۷۰	۵۸		
۱	ماس افندی	بلدہ قادیان	۵۰	۵۷		
۲		مٹاپ	۵۴	۶۰		
۳		مٹاپ قادیان	۵۱	۶۰		
۴		اطالیہ ایراٹورینک				
۵		سہا چیمبر				
۶		سطح				
۷		تقریبی				
۸		سطح				
۹		اوند				

نومبر	رستمندلاستقلى	چىنىن رستم	طولون	عرضى	قائى	ملاحظات
			مستور	مستور	مستور	
۸	ساس قىزى	المانيا ايرالوردى مەنەزىدە بىر				
.	.	اوزىدە تەجىرە				
۹	.	توپقائەتە سەرە كۆندە بىر قىزى				
.	.	كىيىك بىلەن كۆرۈنىش				

نومبر	رشتاغلدا ايتملىرى	چىشىنىڭ رەسىمى	طولۇنىڭ مىتىر	عرضىنىڭ مىتىر	قىتاقى نومۇرى	مىللىمېتىر
۱	ويلىيا	انا شولى حصارى	۰	۵۵	۶۹	
۲	-	بىر تارەپچىلىك دېھقانچىلىق	۰	۵۵	۶۹	
۳		ساغلام بىر تەرەپ	۰	۵۵	۶۹	
۴		بىر تەرەپچىلىك كۆي	۰	۵۵	۶۹	
۵		بىر تەرەپچىلىك كۆي	۰	۵۵	۶۹	
۱	ويلىيا	قارلىق تەرەپ بىر تەرەپچىلىك	۰	۷۵	۶۹	

APPENDIX C:

Brief Biographies of the Artists Listed in the Document

Abdülmecid Efendi (1868-1944): The son of the sultan Abdülaziz, prince Abdülmecid was highly interested in fine arts, like his father. Although he did not have an academic education, he developed his talent for painting by taking private lessons from Sami Efendi and Fausto Zonaro. With his identity as an artist and his great supports for the artistic milieu of Istanbul, he left a strong impact in Turkish art history. He was the honorary president of the *Osmanlı Ressamlar Cemiyeti*, The Association of Ottoman Painters, which was established in 1909 and he financially supported the newspaper of this group. By participating in the Galatasaray exhibitions, which started in 1916, and Vienne Exhibition in 1918, he proved himself as an artist. He was not only interested in painting, but also in music and literature and some of the famous artists of the time like Pierre Loti, Abdülhak Hamid Tarhan, Recaizade Mahmud Ekrem and Tevfik Fikret were his friends. The figures in his paintings were mostly members of his family, people from the palace, his friends and horses (Sayılğan, 2004; Hanedandan Bir Ressam, 2004).

Acquarone, Luigi: Being from Geneva, he took his art education in Florence. He was an artist of watercolor and oil painting, especially talented in the first one, who was generally painting portraits and still-lives. He came to Istanbul in 1841 and stayed here until his death in 1896. After the 55 years spent in Istanbul, he left a strong trace in the artistic milieu in the city. He took place in the first painting exhibition, which was organized by Ahmet Ali Bey on 27 April 1873 and the second exhibition on 1 July 1875. He was also one of the artists, whose works were exhibited in the Petit-Champs Municipality Theatre in 1877. In 1881, he was appointed as the court painter of Abdülhamid II and as a teacher to the Fine Arts Academy in 1889. He was awarded many medallions by the sultan. He has several works in The National Palaces Painting Collection and in many private collections (Sevinç Kaya, 2008: 63-73).

Ahmet Ali Bey (Şeker Ahmet Paşa) (1841-1907): He was born in Üsküdar. He was sent to Paris for art education, to the *Mektebi Osmaniye*, by the Sultan Abdülaziz in 1862. Being a student at the ateliers of Gérôme and Boulanger, he stayed for eight years in Paris and returned to Istanbul in 1870. While he was in Paris, he took place at the Paris Salon of 1867 with a charcoal portrait of Abdülaziz. On his return to Istanbul in 1871, he was appointed as the art teacher to the Medical School and as an aide to the palace. He was the person, who organized the first painting exhibitions in Istanbul, in 1873 and 1875. As the aide of the sultan and as an artist who had been in Paris for years, he was charged with shaping the painting collection in the palace. He communicated with Gérôme and his father-in-law Goupil and bought many paintings through the mediation of the A. Goupil and Company, between 1875 and 1876. As an artist, he painted in Academic-Classic styles and generally preferred still-lives and landscapes (Üstünipek, 2006: 77-86; İslimyeli, 1965: 37-39).

Aivazovsky, Ivan Constantinoviç (1817-1900): The well-known Armenian-Russian artist was born in Feodosiya, Crimea, to a poor family. Architect Koch, a friend of his father, taught perspective to the young talent and encouraged him for further education. In 1833, he went to St. Petersburg to attend the Academy of Arts, with a scholarship for six years. After graduating from this school with a gold medal, he went to his hometown and later traveled around Europe. In 1845, he was invited to Istanbul for the first time, which he visited eight times between 1845 and 1890, by the sultan Abdülmecid. He was commissioned for a number of paintings as a court painter by Abdülmecid, Abdülaziz and Abdülhamid. Around 35 of these commissioned paintings are currently on display in Turkish National Palaces. He even participated in many exhibitions in Istanbul: an exhibition at the Russian Embassy in 1880, a mixed exhibition in Pera in 1881 and others in 1886 and 1888. The exhibition at the Russian Embassy was highly appreciated and it gained him a diamond medal by the sultan. The exhibition in 1888 was organized by his nephew Levon Mazirov and it included 24 paintings

by the artist. Aivazovsky left over 6000 paintings, most of which are seascapes and he was the most prolific Russian painter of his time (Caffiero, 2000; Tuğlacı, 1983).

Alaattin Efendi:

Ali Rıza Efendi (Hoca Ali Rıza) (1864-1935): As the son of Major Mehmet Rüştü Bey, he was born in Üsküdar and revealed great talent for art at a very young age. He took lessons from Osman Nuri Paşa , Süleyman Seyit and M. Kez. He graduated from the Military School in 1884, to become an art teacher and assistant to Osman Nuri Paşa here. He had intended to go to Italy for education but the epidemic of cholera there prevented him from realizing his intention. Among the artistic milieu, he was called as the ‘Corot’ of Turkish art (İslimyeli, 1965: 56-59).

Aman, Théodore (1831- 1891): Romanian painter and printmaker. In 1854, he applied to the Ottoman Embassy in Paris in order to present a painting of himself, titled “The War of Oltenitza” to the sultan (Germaner and İnankur, 2002: 84).

Antranik Efendi (Late 19th- Early 20th centuries): He was a well-known artist during the reigns of Sultan Mehmed V and Sultan Mehmed VI. He painted many portraits, which are today in the collection of Topkapı Palace Museum and many private collections. There are many portraits by the artist, published in the issues of *Servet-i Fünun* around 1890 (Kürkman, 2004: 133).

Armand-Dumaresq, Charles Edouard (1826-1895): French painter and printmaker.

Armenopoulo (Armenepulos), E. (? - 1889): Born in Istanbul, he was an Orientalist, an icon painter and a portrait artist. He was influenced by the current of naturalism. Some of his religious-themed works can be seen at the churches in Beyoğlu, Heybeliada and Büyükdada (Aksaray, 2004: 10; Kürkman, 2004: 910).

Auteroche, Alfred Eloi:

Berchere, Narcisse (Etampes 1819- Asnières 1891): He left the School of Fine Arts in Paris to travel around France. He was influenced by the Barbizon School of open-air painting. After visiting Egypt, Asia Minor, Greece and Venice between 1849 and 1850, he was chosen to record the stages of the cutting of the Suez Channel in 1854. Besides his official commission, he recorded the surrounding countryside. In 1863, he published his memoirs in the form of letters addressed to Eugène Fromentin, entitled *Le desert de Suez, cinq mois dans l'Isthme*. After the 1870s, he only painted still lives (Thornton, 1994: 30-31).

Berteaux, Hippolyte Dominique (1843- 1928): He was a French artist who visited Istanbul in 1885 (Germaner, 2002: 105).

Bonheur, Auguste (1824- 1884): French artist.

Boudin, Eugene Louis:

Bouguereau, William (1825 La Rochelle- 1905): He was a graduate of the Fine Arts School in Paris and he won the Prix de Rome in 1850. He was a realistic genre painter and many of his works had mythological themes. His works were exhibited at the annual exhibitions of

Paris Salon for his entire working life and he was considered to be one of the greatest artists in the world. He strongly opposed to Impressionism and he painted 826 paintings all through his life (http://www.artrenewal.org/museum/b/Bouguereau_William/bio1.asp)

Boulanger, Goustave (Paris 1824- Paris 1888): As the student of the history painter, Pierre-Jules Jollivet and later Paul Delaroche, Boulanger met Jean-Louis Hamon, Henri Picou, Jean-Léon Gérôme, with whom he would develop the “neo-greek” movement. In 1845, he went to Algeria and on his return, after eight months, he was accepted to the Paris School of Fine Arts. He won the Premier Prix de Rome, in 1849 and after his stay at Villa Medici, he decided on two genres: neo-classicism and Orientalism. He was a teacher at the Paris School of Fine Arts and Académie Julian (Thornton, 1994: 34-35).

Brager, Durand:

Chabot:

Chaplin, Charles:

Chlebowski, Stanislas von (Pohutyne 1835- Poznan 1884): After studying in St. Petersburg, Munich and Paris, where he was a student of Jean-Léon Gérôme, he traveled around Europe. Later, he worked as the court painter of Sultan Abdülaziz, from 1864 to 1876. In Istanbul, he painted numerous episodes of Turkish history and everyday life scenes. In 1881, he returned to his home country (Thornton, 1994: 48).

Corat:

Cortes:

Cot, Pierre Auguste (1837 Bédarieux- 1883): A French painter of the Academic classicism. He studied at the Fine Arts school in Toulouse and he was the student of Leon Cogniet, William Bouguereau, and Alexander Cabanel. He was especially famous for his portraits (<http://www.artrenewal.org/asp/database/art.asp?aid=730>)

Daubigny, Charles (1817 Paris- 1878 Paris): He had been educated by his father Edmond François Daubigny and his uncle, miniaturist Pierre Daubigny, until he attended the Barbizon School. He had been painting in a traditional style, when he started to study with the Barbizon painters. His meeting with Camille Corot and Gustave Courbet had also a great impact on him and he started to paint in the Impressionist style (<http://www.artrenewal.org/asp/database/art.asp?aid=34>)

Debat-Ponsan, Edouard Bernard (1847-1913): French Academic painter. He was the student of Alexander Cabanel.

De Feney:

De Nittis, Guiseppe:

Dreux (Dedreux), Alfred de (Paris 1810- Paris 1860): The French artist, who was born in 1810 and died in 1860, was the student of Leon Cogniet. He was influenced by Theodore Gericault. He was usually painting horse paintings and his works first drew attention at the

salon of 1831. He was a master of the animal genre. All of his works, recorded in the document, are about horses and dogs and the interest of the Sultan Abdülaziz for animals and especially horses explains this choice. (Germaner and İnankur, 1989: 109, <http://www.artrenewal.org>).

Dubois, François (Paris 1790- Paris 1871): An artist of historical subjects and portraits, Dubois entered the School of Fine Arts in 1813 and exhibited his works between 1814 and 1861. He was a student of Regnault (Germaner and İnankur, 1989: 111).

Captain Emin Bey:

Mehmet Emin? (1847-1905): Little is known about his life and his works, due to the fact that none of his works have survived to the present, except the two oil portraits in the collection of the Istanbul Naval Museum. He was born in Üsküdar. He graduated as a veterinarian with the rank of lieutenant in 1866, from the Military Academy. However; he was assigned as an artist at the Military Printing Press. Between 1895 and 1898, he was the Director of the Printing Press (Aksaray, 2004: 136).

Ahmet Emin? (1826- 1891): According to the limited information about the artist; he is supposed to be born in Hasköy. After his graduation from the Engineering School, in 1847, he was sent to Vienne for art education. His works in charcoal and watercolor were well appreciated (İslimyeli, 1965: 34).

Ernst, Rudolf (Vienna 1854-Paris 1932): Rudolf Ernst entered the Academy in 1869 but left for Rome in 1874. He traveled to Spain, Morocco and Turkey and settled in Paris in 1876. Until 1885, he was generally painting portraits and genre scenes of especially children, when

he started to use Orientalist backgrounds and themes. He received commissions from many people in France and in Turkey, where he had been around 1890. His work “Fire of the opera house in Paris”, dating 1883, was added to the Palace collection when he was in Istanbul (Thornton, 1994: 80-82).

Captain Faik Efendi (Mehmet Faik Paşa?) (1866-1908): He was born in Istanbul, as the son of *Kaymakam* Emin Bey. After his graduation from the Military School, in 1887, he was sent to Germany for education, where he got interested in art. His four paintings, indicating the four seasons, were found worthy of presenting to the palace, by his teachers and he was awarded fourth degree Ottoman medal (İslimyeli, 1965: 60).

Flandin?

Fromentin, Eugene (La Rochelle 1820- Saint-Maurice 1876): Coming from a provincial bourgeois family, Fromentin found his life boring and left for Paris 1839. He took a law degree but he was also interested in literature, history and painting. He took lessons from the landscape painter Nicolas-Louis Cabat but he most admired Delacroix, Decamps and Marilhat. Naturally, they aroused his interest in the Eastern world. His first visit to Algeria was in 1846 and he decided to paint the Orient in a way that had never been attempted before. Later, he proved himself as a literary man, as well. He published his illustrated travel notes as a book, titled *Un Ete dans le Sahara*, in 1856 and *Une Année dans le Sahel*. He enforced his reputation as a writer with a romantic novel, *Dominique* and a classical work of art criticism, *Les Maitres d'autrefois* (Thornton, 1994: 94-97).

Galip Efendi (1861-?): He graduated from the Military School in 1882 and joined to the painting atelier of *Harbiye-i Umumiye Dairesi* in 1885. His private and art life is unknown (Boyar, 1948).

Gegerfelt, Wilhelm von (1844-1920): Swedish artist.

Gérôme, Jean-Léon (Vesoul 1824- Paris 1904): He was one of the most famous artists in the world during the second half of the nineteenth century. He was a student at the atelier of Paul Delaroche and at the Paris School of Fine Arts but he went to Italy when the atelier was closed down. After he returned to France he took lessons from Charles Gleyre. Gérôme and his several friends, who painted in the same vein, were hailed as *les Néo-Grecs* or *les Pompéistes*. They presented antiquity as witty, erotic and trivial in their paintings. During the later years of his career, Gérôme proved his style as being serious, realistic and less commercial. After getting married to Marie Goupil, the daughter of the famous art dealer Adolphe Goupil, he became even more established and prosperous. After 1846, he enjoyed an excellent reputation as a teacher for forty years at the Paris School of Fine Arts. Osman Hamdi Bey and Halil Bey were among his students. Around two hundred and fifty out of his six hundred works were of Orientalist subjects (Thornton, 1994: 98-102).

Gudin, Theodore de:

Guillaumet, Gustave (Paris 1840- Paris 1887): After winning the second place in the Prix de Rome as a student at the Paris School of Fine Arts, he went to Algeria in 1862. He was so captivated by the desert and the country that he painted numerous paintings related to desert and desert people and visited Algeria nine more times. He was a naturalist painter, who was

devoted to the problems of light and atmosphere. He was a writer as well as a painter. His *Tableaux Algériens* (1888) was a collection of articles recording the attitude of a European artist towards Algerian life (Thornton, 1994: 108-109).

Guillemet, Pierre Desire (1827 Lyon- 1878 Istanbul): After his education at the Fine Arts School in Lyon, he went to Paris to become a student of Hippolyte Flandrin. Since 1857, Guillemet participated at the exhibitions of Paris Salon and his commissions increased in number. He was sent with an official mission to Istanbul, in 1863, and he executed two portraits of the sultan Abdülaziz here. Guillemet, together with his wife, participated in the cultural activities of Istanbul and he took part in the first exhibition, organized by Şeker Ahmet Paşa, in 1873. With the support of the sultan, he established a fine arts school in Pera. It was named as The Academy of Drawing and painting and the students included both Christian and Muslim citizens of the Empire (Kıbrıs, 2003: 37-42).

Halil Bey (Halil Pasha) (1857-1939): As the son of Ferit Selim Pasha, Marshal of the Artillery Foundry, he was born in Istanbul. He graduated as a lieutenant from the Army Engineering School in 1873 and taught art at the Military High School as a captain in 1874. In 1880, he went to Paris and attended the studios of Jean-Leon Gérôme and Gustave Courtois at the Academy of Fine Arts. Besides, he was influenced by Impressionism, which would have a strong impact on his art during his last years. During the first years of his artistic career, he was under the effect of realism but he tried to unite the two currents. He was awarded the medal of Fine Arts at the Paris Art Exhibition. After his return, he taught art at the *Kuleli* Military High School and became the Director of the Academy of Fine Arts, in 1910. During the early years of the Republic, he organized a number of personal exhibitions. Unfortunately;

a fire completely destroyed his *yali* in Beylerbeyi, which contained his personal documents and many paintings (Aksaray, 2004: 138; İslimyeli, 1965: 46-48).

Hamdi Bey (1842-1910): The son of Ibrahim Edhem, Osman Hamdi Bey was born on 30 December 1842. He was sent to Paris in 1857 for law education, however; he was attracted more to painting. He began to take lessons from Gérôme and Boulanger in Paris, where he stayed for 12 years. In 1862, Ahmet Ali and Süleyman Seyid were also sent to Paris for art education and they took place in Gérôme's and Boulanger's ateliers. These three student-artists participated in the Paris International Exhibition, in 1867 and Osman Hamdi was awarded. He returned to Istanbul in 1869 and worked for the government in many positions, until he was appointed as the Manager of the Imperial Museum, in 1881 and as the Manager of the Fine Arts School, in 1882. In addition to being an artist and a museologist, Osman Hamdi was interested in archaeology, as well. He managed the first national excavations, in the name of the Imperial Museum, in Nimrud and later in Sayda. In his private life, leading a European lifestyle, Osman Hamdi was just an Orientalist in his art. He was the first Turkish painter, who made use of figurative painting a lot. His paintings reveal highly realistic architectural elements and objects from the Ottoman daily life. He also made many portraits of his family members and friends in modern attires and environments, which contrast with his Orientalist paintings (Cezar, 1995; Germaner, 2002: 300-311).

Hayette, François-Claude (Lyon 1838- ?): He was a student at the Lyon School of Fine Arts between 1852 and 1858 and later at the School of Fine Arts in Paris in 1863. He was the student of Bonfond, Léon Cogniet and Pils. He came to Istanbul around 1860s and became a teacher at the *Mektebi Sultani*. He took part at the first exhibition organized by Ahmet Ali

Bey in 1873. He generally painted daily life scenes from Istanbul (Germaner and İnankur, 1989: 125).

Huguet, Victor Pierre (Le Lude 1835- Paris 1902): He was the student of Emile Loubon in Marseilles and later Eugène Fromentin in Paris. He was very much influenced by Fromentin at his early works. He traveled to Egypt in 1852 and together with the marine painter J. B. H. Durand-Brager, he went to Crimea. His paintings were generally set in Algeria, Libya, Egypt or Constantinople (Thornton, 1994: 114-115).

Hunt, William Holman (1827-1910): The British artist and one of the founders of the Pre-Raphaelite Brotherhood. Although known primarily as a Pre-Raphaelite painter, Hunt was also an Orientalist. He traveled to the Middle East first in 1848 and then again in 1869 and 1875 (<http://www.orientalistart.net>)

Kaufmann, Adolf (Troppau 1848- Vienna 1916): Although he did not go to school, Kaufmann took lessons from Emile van Marcke in Paris. He was an artist of seascape and landscapes. After traveling around Europe and the Orient, he settled down in Vienna to open a painting school for women. He was influenced by the Barbizon painters (Germaner and İnankur, 1989: 129).

Lafeyf?

Lear, Edward (Holloway 1812- San Remo 1888): Leaving England in 1837, Lear traveled for the rest of his life. He lived in Rome for many years and published three albums of Italian views. Later, he traveled to Ionian Islands, Greece, Turkey, Albania, Malta, Egypt, the Sinai

desert, Palestine and Ceylon. After his death, Lady Strachey published two volumes of his letters in 1907 and 1911 (Thornton, 1994: 126-127).

Leclaire, Victor:

Manas, Rupen (1810?-1875): The eldest son of Zenop Manas, Rupen Manas was born in Istanbul. He was the court painter during the reign of Abdülmecid (1839-1861) and became the chief interpreter at the Ottoman Embassy in Paris, in 1847. He painted some royal portraits, like the portrait of Fatma Sultan in 1850 and participated in the exhibition, which was at the *Darülfünun*, on 1 July 1875 (Kürkman, 2004: 587).

Manas, Sebuğ (1816-1889): *After one of his royal portraits' being appreciated by Abdülmecid in 1854, he was ordered six more portraits by the sultan and he was awarded a fifth-class Mecidiye order.* He delivered the portrait of Abdülmecid to the Queen of Norway, in 1858 and he began to work at the Ottoman Embassy in Paris at the same year (Kürkman, 2004: 589).

Marerez, Nicolas:

Mehmet Efendi (Captain Mehmet Ali?) (1868-1935): He was born in Istanbul and graduated from the Military School in 1888. He was a well-appreciated student of Hoca Ali Rıza (İslimyeli, 1965: 61).

Melkon, Mikirdiç (Melkonyan?) (Late 18th – Early 19th centuries): A 19th century artist, Melkon worked during the reign of Sultan Abdülmecid (1839-1861). He became famous for

his large scale Istanbul scenes. His miniature panoramas of Istanbul and Bosphorus in the marquetry technique, which were exhibited in Paris, were highly appreciated. He took place at the art exhibition, which was organized by the *Elifba* Club, in 1881 and his works generated great interest. One of his works, a writing box bearing a view of Beşiktaş Palace from the sea, is in the Topkapı Palace Museum. The motifs, around the portrait of Fatma Sultan painted by Rupen Manas, were also done by Melkon (Kürkman, 2004; Aksaray, 2004: 12)

Mosgrigny:

Müller:

Noel, Jules Achille (1815-1881): He was a French painter who was known for his depiction of naval scenes.

Pasini, Alberto (Busseto 1826- Cavoretto 1899): After studying lithography at the Academy of Fine Arts in Parma and publishing an album on the architecture and history of the region, Pasini went to Paris in 1851. He accompanied the diplomat, Prosper Bourée , as his personal painter to Persia, at the time of the Crimean War. In 1855, he went to the East again, this time visiting Istanbul as well (Germaner and İnankur, 1989).

Preziosi, Amadeo (Valetta 1816- Istanbul 1829): Born to a noble family, the 5th Count Preziosi went to the School of Fine Arts in Paris. With his father's opposition to his interest in painting, he left his home for Istanbul around 1842. He depicted daily life scenes and people from different ethnic groups in Istanbul. During his lifetime, his paintings were popular souvenirs among tourists and his talents were highly appreciated: Illustrated London News

described him as “the well-known artist of oriental subjects” in 1859. Thalasso, the author of the book on Turkish artists, referred to him as *l’aquarelliste levantin* and he was almost the sole representative of Turkish art around 1870s. He killed himself by accident, while he was hunting around Yeşilköy (Llewellyn and Newton, 1985: 4-23; Germaner and İnankur, 1989: 137).

Rendelmann:

Rosier:

Captain Sami Efendi: He graduated from the painting department of the Military School in 1889.

Schendel, Petrus Van (1806-1870): Belgian painter.

Schreyer, Adolphe (Frankfurt-am-Main 1828- Kronberg 1899): With his riders and horses in rural settings, he was very popular among the German aristocracy and millionaire American collectors such as Vanderbilt, Astor, Rockefeller, and Morgan. After studying in Frankfurt, Stuttgart, Munich and Düsseldorf, he traveled through Hungary, Wallachia and southern Russia and worked as an artist-reporter at the Crimean war in 1855.

Swoboda, Sandor Alexander (1826- 1896): A Hungarian artist, he was born in Baghdad and trained in Budapest with Barabas and then in Venice (Germaner and İnankur, 1989: 149).

Ussi, Stefano (1822-1901): The interest of the Italian artist for the East began with his participation in the opening ceremony of the Suez Channel, in 1869. He had done the painting of “Sürre Alayı” for Hıdiv İsmail Pasha, which was later added to the collection of the Dolmabahçe Palace. The painting, dating 1873, took place in the 1873 Vienne International Exhibition. The Ottoman Empire was another participant of the exhibition and the painting is supposed to either come to Istanbul by this way or be presented to the Palace by Hıdiv İsmail Pasha. The painting, being the largest piece in the palace collection, has a very special frame bearing a sura from the Kur’an, related to its theme (Germaner and İnankur, 2002: 144).

Van Hier:

Van Marcke, Emile (1827 Sévres- 1890 or 1891): He was a French painter who mostly painted cattle. He studied under Troyon and Barbizon schools.

Vilya:

Wahlberg, Albert:

Washington, Georges (Marseilles 1827- Douarnenez 1901): He was the student of François-Edouard Picot. After he returned from the journey of Algeria, he married to the daughter of the history painter Félix Philippoteaux. Almost all his works were related to Algeria and his favorite subject was horses. After 1879, he received many commissions from a Belgian firm and this led him to travel through Hungary, Bulgaria, Turkey, Armenia and Caucasia (Thornton, 1994: 178-179; Germaner and İnankur, 1989: 157)).

Watelin, G:

Wintz, G:

Yaşar Efendi (Mülazım Yaşar?) (1872- ?): He was from Vidin and graduated from the Military School in 1894 (İslimyeli, 1965: 65).

Yvon, Adolphe (1817- 1893): Being among many artists, who went to Crimea to draw about the war between 1854- 1855, Yvon visited Istanbul on his way to this city. He was going to Crimea on an order by Napoleon III (Germaner, 2002: 94). His painting in the Palace collection is called as “The War of Crimean”, which is a copy of its original in the Versailles Palace. Among his exhibited paintings in 1873 Saloon, there were some works which had been inspired from the city of Istanbul (Thornton, 134-135).

Zekai Bey (Hüseyin Zekai Paşa) (1860-1919): He was born in Üsküdar and graduated from the Military school in 1881. He was appointed as an aide to Abdülhamid II, after one of his paintings was highly appreciated by the sultan. He was the first impressionist artist in the Turkish art history, although the Turkish School of Fine Arts did not approve of the current. He wrote a book, which is entitled as *Mübeccel Hazineler* (İslimyeli, 1965: 50-52).

Ziya Paşa (1840-1908): He graduated from the Military School in 1860. Yusuf Ziya was appointed as aides-de-camp to Abdülaziz, while he was working in Erzurum as a soldier.

Being one of the first oil painting artists in Ottoman Empire, he is supposed to have worked with Aivazovsky and Berton in the Palace (Öner, 2001: 4).

Ziem, Felix (Beaune 1821- Paris 1911): While working as a construction foreman in Marseilles, he showed his watercolors to the duc d'Orléans and he took many commissions. He made several journeys to Algeria, Tunisia, Morocco, Egypt and Asia Minor. He probably visited Turkey around 1848. His name is inseparable from the cities of Constantinople and Venice and his most favorite themes are the lagoon, the Golden Horn, boats on the Bosphorus, fantasias, sultanas and harems (Thornton, 1994: 188-189).