

CELEBRATING DIFFERENCE:
“TURKISH THEATRE” IN THE CHICAGO WORLD’S COLUMBIAN
EXPOSITION OF 1893

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Thesis Abstract

Cafer Sarıkaya, “Celebrating Difference: ‘Turkish Theatre’ in the Chicago World’s
Columbian Exposition of 1893”

This thesis examines Turkish Theatre and its performances during the Chicago World’s Columbian Exposition of 1893. Methodologically, the research adopts two primary sources, the *Turkish Theatre: Souvenir Programme*, and *Musavver Şikago Sergisi*, and also published memoirs of observers who witnessed the Exposition. The thesis attempts to provide an overview of recent research on the analysis of the world’s fairs, where both theatricality of the overall event, and the accompanying Orientalist gaze have been analyzed. Given the fact that international exhibitions provided a certain architectural and theatrical representation capacity for the Orient, the thesis attempts to understand how “Turkish Theatre” had been conceptualized for this event.

Architecture provided an authentic setting and a visual summary of the represented culture displaying mosques, baths, caravanserais, cafés, houses and shops in a compact “pavilion”, where the presentation of everyday life was displayed through theatricality, dramatization of artisanship, display of regional and national costumes and of performances of theatre, ethnic music and local dances. The Turkish Theatre was directed by Pierre Butros Antonius, a Christian Arab from Mount Lebanon. There were 65 actors and actresses in total and 20 stockholders in the Ottoman theatre, all gathered by agents sent to different parts of the Empire to study the customs, manners and costumes and to engage these players from different cities of the Ottoman lands. The performers were presenting their shows to the American audience in the Arabic language with simultaneous English translations. The Turkish Theatre performances included the plays of *the Kurdish Drama*, *the Kalamounic Drama*, *True Manhood*, *An Oriental Wedding in Damascus*, *the Drama of Antar the Son of Sheddad*, *the Drama of Haroun Al-Raschid*, *the Turkish Bride* and *the Prodigal Son*. The spectators could understand these plays unlike the other theatre plays of the Eastern countries, such as the Chinese and Javanese theatres which were held only in the native languages. Based on published reviews and memoirs, the thesis attempts to historically visualize this unique Ottoman experience at the turn of the nineteenth century.

Tez Özeti

Cafer Sarıkaya, “Farklılığın Kutlanması: 1893 Şikago Columbus Dünya Sergisi’ndeki ‘Türk Tiyatrosu’ ”

Bu çalışma, Türk Tiyatrosu ve 1893 Şikago Columbus Dünya Sergisi süresince gösterilen Türk Tiyatrosu performanslarını incelemektedir. Yöntembilimsel olarak iki temel kaynak kullanılmıştır: *Türk Tiyatrosu: Anma Programı ve Musavver Şikago Sergisi*; ayrıca sergiyi gözlemlemiş olanların yayınlanmış anıları. Tez çalışması, organizasyonların bütüncül olarak teatralliğinin ve buna eşlik eden şarkiyatçı bakış açısının çözümlendiği Dünya fuarları üzerine son araştırmaları yeniden gözden geçirmektedir. Bu çalışma kapsamında, uluslararası gösterilerin mimari ve teatral açıdan belli bir Doğu temsili sağladığı kabul alınarak “Türk Tiyatrosu”nun bu organizasyon için nasıl olgusallaştırıldığı anlaşılmaya çalışılmaktadır.

Mimari, temsil edilen kültürün otantik bir dekorunu ve görsel bir özetini sunmaktadır. Bunu gündelik hayatın temsilinin teatrallik, sanatın dramtizasyonu, bölgesel ve ulusal kıyafetler ve tiyatro gösterileri, etnik ve yerel danslar aracılığıyla ifade edildiği sıkıştırılmış bir “pavyon”da camiler, hamamlar, kervansaraylar, kahvehaneler, evler ve dükkânlar vasıtasıyla gerçekleştirmektedir. Türk Tiyatrosu, Pierre Butros Antonius adında Dağlık Lübnanlı bir Arap Hristiyanı tarafından yönetilmiştir. Bu Osmanlı tiyatrosunda, imparatorluğun çeşitli bölgelerine o yörelerin gelenek-göreneklerini ve kıyafetlerini araştırmak için gönderilmiş memurlar tarafından bir araya getirilmiş toplam 65 aktör ve aktrist, aynı zamanda da 20 hissedar bulunmaktaydı. Oyuncular gösterilerini Amerikalı izleyiciye simültane İngilizce çeviriler eşliğinde Arapça olarak sunuyorlardı. Türk Tiyatrosu’nun sergilediği performanslar arasında *Kürt Tiyatrosu*, *Kalomonik Tiyatro*, *Civanmert*, *Şam’da Bir Şark Düğünü*, *Şeddad’ın Oğlu Anter’in Oyunu*, *Harun El-Raşid’in Oyunu*, *Türk Gelin*, *Hovarda Oğul* oyunları bulunmaktaydı. Tiyatro oyunlarını yalnızca kendi anadillerinde sergileyen Çin ve Cava gibi diğer Doğu ülkelerinin tiyatrolarından farklı olarak izleyici bahsedilen oyunları anlayabilmiştir. Yayınlanmış yorum ve hatıratları temel alan tez, ondokuzuncu yüzyılın sonundaki bu benzersiz Osmanlı deneyimini tarihsel olarak tasarımılamaya çalışmaktadır.

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After graduation from the History Department at Yeditepe University, I started my masters' degree in the History Department at Boğaziçi University. As a graduate student, I had the chance of taking classes from the most respected professors and instructors in their fields, including Prof. Dr. Selim Deringil, Prof. Dr. Selçuk Esenbel, Prof. Dr. Arzu Öztürkmen, Assist. Prof. Ahmet Ersoy, Assist. Prof. Yavuz Selim Karakışla, Dr. Anestis Vasilakeris and Dr. Fatma Türe who introduced me to a new world of ideas, theories, and philosophers while giving me friendship, encouragement, and support: Dr. Lale Babaoğlu Balkış in particular was always with me during my study at Boğaziçi University.

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Dedicated to the memory of
Ahmad Abu Khalil al-Qabbani
and
all the performers of the Turkish Theatre in the Chicago World's Columbian
Exposition of 1893

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PREFACE

I am very much interested in theatre and the history of theatre in general. Since I have worked in a number of international exhibitions, this was another field that I wanted to learn more about. The topic of my master's thesis combined these two areas and fulfilled my academic interest as well as my personal curiosity.

During my undergraduate study at Yeditepe University, Assist. Prof. Nilüfer Hatemi and Assist. Prof. Bülent Bilmez encouraged me to study international exhibitions underlining the fact that it was an untouched, yet very important area in modern history. On the other hand, Prof. Dr. Süheyla Artemel and Prof. Dr. Ayşın Candan called my attention to the importance of theatre, especially to the history of Ottoman theatre. As an undergraduate student of the History Department at Yeditepe University, I had the chance of taking very exciting and interesting classes from the most respected professors in their fields, namely Prof. Dr. Süheyla Artemel, Prof. Dr. Ayşın Candan and Prof. Dr. Cevat Çapan, who lead me to have a special interest in studying theatre. I am deeply indebted to my academic advisor Assist. Prof. Neşe Yıldırım who advised me to take certain classes from the Department of English Language and Literature, such as *Drama of Greece and Rome*, *the Art of Comedy*, *European Drama*, *Elizabethan Drama* and *Shakespearean Drama*. During my undergraduate study at Yeditepe University, I also had the opportunity to attend a series of master seminars as a guest student given by Prof. Dr. Ayşın Candan including *Theory of Drama*, *the Text and the Stage: the Theory of the Stage*, *the Avant-Garde Movements and the Stage*, *Theatre of Avant-Garde: Interculturalism on the Stage*.

After graduation from the History Department at Yeditepe University, I started my masters' degree in the History Department at Boğaziçi University. In the first semester of my masters program, with the approval of my academic advisor Prof. Dr. Selçuk Esenbel and the invitation of Prof. Dr. Arzu Öztürkmen, I was honored to participate as a speaker about the subject of this thesis in the 11th Annual Workshop on Ottoman Material Culture, *Temaşa: Performances in the Ottoman World*, at Boğaziçi University, in September 22-23, 2006. I also had the opportunity to present a paper which dealt with my masters thesis in *Musical Societies and Politics: Ottoman and Early Republican Turkey in its European Context*, a joint conference of Boğaziçi University, Istanbul & the European University Institute, Florence, at Boğaziçi University, in October 29-31, 2009, within the framework of the research project "Europe and Beyond: Transfers, Networks and Markets for Musical Theatre in Modern Europe, 1740-1960".

The topic of this research is "Celebrating Difference: 'Turkish Theatre' in the Chicago World's Columbian Exposition of 1893". My main target was to find out how the Ottoman Empire presented herself in 1893 via Turkish Theatre. Unfortunately, the sources for such a specific subject were very limited. I started my research by making a review of major academic works published about the Ottoman theatre. The information circulating in these sources by Metin And and Refik Ahmet Sevengil was not detailed enough to draw an accurate picture of the participation of the Turkish Theatre at the Chicago World's Fair. I found a stage bill called *Turkish Theatre: Souvenir Programme, Midway Plaisance, World's Fair, Chicago*, in San Francisco Public Library. I was very excited as I had found something that no one has studied before. When I received the pamphlet from the United States of America,

I was ready to build my thesis on its contents, which were the descriptions of the performed plays and the pictures of actors, musicians, and dancers.

This stage bill is extremely valuable for showing us the presentation of the Turkish Theatre during the Chicago Exhibition. However, one can easily see that the term “Turkish Theatre” is highly debatable. The actors, musicians, dancers and the themes of the plays do not necessarily represent the Turkish cultures and traditions but represent all the Ottoman cultures and traditions living under the banner of the Ottoman Empire.

Here, in this study you will find information about the so-called “Ottoman Theatre” and the way it was represented in 1893 during the World’s Columbian Exposition.

CHAPTER I

INTRODUCTION

The Chicago World's Columbian Exposition of 1893 was organized in the United States for the celebration of the 400th anniversary of the discovery of America by Christopher Columbus. The Ottoman Empire participated in this exhibition with its theatrical amusements and musical performances including those from the Middle Eastern regions. The Ottoman entertainment in the Chicago Exposition of 1893 was composed of three main sections; the Turkish Odeon Theatre performances including the plays *the Kurdish Drama*, *the Kalamounic Drama*, *True Manhood*, *An Oriental Wedding in Damascus*, *the Drama of Antar the Son of Sheddad*, *the Drama of Haroun Al-Raschid*, *the Turkish Bride* and *the Prodigal Son* that were performed in "the Street of Constantinople", "the Street of Cairo", in which daily performances of local spectacles such as *the Return from Mecca* and *the Wedding Procession* and "the Bedouin encampment" were given and Arab horsemen presented an *Oriental Show*.

The representation of the Ottoman Empire has been explored in the last few decades as a series of studies focusing on the political, discursive and architectural aspects of the event. This thesis focuses on the Chicago World's Columbian Exposition of 1893. It pays particular attention to the Turkish Theatre performances during the Columbian Exposition, which took place on the so-called "Street of Constantinople." The thesis follows two types of sources. The first consists of primary documents, a souvenir programme entitled *Turkish Theatre: Souvenir Programme, Midway Plaisance, World's Fair, Chicago*,¹ and a special journal

¹ *Turkish Theatre: Souvenir Programme, Midway Plaisance, World's Fair, Chicago*, published by the American Engraving Company of Chicago in 1893. This document is available in *the San Francisco Public Library* registered with the number of 606 C43pa. I would like to thank Sedat İşçi who informed me about this document and Joy Melvin who

published in Ottoman language called *Musavver Şikago Sergisi* (The Chicago Fair Illustrated).² Both documents, surfacing first in this thesis are extremely valuable in informing us about the content of the Turkish Theatre during the Chicago Exhibition. The second of source consists of published memoirs of observers who witnessed the Exposition. Their narratives are most valuable in the description of the performances as theatre, but also in displaying the discourse of their time. Recent research on the analysis of the world's fairs underlined both theatricality of the overall event, and the accompanying Orientalist gaze.³

Edward Said (1978) states “the idea of representation is a theatrical one: The Orient, is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe.”⁴ In her analysis of the nineteenth century world's fairs, Zeynep Çelik (1992) emphasizes the “nurturing” aspects of these fairs: “Islamic nations’ displays at the international fairs had entertained Westerners and had taken them to distant lands, nurturing their imaginations by offering them unknown sights, images, foods, drinks, music, and dance. At the fairs, the Orient that European writers, scholars, and artists had defined and described (in Edward Said’s word, “constructed”) since at least the beginning of

sent me a copy of it by mail. There are no page numbers on this source text. I have written the page numbers following the order of the sequential pages of the text.

² A complete collection of this newspaper is available in *the National Library of Turkey* registered with the number of 1962 SC 58. *Musavver Şikago Sergisi* (The Chicago Fair Illustrated) Chicago: J. B. Campbell & Co., no.1-6: 1 June - 15 October 1893.

³ Zeynep Çelik, *Displaying the Orient: Architecture of Islam at Nineteenth-Century World's Fairs* (Berkeley, Los Angeles, Oxford: University of California Press, 1992), p. 93.

⁴ Edward W. Said, *Orientalism, Western Conceptions of the Orient* (London: Penguin, 2003), p. 63.

the nineteenth century was presented as a three-dimensional living model. Thus it was brought to the West and incorporated into Western culture. Moreover, with the expansion of colonial territories, the exotic increasingly belonged to the Western powers.”⁵

In this respect, the international exhibitions provided a certain architectural and theatrical representation for the Islamic cultures. Architecture provided an authentic setting and a visual summary of the represented culture, displaying mosques, baths, caravanserais, cafés, houses and shops in a compact “pavilion”. The presentation of everyday life in this architecture on the other hand, was offered through theatricality, dramatization of artisanship, display of regional and national costumes and of performances of theatre, ethnic music and local dances. As revealed by recent scholarship, the Ottoman Empire participated to these world’s fairs since 1851 London. In the beginning, the displays were merely economic. At the beginning of 1862 London and 1867 Paris exhibitions, the Ottoman pavilions also began to display artistic items such as Ottoman carpets, fabrics, ceramics, oil paintings, drawings, medal carvings, engravings, architectural models, and lithographs.⁶

⁵ Çelik, *Displaying the Orient*, p. 93.

⁶ Semra Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” (The Ottoman Empire’s participation in the international expositions and its cultural impacts) *Tarih ve Toplum* 16, no. 95 (November 1991), p. 34, and Kevork Pamukciyan, “1867 Yılı Paris Sergisine Katılan Osmanlı Sanatkârları,” (The Ottoman craftsmen attending the Paris exhibition of 1867) In *Ermeni Kaynaklarından Tarihe Katkılar (4 Cilt) Zamanlar, Mekânlar, İnsanlar (Cilt III)* (Contributions to History from Armenian Sources (IV Volumes) Times, Places, People (vol. III)) compiled by Osman Köker (Istanbul: Aras Yayıncılık, 2003), pp. 213-218. This article firstly published in *Tarih ve Toplum* 18, no. 105 (September 1992), pp. 35-37. See also the article by the same author “Osmanlı Döneminde İstanbul Sergilerine Katılan Ermeni Ressamlar,” (The Armenian painters attending the Istanbul exhibitions during the Ottoman period) in the same book, pp.199-212 for the biographies of the Armenian painters attending the Istanbul exhibitions during the Ottoman Period. This article also firstly published in *Tarih ve Toplum* 14, no. 80 (August 1990), pp.34-41.

What made the 1893 Columbian Exposition particularly interesting, however, was the fact that it included, for the first time, a structured theatre itself, an event this thesis aims at analyzing in its full length. The fact that the Ottoman pavilion included a “theatre” at the Columbian Exposition showed the important position this new cultural form took place in the Ottoman world at the turn of the nineteenth century. Following the Tanzimat reforms, interest in Western forms of entertainment was a widespread inclination in Ottoman cities like Istanbul, Izmir, or Cairo. At the beginning of the mid-nineteenth century, theatre in the Ottoman world had become a profitable area of business, where several theatrical companies competed with one another. In the beginning, these were foreign troupes which printed or distributed Turkish summaries of the plays. These plays mostly depended on visual effects, as many troupes included acrobats and illusionists. The increasing interest in theatre audiences led local companies conducted mostly by Armenian managers and actors, to perform plays in Turkish.⁷ Gedikpaşa Theatre and Şark Tiyatrosu were among those theatre settings in Istanbul, hosting actors and directors like Güllü Agop, Naum Efendi and Dikran Çuhacıyan. The competition over this newly rising market was so high that in 1870, Güllü Agop applied to the Palace to be granted a ten-years-long monopoly to stage dramas, tragedies, comedies and vaudevilles in Istanbul. This monopoly ironically created another market, Turkish musicals, a genre which was outside of Güllü Agop’s monopoly. In this lively milieu of Ottoman theatre where foreign troupes, companies performing Armenian and Turkish plays in large cities, new types of plays being produced like Namık Kemal’s *Vatan yahut Silistre* (The Fatherland, or Silistria) (1873) or Şinasi’s *Şair Evlenmesi* (The Poet’s Marriage)

⁷ Nilgün Firidinoğlu, *Modern Türk Tiyatro Edebiyatında Gayrimüslim Osmanlıların Temsili (1874-1912)*, (Representation of the Non-Muslim Ottomans in Modern Turkish Drama, 1874-1912) (master’s thesis, Boğaziçi University, 2009). On the other hand, Mehmet Fatih Uslu of Bilkent University is now writing a doctoral dissertation on the Birth of Ottoman theatre: 1840-1880.

(1859), the selection of which troupe would go to a transatlantic performance at the Columbian Exposition was probably an intriguing question.

The research attempts to search for answers to the questions. This thesis consists of four primary chapters. The second chapter, entitled “In Search of a Vanished Performance: A Survey of Sources” will begin with a literature survey on the world’s fairs with a particular focus on the 1893 Columbian Exposition. Based on extensive research the Ottoman Empire’s participation to the fairs, it will attempt to give an historical ethnography of the “Ottoman pavilion” of 1893 Exhibition, with an eye on its theatricality and a particular focus on its theatre show. A literature review will lay out the primary and secondary sources related to the display of theatre and theatricality. One should note here the hardships of the analysis of historical performances. Like orality, performances also vanish in time if not put into written or visual documentation. One of the main contributions of this thesis is to give visibility to such rare written and visual sources of the performances which took place in the Ottoman Pavilion of the 1893 Columbian Exposition.

The third chapter, entitled “The Ottoman Empire in the International Exhibitions in Europe between the Years 1851 and 1900” will focus on the historical experience through which the Ottoman Empire tried to locate itself within the changing dynamics of the nineteenth century. Based on the scholarship of Rifat Önsoy (1983), Semra Germaner (1991), Zeynep Çelik (1992) and Ahmet Ersoy (2000), the chapter attempts to establish how the Ottoman state tried to develop a pattern to participate in the International Exhibitions of the West. The historical process in which the Ottoman approach to world’s fairs changed gives us clues in interpreting the role of “theatre” in the Columbian Exposition.

The fourth chapter, entitled “The Ottoman Participation in the World’s Columbian Exposition, Chicago, 1893” will analyze the preparations of Ottomans for the participation in the Chicago World’s Fair of 1893. Sources on the planning process of the Ottoman state reveal important information on the particular interest for “theatre” as an intensified representative setting for the Ottomanness. Besides the Palace archival documents regarding the correspondence on the Exposition, one other source, *Musavver Şikago Sergisi* (The Chicago Fair Illustrated), a review particularly published for the event will be also analyzed. *Musavver Şikago Sergisi* reveals important details on the content of the plays performed. The fact that the review is the first Ottoman language published in the USA enhances its discursive importance for our research.

The fifth chapter, entitled “The Turkish Theatre in the World’s Columbian Exposition, Chicago, 1893” focuses directly on “theatre” during the Exposition, which is the core subject of this thesis. The Turkish Theatre was one of the special theatre buildings, next to the Egyptian, Chinese and Javanese theatres. This chapter aims at bringing light to the composition of the performing troupe, focusing on actors, musicians, and dancers. It also attempts to comment on the content of the plays, with a thematic and discursive analysis.

This work is written based largely on the primary and secondary sources gathered from several libraries and archives in English, French, Arabic, Turkish and Ottoman languages. The thesis presents selected figures in the appendix section. The thesis also provides for the first time the full transcriptions of the Ottoman and Arabic language documents and translations of a series of primary sources in the appendix section. The first of these is a transcription of the Contract signed between the Ottoman Ministry of Commerce and Public Works and Elia Souhami Sadullah &

Co. in Istanbul. The second source usage of the research consists of the correspondence concerning planning of the Turkish Theatre and *Musavver Şikago Sergisi* which is available in the Prime Ministry Ottoman Archives in Istanbul. Finally, the third document consists of a Turkish translation of an Arabic play written by Ahmad Abu Khalil al-Qabbani and performed in the exposition under the title *Antar Ibn Shaddad*.

CHAPTER II

IN SEARCH OF A VANISHED PERFORMANCE: A SURVEY OF SOURCES

The search of an historical ethnography of the Turkish pavilion at the Columbian Exposition, with a particular focus on its theatre is a challenging endeavor, when one realizes the scarcity of sources in this domain. When compared to the documentation of Western countries, where musical or at times dance performances are noted, illustrations and state records abound, one knows can assume that the Ottomans were not very fond of describing the details of their entertainment forms, leaving this job mostly to foreigners. It is not a coincidence then that the depiction of the Ottoman theatre at the Columbian Exposition reflected this long-time pursued Orientalist tradition, particularly from the eyes of foreign observers. Given the difficulties of historically imagining the theatre performances in the Turkish pavilion at the Columbian Exposition, it is perhaps best to start by attempting to understand the particularity of the Columbian Exposition within the larger repertoire of world's fairs. As one of the most phenomenal international events of a changing world order, world's fairs produced a literature which undoubtedly needs a closer look.

A review of the published scholarship on international exhibitions is however an overwhelming task. The recent interest in Great Exhibitions, Expositions Universelles or in World's Fairs produced a vast array of literature surfacing a large number of primary documents and memoirs, and also an analysis of these grand-scale events with their implications to international trade and politics, orientalism and the culture of display. The development of this scholarship has evolved in such

vigor that it eventually produced a “dictionary”, later revised as an “encyclopedia” on world’s fairs.⁸

The curiosity on the subject owes a great deal to the multi-faceted aspects of the fairs, which reflected the social, political, but fore and most, the economic dynamism of the nineteenth century. Since the world’s fairs emerged in the age of industrialism, imperialism and orientalism’s advance in the nineteenth century, their memory became an important source in understanding the complexities of this particular era. As Edward Said underlined, this subject-matter was also important as it revealed the special role Britain and France played as pioneering nations engaged in “Oriental studies”.⁹ In this respect, as pioneers of these international exhibitions, these countries also acted as hosts, and greatly supported the participation of “Eastern countries,” thus constructing the Orient for the West. Leaving aside the *Historical Dictionary of World’s Fairs and Expositions, 1851-1988* (1990) or *Encyclopedia of World’s Fairs and Expositions* (2008), which introduce annotated bibliographies, many recent works analyze these historical events with a post-colonial, critical response to the process of Orientalist thought.

For a general survey of world’s fairs, one can refer to the works of Paul Greenhalgh and Pieter van Wesemael, which give us a comprehensive approach to the past fairs in their historical and architectural perspective. Paul Greenhalgh’s *Ephemeral Vistas: The Expositions universelles, Great Exhibitions and World’s Fairs, 1851–1939* (1988) explores how modernism was displayed and constructed in these fairs. Taking imperialism at its center the book questions the division of roles

⁸ See John E. Findling and Kimberly D. Pelle, eds. *Historical Dictionary of World’s Fairs and Expositions, 1851-1988* (New York: Greenwood Press, 1990) For a revised second edition see, John E. Findling and Kimberly D. Pelle, eds. *Encyclopedia of World’s Fairs and Expositions*, foreword by Vicente Gonzáles Loscertales, (Jefferson, North Carolina and London: McFarland & Company, Inc., Publishers, 2008)

⁹ Said, *Orientalism*, p. 17.

between the dominant and the so-called subordinate societies. In his book *Architecture of Instruction and Delight: A Socio-Historical Analysis of World Exhibitions as a Didactic Phenomenon (1798-1851-1970)* (2001) Pieter van Wesemael, analyzes the construction of national industries in these universal fairs, giving examples mostly from France, but also from America and Japan.

Another important work providing a post-colonial critique is *Le Théâtre des colonies: Scénographie, acteurs et discours de l'imaginaire dans les expositions 1855-1937* (The Colonial theatre: scenography, actors, and discourses of imaginary in expositions between 1855 and 1937) (1986) by Sylviane Leprun. There, the author examines colonial displays at French exhibitions, where a stereotypical view of exotic artifacts has been established within the framework of power relationship between the European-urban and the colonized indigenous. Leprun depicts the exhibitions as a theatrical ground where both the actors and the audience find themselves placed into prescribed roles and expectations. While the city dwellers are portrayed as mobile viewers, Leprun states, “the native” is represented as fixed item.

One should also draw attention to the anthropological approach to the analysis of world's fairs. Anne Maxwell's study *Colonial Photography and Exhibitions: Representations of the 'Native' and the Making of European Identities* (1999) stands out as an extremely valuable work, investigating the construction and display of stereotyped representations of colonized peoples at the Great Exhibitions. Using colonial photography on portraits and live displays presented at international exhibitions in England, France, North America, Australia and New Zealand between 1850 and 1915, the book examines how the settler identities have been formulated. If not pursuing the world's fairs per se, Ivan Karp and Steven D. Lavine's book on the politics of display gives us important insights on how to critically approach

exhibitions in general. *Exhibiting Cultures: the Poetics and Politics of Museum Display* (1991) develops a theoretical perspective on how to analyze cultural representation, with a focus on display of national identity and minority cultures in art museums and festivals. Karp and Lavine call attention to the concepts of “assimilating” or “exoticizing,” where the curator controls the way indigenous populations are presented in museums.¹⁰

Research focusing on universal fairs has also produced a number of studies on the history of the world’s fairs organized particularly in the United States of America, as much as in Europe. Among many others, one can cite Robert W. Rydell’s works, *All the World’s a Fair: Visions of Empire at American International Expositions, 1876-1916* (1984), *World of Fairs: The Century-of-Progress Expositions* (1993), and *Fair America: World’s Fairs in the United States* (2000).¹¹ This latter volume surveys more than thirty world’s fairs from 1853 to 1984 in their historical context. Other studies of American world’s fairs include R. Reid Badger’s *The Great American Fair: the World’s Columbian Exposition and American Culture* (1979), John E. Findling’s *Chicago’s Great World’s Fairs* (1994) and Chaim M. Rosenberg’s *America at the Fair: Chicago’s 1893 World’s Columbian Exposition* (2008).

World’s Columbian Exposition held at Chicago in 1893, is a fair which received great scholarly attention. At the turn of the nineteenth century, the exhibition benefited from the latest technologies, being richly documented in sound and photograph. As primary sources, the works of Halsey Cooley Ives (1847-1911),

¹⁰ See also *Museums and Communities: the Politics of Public Culture* (1992) is a co-edited volume which includes Christine Mullen Kreamer beside Ivan Karp, and Steven D. Lavine.

¹¹ *Fair America: World’s Fairs in the United States* (2000) is a co-edited volume which includes John E. Findling, and Kimberly D. Pelle beside Robert W. Rydell.

Hubert Howe Bancroft (1832-1918) and Benjamin Cummings Truman (1835-1916) should be mentioned here in particular. *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition* (1893)¹², with an introduction by Halsey Cooley Ives, gave a thorough documentation of the overall fair. Bancroft, an American historian and ethnologist, published *The Book of the Fair: An Historical and Descriptive Presentation of the World's Science, Art, and Industry, as Viewed through the Columbian Exposition at Chicago in 1893*.¹³ And finally, Truman's work gave a journalistic account in a book entitled *History of the World's Fair: Being a Complete Description of the World's Columbian Exposition from its inception*.¹⁴ The study of these three accounts, documented by actual witnesses of the Columbian Exposition give us an historical ethnography of the overall fair with rich visual imagery displaying the ethnological aspects of the national pavilions and their historical representation. To these, one should perhaps also add the work Stanley Appelbaum edited in 1980, *The Chicago World's Fair of 1893: A Photographic Record* a work based on the photos from the Collections of the Avery Library of Columbia University and the Chicago Historical Society.

In the recent decades, there was also an increasing interest among Ottoman historians in the world's fairs attended by the Ottoman state. The economic, artistic, architectural and political aspects of the Ottoman Empire's participation in world's

¹² *The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition*. Introduction by Halsey Cooley Ives, (St. Louis, Mo.: N.D. Thompson Publishing Co., 1893) Also available online at <http://columbus.gl.iit.edu>

¹³ Hubert Howe Bancroft, *The Book of the Fair: An Historical and Descriptive Presentation of the World's Science, Art, and Industry, as Viewed through the Columbian Exposition at Chicago in 1893* (Chicago and San Francisco: The Bancroft Company, 1893) Also available online at <http://columbus.gl.iit.edu>

¹⁴ Benjamin Cummings Truman, *History of the World's Fair: Being a Complete Description of the World's Columbian Exposition from its inception* (St. Louis, Mo. and Philadelphia, Pa.: Planet Publishing Company, 1893)

fairs have been studied by scholars from different disciplinary interests. Economic historians were obviously attracted to the growing scope of international trade and business. While historians were more interested in decoding the politics of an imperial representation, art historians were intrigued by the delivery and reception of the artistic choices on site.

The two pioneering writers on Ottoman participation to world's fairs were economic historians Rifat Önsoy and Haydar Hazgan. Although they both had a particular focus on the political economy, both writers made this subject-matter more visible to other historians. Önsoy's article "Osmanlı İmparatorluğu'nun Katıldığı İlk Uluslararası Sergiler ve Sergi-i Umumi-i Osmani (1863 İstanbul Sergisi)" (First international expositions participated in by the Ottoman Empire and the General Ottoman Exposition, 1863 Istanbul Exposition)¹⁵ introduced a brief survey of the international exhibitions that the Ottoman Empire participated prior to 1863, the year an industrial exhibition was organized in Istanbul. As Önsoy informs us, the Ottoman state joined the 1851 *Great Exhibition of the Works of Industry of All Nations* in London, the 1855 *Exposition Universelle* in Paris, and the 1862 *International Exhibition* in London. Based on archival and other primary source materials, the article also examined the industrial exhibition held in Istanbul in 1863, the so-called *Sergi-i Umumi-i Osmani* (The Ottoman General Exposition). In his article "Osmanlı Sanayiinin Dışa Açılması: 1893 Şikago Sergisinde Osmanlı Pavyonu" (The Opening up of Ottoman Industry: The Ottoman Pavilion in the 1893 Chicago Exposition)¹⁶ Haydar Kazgan focused particularly on the World's Columbian Exposition in Chicago, elaborating on the functioning of the Ottoman Pavilion. Kazgan's work

¹⁵ This article was published in *Bellekten* 47, no.185 (January 1983), pp.195–235.

¹⁶ This article was published in *Ekonomide Diyalog*, no.9 (February 1984), pp.63-65.

remained for a very long time as the only work focusing on the Ottoman participation in the Chicago World's Columbian Exposition of 1893.

But one should credit Zeynep Çelik's study on the subject as the first comprehensive book, situating the Ottoman experience within the major world's fairs. *Displaying the Orient: Architecture of Islam at Nineteenth-Century World's Fairs* (1992) focuses on the representations of Islamic architecture and visual culture at the Expositions Universelles at Paris (1867, 1878, 1889 and 1900), Weltausstellung in Vienna (1873) and the World's Columbian Exposition in Chicago (1893). Based on international and Ottoman archives and newspapers and periodicals of the time, Çelik provides her readers with a detailed and enlightening discussion and analysis of the exhibitions. Yet, she also underlines the need for further research on this subject, as Ottoman newspapers and periodicals such as *Servet-i Fünun* (Wealth of Knowledge), *Medeniyet* (Civilization) and *Malûmat* (Information) also include information which remained untouched up until today.¹⁷

Selim Deringil's *The Well-Protected Domains: Ideology and the Legitimation of Power in the Ottoman Empire, 1876-1909* (1998) focuses on ideology and the legitimation of power through conservation, surveillance of missionary activity, control of religion, education, and image. To our interest, the book also examines how the Ottoman state controlled its own representation in the international congresses and the world's fairs during the reign of Sultan Abdulhamid II with a detailed chapter entitled "The Ottoman 'Self Portrait'", pp.150-165.¹⁸ Deringil gives us an Ottoman point of view particularly of the 1893 World's Columbian

¹⁷ See the preface to the Turkish translation of *Displaying the Orient*, entitled *Şark'ın Sergilenişi: 19. Yüzyıl Dünya Fuarlarında İslam Mimarisi*, trans. Nurettin Elhüseyni (Istanbul: Tarih Vakfı Yurt Yayınları, 2005), pp. v-vi.

¹⁸ See the paperback edition of Selim Deringil's book published by I. B. Tauris, in London in 1999.

Exposition and the other world's fairs. "The most fascinating aspect of Ottoman involvement in the world fairs phenomenon," Deringil states, "was the way decisions were reached as to what to display and how to display it. The process of selection of those facets of their society and civilization that the Ottomans wanted to show the world provides a kind of code matrix to the Ottoman self-image."¹⁹

One should also underline the work of two art historians, namely Semra Germaner and Ahmet Ersoy, who wrote on the Ottoman participation to world's fairs. Semra Germaner wrote an article in 1991 entitled "Osmanlı İmparatorluğu'nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları" (The Ottoman Empire's participation in the international expositions and its cultural impacts), where she focused on the Universal Exposition of Paris in 1867. Using primarily *La Turquie à l'exposition universelle de 1867* (Turkey at the Universal Exposition of 1867) published in Paris in 1867 by Salaheddin Bey who was the commissioner of the Universal Exposition of Paris, she also explored the first industrial exhibition *Sergi-i Umumi-i Osmani* (The Ottoman General Exposition) in Istanbul in 1863.

Ahmet Ersoy's doctoral dissertation is another work which examines the architectural aspects of Ottoman representations. Ersoy's dissertation entitled *On the Sources of the "Ottoman Renaissance": Architectural Revival and its Discourse during the Abdülaziz Era (1861-76)* (2000) concentrates on the Ottoman participation in the international fairs, particularly, the 1873 World Exposition in Vienna. It centers around the landmark book *Usul-i Mimari-i Osmani* (The fundamentals of Ottoman architecture), the first comprehensive study on the history and theory of Ottoman architecture. Prepared by a group of Ottoman intellectuals, artists and architects, *Usul-i Mimari-i Osmani* was published by the Ottoman

¹⁹ Deringil, *The Well-Protected Domains*, p. 157.

government on the occasion of the 1873 World Exposition in Vienna. Ersoy analyzes the historical and theoretical framework developed in this book leading towards a new understanding of Ottoman architecture. The 1873 World Exposition in Vienna, Ersoy argues, thus functioned as a counter-mirror to formulate the so-called “Ottoman Renaissance” discussed in *Usul-i Mimari-i Osmani*. Recently, art historian Nurcan Yazıcı touched upon similar issues, with three articles,²⁰ including one entitled “III. Ahmet Çeşmesi: 18. ve 19. Yüzyıl Uluslararası Sergilerinde Bir Osmanlı Simgesi” (Ahmed III Fountain: An Ottoman image in the 18th and 19th century international expositions) (2005). In this article she particularly upon the Ahmed III Fountain which was an Ottoman image in the 1873 *Die Weltausstellung*, in Vienna; the 1889 *Exposition Universelle*, in Paris, and the 1893 *World’s Columbian Exposition*, in Chicago. This fountain which was displayed in all these World expositions became a major reference for the Ottoman pavilions.

Beside Haydar Kazgan’s article on the 1893 Chicago fair, there have been other historians who have particularly focused on the American-Ottoman encounter in World Columbian Exposition. In his articles “200 Yıllık İlişkilerin Resmî Olmayan Tarihi: Türk’le Amerikalı’nın Tanışması” (The unofficial history of the 200 years of relationship: the Turk meets the American) and “İkinci Yarım Yüzyılın Gayrı Resmî Tarihi ve Türk’le Amerikalı’nın Tanışmasının 200.Yılı” (The unofficial history of the second half of the century and the 200th anniversary of the Turkish-American meeting) (1997), Orhan Koloğlu elaborated on the initial exposures of the

²⁰ See “Osmanlının İlk Mimarlık Kitabı: Usul-u Mimari-i Osmani,” (The first Ottoman architectural book: Usul-u Mimari-i Osmani) *Arkitekt*, no. 497 (July-August 2003), pp.12-19; “Uluslararası Sergilerde Osmanlı Mimarisi’nin Sunumu,” (The presentation of the Ottoman architecture in the international expositions) *Arkitekt*, no. 500 (January-February 2004), pp.18-31; and “III. Ahmet Çeşmesi: 18. ve 19.Yüzyıl Uluslararası Sergilerinde Bir Osmanlı Simgesi,” (Ahmed III Fountain: An Ottoman image in the 18th and 19th century international expositions) *Toplumsal Tarih*, no. 134 (February 2005), pp.84-91.

Ottomans to modernizing American culture.²¹ Similarly, the study of Gülsen Sevinç and Ayşe Fazlıoğlu, “Turkish Participation to 1893 Chicago Exposition” (2000).²² situated the Ottoman participation to World Exposition within a wider perspective of American consulates in Ottoman lands and Ottoman migration to America. In his study “Ottoman Participation in World’s Columbian Exposition (Chicago-1893)” (2001) Gültekin Yıldız also focuses on the Exposition by using primarily archival sources. A recent master’s thesis by Zeynep Gerdan-Williams, *Triumph of Commercialism: The Commodification of the Middle Eastern Exotica at the World’s Columbian Exposition of 1893* (2008) follows a more economic perspective about the Turkish presence at the Fair. Gerdan-Williams attempts to indicate how the concessionaires of the Middle Eastern exhibits in the Midway Plaisance at the World’s Columbian Exposition of 1893 trafficked in centuries-old stereotypical Muslim images in the United States, to realize a large financial profit at a time when American consumer culture was starting to emerge. Gerdan-Williams also underlines how they succeeded against such weaker competitors as the World’s Parliament of Religions and individual efforts made by official bodies such as the Ottoman government. In a larger context, Gerdan-Williams’s study deals with the subject of how the American advertising and entertainment industries of the twentieth century adopted the practices of the Midway entrepreneurs by using Oriental stereotypes to generate profits.

Given this research framework on the world’s fairs, those attended by the Ottoman state and particularly in Chicago fair, we see that the scholarly focus has been more on the display of the overall Ottoman pavilion, its representation and

²¹ The two articles were published in *Tarih ve Toplum* 28, no.163 (July 1997), pp.17-25 and no.164 (August 1997), pp. 42-49.

²² Also published in Turkish as “1893 Şikago Sergisi’nde Osmanlılar,” (Ottomans in the 1893 Chicago exposition) (2001).

reception, which in its own turn approaches the fair as a theatrical event. However, the World's Columbian Exposition in Chicago included itself a theatre, besides being a theatrical event. The study of this theatre has not yet been analyzed as an important part of the overall theatricality of the event, where the "theatre" in the Ottoman pavilion emerged as an important display of Ottoman self-representation. The present study aims to investigate this phenomenon with reference to the changing cultural and political agendas of the late Ottoman state. The contribution of this study would therefore be its emphasis on the theatrical representation of the Ottoman theatre at the World's Columbian Exposition of 1893, held in Chicago.

The search for the history of past performances is not an easy task. How to historically imagine and reconstruct past performances depends heavily on the availability of primary sources dating back to the event. In the case on this study, the surviving primary sources as newspapers, programs and brochures, as well as memoirs of participant-observers provided a very valuable ground for an historical ethnography of the World's Columbian Exposition. Beside the above-mentioned general literature, there were also a number of other secondary sources which touched upon the Turkish Theatre in particular.

Major academic works published about the Ottoman theatre by Refik Ahmet Sevengil (1934, 1959, 1961, 1968, 1970), and Metin And (1971, 1972, 1976) focus mostly on traditional genres like *karagöz*, *meddah*, and *ortaoyunu*, or on the post-Tanzimat modernization of Ottoman theatre. These studies however did not give us any information on the participation of the Turkish Theatre in the Chicago World's Fair of 1893.²³ In search for primary sources, one could find a brochure called

²³ See Şahika Karaca, "Tanzimattan Cumhuriyete Türk Tiyatro Edebiyatı Literatürü," (Literature of the Turkish Theater From the Tanzimat to the Republican Era) *Türkiye Araştırmaları Literatür Dergisi: Yeni Türk Edebiyatı Tarihi* 14, no. 7 (Spring 2006), pp. 143-173. See also Müzeyyen Buttancı, "Türk Edebiyatında Tiyatro: Cumhuriyet Devri,"

Turkish Theatre: Souvenir Programme, Midway Plaisance, World's Fair, Chicago.

This souvenir programme which is 16 pages long was prepared for the Ottoman Theatre Company in English by Pierre Butros Antonius, who was also director of the Theatre Company. This souvenir programme is extremely valuable for showing us the presentation of the Turkish Theatre during the World's Columbian Exposition of 1893, held in Chicago. It includes eight synopses of the plays of one to three acts in length giving summary of the performed plays and the pictures of actors, musicians, and dancers in the Turkish Theatre.

Another important primary source is an album about the Midway Plaisance called *Midway Types: A Book of Illustrated Lessons about the People of the Midway Plaisance, World's Fair, 1893* published by the American Engraving Company of Chicago in 1894. There are many photographs as well as their captions of the people and places in the Midway Plaisance in this material.

Let us now focus in more detail on the primary documents mentioned above, which sheds a light on how Turkish theatre was received at the Columbian Exposition. The first of these is *Musavver Şikago Sergisi* (The Chicago Fair Illustrated), is located at *the National Library of Turkey* in Ankara, and consists of the six issues. *Musavver Şikago Sergisi* was a special review published in Ottoman language, which was also officially recognized by the Ottoman Imperial Commission as well as the first publication of a newspaper in Turkish prepared in the United States of America. *Musavver Şikago Sergisi* (The Chicago Fair Illustrated) was published four times by J.B. Camphell & Co. in Chicago, and the issues appeared respectively on June 1, July 1, August 1 and October 15, 1893. The newspaper

(Theater in Turkish Literature: The Republican Era) *Türkiye Araştırmaları Literatür Dergisi: Yeni Türk Edebiyatı Tarihi II* 4, no.8 (Fall 2006), pp. 203-244.

consisted of a total of 56 pages in four issues with the sequential pages and the first three issues of this newspaper were sold for 25 cents (5.8 *Gurush*) and the last three issues were sold for 50 cents (12 *Gurush*) at the fair. The newspaper was followed not only in Chicago but also in Istanbul due to the fact that the progress of the exhibition was being followed there also.²⁴ As Öykü Potuoğlu-Cook point out both propagandist and educational, *Musavver Şikago Sergisi* targeted both the Ottoman citizens at home and on the Exposition grounds while providing celebratory and critical reviews of the Fair with a special focus on its expenditures.²⁵

There are 44 articles on issues ranging from technical information to cultural impressions of the World's Columbian Exposition. All the articles are written by the cosmopolitan member of the *ulema*, Mehmed Ubeydullah Efendi (1858-1937) with the exception of four articles written by Süleyman el-Bustânî (1856-1925). When we look at the articles written by Mehmed Ubeydullah Efendi, we see that many focus on the Turkish Village and the exhibits of other participating countries.²⁶ These include articles as "Mukaddime: İzâh-ı Merâm" (Introduction: Explanation of Purpose), "Sergi Nasıl Gidiyor?" (How is the Exposition Going?), "Sergiye Bir Nazar" (A look at the Exposition) and "Midvey Plezans" (Midway Plaisance). Süleyman el-Bustânî's articles are "Kısm-ı Osmânî'nin Resm-i Küşâdı" (The

²⁴ M. Bülent Varlık, "Musavver Şikago Sergisi (1893)-ABD'nde İlk Türkçe Süreli Yayın," (The Chicago Fair Illustrated (1893)-The First Turkish periodical in the USA) *Kebikeç*, no. 1 (1995), p. 38.

²⁵ Öykü Potuoğlu-Cook, *Night Shifts: Moral, Economic, and Cultural Politics of Turkish Belly Dance Across the Fins-de-Siècle* (Ph.d. diss., Northwestern University, 2008), p.20.

²⁶ For a brief biography of Mehmed Ubeydullah Efendi, see the entry by Ahmet Turan Alkan, "Ubeydullah Efendi," *Yaşamları ve Yapıtlarıyla Osmanlılar Ansiklopedisi* (Encyclopedia of Ottomans with their lives and works) 2nd edition, 2 vols. (Istanbul: Yapı Kredi Yayınları, 2008), vol.2, pp.635-636.

Official Opening Ceremony of the Ottoman Village), “Dâire-i Osmâniye” (The Ottoman Pavilion), “Yangın” (Fire) and “İhtâr” (Warning).

Another important primary source is the official catalogue of Ottoman exhibits, which was called *The Exhibits of the Ottoman Empire at the World’s Columbian Exposition, 1893, Chicago*, compiled and arranged by Hohannes T. Pushman who was the secretary of the Imperial Ottoman Commission in the Chicago Exposition of 1893.²⁷ Published by the Imperial Ottoman Commission to the World’s Columbian Exposition, the source includes detailed information about the members of the Exhibition Commission. It also gives an extensive report of the Imperial Ottoman Commission on the products and manufactures of the Ottoman Empire as shown at the World’s Columbian Exposition together with the statistics of the leading agricultural products of the empire.

Finally, one should mention two important Ottoman memoirs written by a Turk and a Bulgarian who visited the Chicago World’s Columbian Exposition of 1893. The first memoir, entitled *Sıradışı Bir Jön Türk: Ubeydullah Efendi’nin Amerika Hatıraları* (An unusual Young Turk: Ubeydullah Efendi’s America memoirs) belongs to Mehmed Ubeydullah Efendi as well as the writer of *Musavver Şikago Sergisi*. Ubeydullah’s memoir is largely the account of a two and half year’s journey in the United States of America and Europe. The second memoir is *To Chicago and Back* by Aleko Konstantinov (1863-1897), who was a Bulgarian writer. Both memoirs are valuable sources in giving first-hand account from two different personal approaches to the Ottoman presence in the Chicago World’s Columbian

²⁷ This primary source is available in *the Ottoman Bank Archives and Research Centre*. I would like to thank Aylin Koçunyan for calling this source to my attention.

Exposition of 1893. To textual primary sources, one can also add many relevant pictures which can now be viewed on line.²⁸

In the general analysis of the history of Ottoman theatre, there is almost no reference to the “Turkish Theatre” which was a highlight of the Ottoman pavilion at the World’s Columbian Exposition. There may be a historiographic problem there, as the historical research of Ottoman theatre is a Republican product, which was written from a binary opposition between traditional theatrical forms like the *karagöz*, *meddah*, and *ortaoyunu* and modern theatre forms in the “Western” style, and where the significance of how the Ottomans represented their Ottomanness was of little importance.

There is a general literature however on the performative aspects of the World’s Columbian Exposition. Gertrude M. Scott’s doctoral dissertation *Village Performance: Villages at the Chicago World’s Columbian Exposition, 1893* (1991) describes, for instance, the nineteen ethnic villages displayed within the Chicago World’s Columbian Exposition of 1893. The villages, as performance environments, were located primarily on the Midway Plaisance entertainment area of the fair and included a variety of dramatic, dance, folk and popular performances. There were also displays of arts, crafts and historical artifacts of the regions represented by the villages. The cultures represented by these villages were Germany, Austria, Ireland (two villages), Japan, China, India, Java, Samoa and other South Pacific Islands, Dahomey (contemporary Benin), Lapland, Turkey and the Ottoman Empire, Egypt, Persia, Algeria and Tunisia, Bedouin cultures of various Middle Eastern Nations, Aztec and other North American Indian tribes. Gertrude M. Scott’s study shows that a wide variety of intercultural performance forms were first seen in the United States

²⁸ <http://columbus.gl.iit.edu/>

during the 1893 Fair. The development of these displays of villages of foreign cultures as an entertainment form and their incorporation into international exhibitions of the late nineteenth century are discussed as the prototypes for such modern enterprises as theme parks, historical villages and the World Showcase complex of the Epcot Center in Disney World.

On the other hand, Amy Taipale Canfield's doctoral dissertation is a more focused study, examining performances of three groups of women in the World's Columbian Exposition in Chicago in 1893. Entitled as *Discovering Woman: Women's Performances at the World's Columbian Exposition, Chicago, 1893* (2002) the dissertation looks at the Board of Lady Managers, which had official responsibility for activities relating to women at the Exposition; actresses who performed in the legitimate drama in Chicago during the Exposition; and the women who formed part of the village performances and living ethnological exhibits in the fairgrounds.

With the recent upsurge of interest in studying Ottoman participation in the world's fairs, a number of people have turned their attention to the world's fairs of the twentieth century participated by the Turkish Republic for information about how the Turkish Republic was represented in the twentieth Century world's fairs.²⁹ The analysis of self-representation undoubtedly needs to continue for the Republican period as well.

²⁹ Özlem Sıla Durhan, Türkiye Cumhuriyeti'nin Uluslararası Dünya Fuarlarına Katılımı (1930-2000), (The Turkish Republic's Participation in the International World Fairs, 1930-2000) (master's thesis, Yıldız Technical University, 2002); T. Didem Akyol-Altun, Dünya Fuarlarının/Expoların Mimari Değerlendirmesi: Türk Pavilyonları, (The Architectural Evaluation of World's Fairs/Expos: Turkish Pavilions) (master's thesis, Dokuz Eylül University, 2003); and Mustafa Haluk Zelef, A Research on the Representation of Turkish National Identity: Buildings Abroad (Ph.d. diss., Middle East Technical University, 2003). It is also possible to find information about the Ottoman participation in the world's fairs in these works, but all these works particularly concentrates on the world's fairs in which the Turkish Republic participated.

CHAPTER III

THE OTTOMAN EMPIRE IN THE INTERNATIONAL EXHIBITIONS IN EUROPE BETWEEN THE YEARS 1851 AND 1900

The first half of the nineteenth century witnessed a growing interest of European states towards the display of the Orient in their own lands, as “transported ethnographies” from around the world. The establishment of National Museums, the competition between Louvre, British Museum and others were at its height, as each claimed leadership on a growing culture of universal display of other lands and their cultures. International exhibitions known in the United Kingdom as *Great Exhibitions*, in France as *Expositions Universelles* and in the United States as *World’s Fairs* were very significant in this respect to offer another contemporary platform for such display. These *Exhibitions*, *Expositions* or *Fairs* opened a ground for the display of all countries from the Eastern lands, including the Ottoman Empire.

³⁰ A statement published in 1867 in the French newspaper *Figaro* is striking: “Now that we are not afraid of Turks, Arabs, and Saracens, the Orient has become for us a sort of hippodrome where grand performances are given....We take the Orient for a theater.”³¹ In her article “Journey to the East: Ways of Looking at the Orient and the Question of Representation,” Sibel Bozdoğan touches upon this issue by alerting us as follows: “The international fairs and expositions of the nineteenth-century stand out as the ultimate fairground of the scenographic representation of the Orient. An

³⁰ For further information see Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” pp. 33, 40; Semra Germaner-Zeynep İnankur, *Oryantalizm ve Türkiye* (Orientalism and Turkey) (Istanbul: Türk Kültürüne Hizmet Vakfı, 1989), pp. 18-19 and Semra Germaner-Zeynep İnankur, *Constantinople and the Orientalists* (Istanbul: İşbank, 2002), pp. 41-44: In Turkish; *Oryantalistlerin İstanbulu* (Istanbul: Türkiye İş Bankası Kültür Yayınları, 2002), pp. 41-44.

³¹ *Le Figaro*, 26 June 1867; quoted in Çelik, *Displaying the Orient*, p. 16.

object of display and spectacle, the Orient made an ephemeral presence as merely an exotic flavor in these events which otherwise constituted a platform of confrontation among industrialized powers.”³²

Like all traditional fairs, the World exhibitions were also festive events, cultural performances which encapsulated the norms and trends of their era.³³ They displayed a certain festive theatricality, where there was conspicuous consumption, display, exchange and competition.³⁴ In the rapidly changing economic, political and cultural dynamics of the nineteenth century, the Ottoman state made an effort to be represented in many of the international exhibitions which took place in the great cities of Western Europe and North America, including London, Paris, Vienna, Philadelphia and Chicago. The Ottoman state participated in the international exhibitions either by an official committee and pavilion or private and individual efforts with agricultural, industrial and artistic products of the empire.

The early scholarship of Rifat Önsoy (1983), Semra Germener (1991), and Zeynep Çelik (1992) and the recent study of Gültekin Yıldız (2001), show us that the Ottoman Empire had both economic and cultural reasons to participate to the world’s fairs. Önsoy argues that the Ottoman Empire’s purpose to attend the exhibitions was to show the European states that the reform promises of the *Tanzimat* (Restoration) of 1839 and the *Islahat* (Reform) of 1856 Edicts were being realized in agriculture,

³² Sibel Bozdoğan, “Journey to the East: Ways of Looking at the Orient and the Question of Representation,” *Journal of Architectural Education* 41, no. 4 (Summer 1988), p. 44.

³³ Beverly Stoeltje and Richard Bauman, “The Semiotics of Cultural Performance,” In *The Semiotic Web*, edited by Thomas A. Sebeok and Jean Umiker-Sebeok (Berlin: Mouton de Gruyter, 1988), pp. 585-599.

³⁴ Alessandro Falassi, “Festival: Definition and Morphology,” In *Time Out of Time: Essays on the Festival*, edited by Alessandro Falassi (Albuquerque: University of New Mexico Press, 1987), pp. 1-10.

industry and fine arts which underlined the participation of the Ottoman culture in world civilization.³⁵

The Ottoman Empire started to participate in the international exhibitions with the Great Exhibition of the Works of Industry of all Nations which opened on May 1, 1851 in London. This was the first international exhibition housed in the Crystal Palace constructed in the Hyde Park particularly for the exhibition. The Ottoman-British friendship which had developed after the *Tanzimat* reforms had an important impact in the process for Ottoman participation in this exhibition.³⁶ In his book *Ephemeral Vistas: The Expositions universelles, Great Exhibitions and World's Fairs, 1851–1939*, Paul Greenhalgh informs us that not every application was approved for visibility in this fair. Of the nations officially invited to take part through the diplomatic channels, thirty-four accepted. These were Austria, Belgium, Brazil, Bremen, Chile, China, Denmark, Egypt, France, Germany (the States of the Zollervein), Greece, Hamburg, Hanover, Holland, Lubeck, Mexico, Mecklenburg-Strelitz, New Granada, Oldenburg, Persia, Peru, Portugal, Rome, Russia, Sardinia, Schleswig-Holstein, Society Islands, Spain, Sweden, Switzerland, Tunis, Turkey, Tuscany and the United States of America.³⁷

The exhibition visited by 6 million people hosted 1400 exhibitors displayed in an area of 10, 4 hectares between the months of May and October of 1851. The exposition programme consisted of exhibitions, competitions, lectures, and

³⁵ Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” p. 206.

³⁶ Ibid., p. 195.

³⁷ Paul Greenhalgh, *Ephemeral Vistas: The Expositions universelles, Great Exhibitions and World's Fairs, 1851–1939* (Manchester: Manchester University Press, 1988), p. 12.

ceremonies.³⁸ The Ottoman State attended it with its traditional agricultural products and handicrafts mainly from Egypt and Tunis.³⁹

The Ottoman Empire was described in Official Catalogue of the Great Exhibition of the Works of Industry of all Nations as follow, “A complete knowledge of the commercial productions of the different countries contributing to the Exhibition, is essential to the full development of the views contemplated in the design, of giving to such countries the benefits of a mutual interchange of the latest results of improvements in the manufactures, and an insight of the processes and materials used in such manufactures. Turkey has for some years been considered as a non-industrial country, and as depending on foreign states, chiefly England, for the supplies of her annual large consumption of textile and other useful fabric; but although naturally an agricultural country, the present Sultan is endeavouring to revive the manufactures which once existed, and by the introduction of new working establishments on a large scale, and at his own private cost, for the manufacture of broadcloth, silk, cotton, glass, and metal goods, is giving a fresh impetus to the industry of the country. Turkey, with the immense resources of the raw materials within her own territories, may, consequently, ere long, rely on the result of her home manufactures for much of her now required foreign supplies. Nothing so much conduces to the progress and prosperity of a country as the certain knowledge of the condition, prospects, and influences of the commercial policy of other countries with which that country may be in relation. Turkey has provided one of the surest means

³⁸ Pieter van Wesemael, *Architecture of Instruction and Delight: A Socio-Historical Analysis of World Exhibitions as a Didactic Phenomenon (1798-1851-1970)* (Rotterdam: o10 Publishers, 2001), p. 672.

³⁹ Önsöy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” p. 199. For a list of displayed products in Ottoman Pavilion in London in 1851, pp.196-197 and for the prizes Ottoman participants have acquired there, pp.198-199.

for this end, by sending into England, France, and Germany, many young men, who partly finish their education in these respective countries, and who thus become fitted to acquire a knowledge of the views of men of sound practical opinions on subjects of importance in manufacturing, political, and social matters. The knowledge thus obtained is of great value to these young men, not less so than that of the arts of ship-building, civil engineering, & c., which are in fact the more ostensible objects of their visiting foreign countries.”⁴⁰

The Ottoman goods collected from 700 producers were exhibited in Istanbul before being transported to London in 1851. This can be called as the first exhibition in Turkey but it was not open to the public. High officials, ambassadors, artisans, and merchants could visit the exhibition which was open only for a very short period of time.⁴¹ Beside the display of these economic goods, the Ottoman state did not aim for any artistic representation in its first participation to a world’s fair.⁴² The Ottoman exhibition was handled by Consuls in London Zohrab and Major, who were assigned for the Ottoman committee and directed the Ottoman pavilion during the exhibition. On the other hand, Musurus Bey (1807-1891), Mustafa Pasha and Cemaleddin Pasha served as Ottoman representatives for the exhibition.⁴³

⁴⁰ *Official descriptive and illustrated catalogue of the Great Exhibition of the Works of Industry of all Nations*, edited by Robert Ellis, London: Spicer Brothers: W. Clowes and Sons, 1851, vol.3, p.1385.

⁴¹ Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” p. 196.

⁴² Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” p. 34.

⁴³ There is not much information about Musurus Bey, Mustafa Pasha and Cemaleddin Pasha. The only reference we have is Salaheddin Bey’s book entitled *La Turquie à l’exposition universelle de 1867*, pp.12-13.

In 1855, the first Universal Exposition of Paris took place in the *Palais de l'Industrie* constructed in *Champs-Élysées* for the exposition. This exhibition was the second international exposition in Europe which the Ottoman Empire attended. It was also the first international exhibition where fine arts presentations were included, but the Ottoman State participated in this exhibition with agricultural and industrial products as it did in 1851. The exhibition commissioner was *Hâriciye Teşrifâtçısı* (the Officer of Foreign Affairs) Kâmil Bey.⁴⁴ The Paris Exposition of 1855 was divided into two sections, with “Agriculture and Industry” on the one hand and “Fine Arts” on the other, thus giving fine arts a place of significant importance in the overall event.⁴⁵ The exposition covered an area of 16 hectares and 23.954 exhibitors displaying their products during six months between May 15- November 15, 1855. The fair was visited by 5.160.000 people.⁴⁶

The Ottoman Empire was represented by nearly 2000 items, displayed 35 various galleries. The Ottoman exhibits were sent to the exhibition from Istanbul and other important industrial centers of the Empire such Izmir, Salonica, Trebizond, Aydın, Aleppo, Nis, Ishkodra, Drama, Damascus, Niğde, Kayseri, Bozok, Amasya and Bursa. The Ottoman exhibits were awarded 27 medals and 20 honorary mentions by the jury, which was composed of representatives from the participating states in order to judge and reward the exhibits.⁴⁷

⁴⁴ Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” p. 200.

⁴⁵ Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” p. 34.

⁴⁶ Wesemael, *Architecture of Instruction and Delight*, p. 672.

⁴⁷ Salaheddin Bey, *La Turquie à l’exposition universelle de 1867*, pp. 13-14, for a list of goods displayed in Ottoman Pavilion in Paris in 1855, and for the acquired prizes, Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” pp.200-203.

Seven years after the Paris Exhibition of 1855, the second international exhibition of London took place in Kensington Garden in 1862. The Ottoman State participated in this exhibition with an official committee and pavilion, in which works of fine arts were presented such as Ottoman carpets, fabrics and ceramics as well as other handicrafts.⁴⁸ The head of the Ottoman committee was *Ticâret Müsteşârî* (the Counselor of Commerce) Server Efendi⁴⁹ and the Ottoman exhibition commissioner was Nâzım Bey who was the son of *Sadrâzam* (the Grand Vizier) Fuad Pasha.⁵⁰ In total, 6.200.000 visitors attended the exhibition in which 28.660 exhibitors displayed in an area of 10 hectares between the months of May and November of 1862.⁵¹ There were 787 applications from the Ottoman producers in participating exhibition. The Ottoman products were exhibited in 25 pavilions in London Exhibition and the Ottoman exhibits won 83 medals and 44 honorary mentions in the evaluation carried out at the end of the exhibition by the international juries.⁵² We see the paintings of Kostaki Musurus Pasha exhibited in the 1862 London Exhibition as a first Ottoman painter exhibited in Europe.⁵³

⁴⁸ Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” p. 34.

⁴⁹ Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” p. 203.

⁵⁰ Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” p. 35.

⁵¹ Wesemael, *Architecture of Instruction and Delight*, p. 672.

⁵² Salaheddin Bey, *La Turquie à l’exposition universelle de 1867*, pp. 14-23, for a list of goods displayed in Ottoman Pavilion in London in 1862, and for the acquired prizes, Önsoy, “Osmanlı İmparatorluğu’nun Katıldığı İlk Uluslararası Sergiler,” pp. 203-206.

⁵³ Sinan Kunalp, “Bir Osmanlı Diplomatı Kostaki Musurus Paşa 1807-1891,” (An Ottoman Diplomat Kostaki Musurus Pasha 1807-1891) *Belleten* 34, no.135 (July 1970), p.424.

In 1867, the second Universal Exposition of Paris was held in *Palais du Champs de Mars*, which became the main exposition building for all the succeeding Expositions in Paris. This time, the commissioner of the Ottoman exhibition was Salaheddin Bey,⁵⁴ who wrote a book entitled *La Turquie à l'exposition universelle de 1867*. This book was the Ottoman exposition catalogue in which mainly consisted of two parts reflecting the official vision and displays of the 1867 exposition and there were also statistical documents of the Ottoman Empire in the second part of the book.

The architect was León Parvillée (1830-1885) for the 1867 Paris exposition.⁵⁵ The Ottoman pavilion was represented here and selected three buildings including of a mosque, a Bosphorus mansion and a Turkish bath, and the Ottoman Empire displayed products and goods in sixty-four separate categories of agriculture, manufacturing, handicrafts, and fine arts.⁵⁶ Ottoman fine arts exhibits were divided into five sections: oil paintings, various paintings and drawings, medal carvings and engravings, drawings and architectural models, and engravings and lithographs.⁵⁷

⁵⁴ Germaner, "Osmanlı İmparatorluğu'nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları," p. 36.

⁵⁵ For a comprehensive monographic research on his life and works, see Miyuki Aoki, *León Parvillée: Osmanlı Modernleşmesinin Eşiğinde Bir Fransız Sanatçı*, (León Parvillée: A French Artist on the Threshold of Ottoman Modernity) (Ph.d. diss., Istanbul Technical University, 2002).

⁵⁶ After the 1867 Paris Exposition, the fine arts presentations of the Ottomans were also included in the exhibitions. For a detailed list of the Ottoman exhibits at the 1867 Paris Exposition, see Germaner, "Osmanlı İmparatorluğu'nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları," pp. 36-37.

⁵⁷ Pamukciyan, "1867 Yılı Paris Sergisine Katılan Osmanlı Sanatkârları," pp. 213-218.

The 1867 Universal Exposition of Paris was one of the first important international exhibitions participated by the Ottoman State because it was visited by the Ottoman Sultan Abdülaziz with a suite of Ottoman princes and officials.⁵⁸ He was personally invited by the French emperor, Napoléon III (1808-1873). Abdülaziz was the first Ottoman sultan to visit Europe for diplomatic purposes. His visit to the exposition was part of a one and a half month long tour with visits to major European capitals including London and Vienna.⁵⁹ The Ottoman Empire with her 4.946 participators, hold the third place following France and England.⁶⁰ The exposition covered an area of 46 hectares and there were 52.200 exhibitors displayed their products in eight months between April 1-November 1, 1867. The fair was visited by 11 million people. The exposition programme consisted of exhibitions, competitions, lectures, conferenties, ceremonies, and performances.⁶¹

⁵⁸ Gültekin Yıldız, "Ottoman Participation in World's Columbian Exposition (Chicago-1893)," *Türklük Araştırmaları Dergisi*, no.9 (2001) pp. 135-136. For a detailed information for the Ottoman participation in Paris exposition of 1867 see Salaheddin Bey's book *La Turquie à l'exposition universelle de 1867* (Turkey at the Universal Exposition of 1867) See also M. P. Aymar-Bression, *Historie générale de l'Exposition universelle de 1867* (General History of the Universal Exposition of 1867), pp. 363-382.

⁵⁹ There is extensive literature on Abdülaziz's European journey between 21 June and 7 August 1867 by Metin And, "Sultan Aziz'in Londra Seyahati," (Sultan Aziz's London journey) *Hayat Tarih Mecmuası* 2, no. 10 (1 November 1967) pp.14-19; Bedîî Şehsuvaroğlu, "Sultan Abdülaziz'in Avrupa Seyahati," (Sultan Abdulaziz's European journey) *Belgelerle Türk Tarihi Dergisi* 1, no.1 (October 1967), pp. 41-51; Taner Timur, "Sultan Abdülâziz'in Avrupa Seyahati-I," (Sultan Abdulaziz's European journey-I) *Tarih ve Toplum* 2, no.11 (November 1984), pp.42-48; and "Sultan Abdülaziz'in Avrupa Seyahati-II," (Sultan Abdulaziz's European journey-II) *Tarih ve Toplum* 2, no.12 (December 1984), pp.16-25; Ali Kemâlî Aksüt, *Sultan Aziz'in Mısır ve Avrupa Seyahati* (Sultan Aziz's Egypt and European journey) (Istanbul: Ahmet Sait Oğlu Kitabevi, 1944); Cemal Kutay, *Avrupa'da Sultan Aziz* (Sultan Aziz in Europe) (Istanbul: Geçmişten Günümüze Türk Kitaplığı, 1970); and *Sultan Abdülaziz'in Avrupa Seyahati* (Sultan Abdulaziz's European journey) revised 2nd edition, (Istanbul: Boğaziçi Yayınları, 1991); and Nihat Karaer, *Paris, Londra, Viyana; Abdülaziz'in Avrupa Seyahati* (Abdulaziz's European journey: Paris, London, Vienna) (Ankara: Phoenix Yayınevi, 2003).

⁶⁰ Germaner, "Osmanlı İmparatorluğu'nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları," p. 36.

⁶¹ Wesemael, *Architecture of Instruction and Delight*, p. 672.

After London and Paris, another important European capital, Vienna has also hosted an international exhibition *Die Weltausstellung* which was held in the Prater Park in 1873. It was the first international exposition that Austria was hosting for the twenty-fifth anniversary of Emperor Franz Joseph I (lived 1830-1916, reigned 1848-1916)'s rule. Ahmet Ersoy who wrote one of the most comprehensive studies of this event informs us about the particular importance the Ottoman state gave to this exhibition organized in the lands of this long-term European neighbor.⁶²

The Ottoman State, participated in this exhibition with an official committee and pavilion.⁶³ The president of the Imperial Ottoman Commission for the World Exposition of 1873 in Vienna was *Nâfia Nâzırı* (the Minister of Public Works) İbrahim Edhem Pasha (1819-1893). The Ottoman exhibition commissioner was Osman Hamdi Bey (1842-1910) who was the son of İbrahim Edhem Pasha.⁶⁴ In sum, 7.200.000 visitors attended the exhibition in which 42.000 exhibitors displayed in an area of 250 hectares between the months of May and November of 1873.⁶⁵

The real importance of the 1873 Universal Exposition of Vienna was the invaluable contribution to the exposition literature. The three publications produced specifically for the Vienna Exposition by the Ottoman government with a larger official effort to represent the Empire in 1873. The first publication was a

⁶² Ahmet Ersoy, *On the Sources of the "Ottoman Renaissance": Architectural Revival and its Discourse during the Abdülaziz Era (1861-76)* (Ph.d. diss., Harvard University, 2000).

⁶³ See Ceren Göğüş, *19. yy. Avusturya Gazeteleri Işığında Osmanlı İmparatorluğu'nun 1873 Viyana Dünya Sergisine Katılımı*, (The Participation of the Ottoman Empire at the 1873 Vienna Exposition in the Light of 19. Century Vienna Newspapers) (master's thesis, Istanbul Technical University, 2007).

⁶⁴ Germaner, "Osmanlı İmparatorluğu'nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları," p. 38.

⁶⁵ Wesemael, *Architecture of Instruction and Delight*, p. 672.

photographic album of traditional Ottoman domestic costumes from all corners of the empire dressed in their local garb according to class and region, prepared by the head of the commission Osman Hamdi Bey, and the secretary Marie de Launay, with photographs by Pascal Sébah, entitled *Binikiyüzdoksan Senesinde Elbise-i Osmâniyye/Les Costumes populaires de la Turquie en 1873* (Istanbul, 1873) ⁶⁶

The second Ottoman publication for the 1873 exposition was, *Usûl-i Mimârî-i Osmânî /L'Architecture ottomane/Die ottomanische Baukunst* (The fundamentals of Ottoman architecture) (Istanbul, 1873). It was the earliest comprehensive study concentrating on the history and theory of Ottoman architecture in which prepared in three languages; Ottoman, French and German. The text and the drawings were prepared under the supervision of İbrahim Edhem Pasha (the Minister of Trade and Public Works) by a diverse group of bureaucrats, artists, and architects who had close professional ties with the Ottoman palace. ⁶⁷

⁶⁶ Osman Hamdi Bey, and Marie de Launay, *Binikiyüzdoksan Senesinde Elbise-i Osmâniyye/Les costumes populaires de la Turquie en 1873* (Istanbul: Imprimerie du Levant Times & Shipping Gazette, 1873): Reprinted by Sabancı University with a foreword by the translator Erol Üyepazarcı, entitled *1873 Yılında Türkiye'de Halk Giysileri: Elbise-i Osmâniyye* (Popular costumes of Turkey in 1873: Elbise-i Osmaniye) (Istanbul, 1999). For a broader discussion of the text see Ahmet Ersoy, "A Sartorial Tribute to Late Tanzimat Ottomanism: The *Elbise-i Osmâniyye* Album," *Muqarnas* 20 (2003), pp. 187-207.

⁶⁷ İbrahim Edhem Pasha, ed. *Usûl-i Mimari-i Osmanî/L'architecture ottomane*. Marie de Launay, Montani Effendi, Chachian et Maillard; (Istanbul: Imprimerie et lithographie centrale, 1873): Reprinted by the Foundation for Establishing and Promoting Centers for Historical Research and Documentation on behalf of the Turkish Ministry of Culture and with a supplementary English translation by Robert Bragner, entitled *Osmanlı İmparatorluğu Mimarisi* (Architecture in Ottoman Empire) (Istanbul, 1998). For a critical study of the text and its authors, with the cultural and ideological context of production and reception see Ahmet Ersoy's essay, "Architecture and the Search for Ottoman Origins in the Tanzimat Period," *Muqarnas* 24 (2007), pp. 117-139 and for a more extended discussion see Ersoy's dissertation, *On the Sources of the "Ottoman Renaissance": Architectural Revival and its Discourse during the Abdülaziz Era (1861-76)* For the place and importance of the publication in the historiography of Ottoman architectural history, see Gülru Necipoğlu, "Creation of a National Genius: Sinan and the Historiography of 'Classical' Ottoman Architecture," *Muqarnas* 24 (2007), pp. 141-183.

A third book prepared under the patronage of the Ottoman government for the 1873 Vienna exposition was, *Der Bosphor und Constantinople/Le Bosphore et Constantinople: Description topographique et historique*, (Vienna, 1873) a guidebook on Istanbul written by the director of the Imperial Museum of Antiquities in Istanbul, and a member of the Ottoman commission to the exposition, Philipp Anton Dethier (1803-1881). The book provided brief historical information on many Byzantine and Ottoman monuments in the city, including some of the modern edifices built recently by the state.⁶⁸

All three books were commissioned by the Ottoman government prepared and published on the occasion of the 1873 Universal Exposition in Vienna. As Zeynep Çelik states: “these three Ottoman publications resulted from serious and systematic studies that followed Western precedents and formats. They reflected the larger goal of generating respect in the West for the Ottoman Empire, which would continue to maintain its cultural identity.”⁶⁹ On the other hand, Ahmet Ersoy mentions that “the three works were designed to constitute a solid academic supplement to the ethnographic, architectural, and archaeological exhibits in the Ottoman section and were meant to testify to the professed ‘humanitarian and progressive’ ideals of the Ottoman exposition agenda.”⁷⁰

⁶⁸ Philipp Anton Dethier, *Le Bosphore et Constantinople: Description topographique et historique* (Vienna: Alfred Hölder, 1873): Reprinted by Eren Publishing with a foreword by Semavi Eyice, entitled *Boğaziçi ve İstanbul: 19.Yüzyıl Sonu* (Bosphorus and Istanbul: End of 19th century) trans. Ümit Öztürk (Istanbul, 1993)

⁶⁹ For a detailed and critical analysis for three works see, Çelik, *Displaying the Orient*, pp. 42-45.

⁷⁰ Ersoy, “A Sartorial Tribute to Late Tanzimat Ottomanism,” p.190.

One should also underline the particular place of Paris as a center which attracted many visitors from all over the World for the Universal Expositions in the second half of the nineteenth century. Paris hosted five of ten important international exhibitions including of 1855, 1867, 1878, 1889, and 1900 *Expositions Universelles*. Since we can say that, Paris had a cultural achievement and prestige in this century.⁷¹ Furthermore the first World's Fair of the twentieth century was held in Paris in 1900. The Ottoman State, participated in this exhibition with an official committee and pavilion. The Ottoman exhibition commissioner was İbrahim Hakkı Bey who was the commissioner-general in the World's Columbian Exposition in Chicago in 1893.⁷² In total, 48.100.000 visitors attended the exhibition in which 83.000 exhibitors displayed in an area of 107 hectares between the months of April and November of 1900. The exposition programme consisted of exhibitions, competitions, lectures, conferenties, congressen, ceremonies, performances, festivities, and entertainment.⁷³

In her book *Displaying the Orient*, Zeynep Çelik gives us an interpretation on how the Ottomans tried to situate themselves with the newly constituting "international" platform. "The universal qualities of Ottoman architecture," Çelik states, "were emphasized to show how these might be incorporated into the repertoire

⁷¹ On the symbiosis of popular ethnography in the world expositions and the entertainment industry in the late nineteenth century Paris see the insightful essay by Zeynep Çelik and Leila Kinney, "Ethnography and Exhibitionism at the Exposition Universelles," *Assemblage*, no. 13 (December 1990), pp. 34-59. See also Charles Rearick's book chapter entitled "The World's Fairs and Other Extravaganzas", in *Pleasures of the Belle Epoque: Entertainment and Festivity in Turn-Of-The-Century France*, New Haven and London: Yale University Press, 1986, pp.117-146.

⁷² For a detailed description of the Ottoman Pavilion in the 1900 Universal Exposition of Paris, "1900 Paris Sergisindeki Resmî Osmanlı Pavyonu," (Official Ottoman pavilion in the 1900 Paris exposition) from *L'Illustration*, 11 August 1900, trans. Zeynep Menemencioğlu, *Tarih ve Toplum* 2, no. 8 (August 1984), p. 5.

⁷³ Wesemael, *Architecture of Instruction and Delight*, p.672.

of a contemporary architecture; artistic and industrial products were often presented with a similar intent: to link the empire to the European community.”⁷⁴ The 1900 *Exposition Universelle* in Paris, the last important international exhibition Ottoman Empire participated illustrates this aspiration rather well. The Ottoman Pavilion was placed there just next to the Western countries’ pavilions, namely it was placed between Italy and the United States. While the Ottoman pavilions were constructed in the area located for the Eastern countries prior to 1900, this trend had changed in the 1900 *Exposition Universelle* in Paris. It is not possible to predict how this trend would continue as the Ottoman state could not pursue much longer its “official” presence in these platforms after 1900. The Turkish Pavilion was described in *Le Petit Journal* as follow, “The Ottoman Empire has done everything in an excellent way and its pavilion is, without doubt, one of the best in the Exhibition. The desire of presenting the most elegant features of the Islamic architecture is immediately felt and what is laid down before our eyes is a memory of the astonishing Istanbul. Some details remind one of a famous mosque. The glamorous overall white tone which is enriched by ornaments and colorful stained glass brings to mind those stupendous palaces extending along the Bosphorus. The interior decoration has been so meticulously made that when one goes out, he feels astounded to find himself on the bank of the Seine and not in Istanbul.”⁷⁵

⁷⁴ Çelik, *Displaying the Orient*, p.12.

⁷⁵ “L’empire ottoman a fait magnifiquement les choses et son pavillon est certainement l’un des plus réussis de l’Exposition. Le souci de résumer ce que l’architecture musulmane a de plus gracieux est visible, et c’est un souvenir de l’admirable Stamboul que nous avons devant les yeux. Tel détail nous rappelle une mosquée célèbre, et le ton général, d’un blanc éclatant rehaussé d’ornements et de vitraux aux riches couleurs, donne l’impression de ces admirables palais qui s’étendent sur les rives du Bosphore. Les installations intérieures sont d’une si parfaite exactitude qu’en sortant on est tout étonné de se trouver au bord de la Seine et non point à Constantinople.” “Exposition de 1900: Pavillon De La Turquie,” (Exhibition of 1900: The Turkish Pavilion) *Le Petit Journal*, no.498, 3 June 1900, p.175.

On the other hand, the Turkish Pavilion was also described in more detail in an article entitled “Les Spectacles Exotiques: Le Théâtre du Pavillon Ottoman” (The Exotic Spectacles: Theatre in the Ottoman Pavilion) by Paul Jorde in *L’Exposition de Paris*, as follows, “The Ottoman Pavilion looks magnificent with its sinuously profiled dome, large fringe and front terraces. The fact that it is near the huge Italian palace which is the most extensive building of the Road of Nations in terms of area does not rob the Ottoman Pavilion of its grandeur in the slightest. It can even be said that it is harming the symmetry of its other neighbor the American Pavilion whose classical architecture appears to be bare and coarse beside the splendor of the East. The interior decoration of the Ottoman Pavilion is simple, yet the tapestry covering the walls adds a warm and picturesque flavor to the ambience. The edifice has been considered for various special exhibitions, the ground floor has been turned into a tiny bazaar where The Eastern paraphernalia was sold. According to some, the most of these items are manufactured in our slums, just like the silken clothing that whetted the visitors’ appetites is produced at the Western looms. To what extent are these claims true? I am not going to dwell on the matter for my experience tells me that the East is able to apply our industrial production techniques and can produce as huge an amount of crummy goods as we do in our workshops. One of the sharpest skills of the Easterners is their mastery over counterfeiting and imitation of antique art materials. Hear me enthusiasts! A part of the first floor of the Ottoman Pavilion has been chosen for an exhibition that involves very beautiful silk carpets woven in the older style. One of them is especially gorgeous in terms of both its craftsmanship and its colors. Rumor has it that the Sultan has given the like of that carpet to the German Emperor as a gift. A French company, one of the organizers: “the carpets are presented in a genuine way, making it explicit that they are new”. While the visitor is

looking at the materials his ear is caressed by a fantastic music played in the next room. If filled by curiosity he raises the curtain that divides the musicians, he might be taken into a showroom for a little fee. On a platform in the room an orchestra plays what we call the flute, guitar and drums, or at least the likes of those instruments with their own unique shapes and resonances. As the men in picturesque costumes are unceasingly playing with all their might, before them an oriental dancer keeps wriggling a tiresome gymnastics in the hellish hot air. Not so much an important role do the legs play in the dance as the feet do not break with the ground for a moment. On the other hand the torso and the arms are in constant movement. The taps of the metallic castanets shaken by the dancer accompanies the wild orchestral music. These are tiny cymbals whose origin dates back to long ago, to the Antiquity. As this continual, sharp and shrilling metallic sound is mingling with the motif repeated by the orchestra with enthusiasm, it hypnotizes the audience in the end, a hypnosis which is reinforced by the whirling dancer. Individual dancers get on the stage one by one, never dancing together. Apparently the star of the troupe is a belly dancer who is a plump person. This corpulent lady is a proficient artist in moving the belly. I myself had never seen someone moving the way she did. While doing this she shakes her head in a certain rhythm, shoulders not stirring a bit and without a single muscle straining in the face. It leaves a very strange impression in the person. Let me tell you about the knife game of the men who intimately struggle and look as if they are ready to kill one another in any moment. With their facial expressions and costumes they are no different than bandits, but in fact they are the most honorable men in the world. This company has come from Damascus and all their members are Syrian Christians as they immediately tell you. They are very keen on singing songs and performing stage plays for they have a repertoire of light opera.

However, people do not understand their language so they satisfy themselves with showing their talents with a short play and the audience usually responds to it in a rather cold manner. These kind-hearted people have come to Paris to make money; we hope that this sassy goddess will treat kindly to them! But I am not sure of that.”

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⁷⁶ “Le Pavillon Ottoman a grande allure, avec son dôme au profil sinueux, son large porche et ses terrasses. Sa masse imposante n'est pas écrasée par le voisinage de l'immense Palais Italien, la plus importante construction, en superficie, de la rue des Nations ; il a lui même quelque peu à l'effet symétrique du Pavillon des Etats-Unis, son autre voisin, dont l'architecture classique semble bien sèche et bien raide à côté de l'exubérance orientale. A l'intérieur, la décoration du Pavillon Ottoman est beaucoup plus sommaire; mais les murailles ont été habillées de tapis étendus, qui fournissent une note chaude et pittoresque. L'édifice est consacré à diverses exhibitions d'ordre privé; le rez-de-chaussée est transformé en une sorte de bazar, où l'on vend toute la binteloterie orientale. Nombre de ces objets, affirment des gens informés, sont fabriqués en nos faubourgs, de même que la plupart des soieries offertes aux convoitises des visiteurs ont été tissées sur des métiers occidentaux. Qu'y a-t-il de vrai dans cette assertion? Je ne me charge pas de le démêler, d'autant que, par expérience personnelle, j'ai pu juger que l'Orient adopte, au besoin, nos expéditifs procédés industriels, et produit de la camelote de mauvais goût, en aussi grande quantité qu'on le peut faire dans nos ateliers. Les Orientaux, entre autre talents, sont passés maîtres dans l'art de truquer et d'imiter les objets d'art antiques. Avis aux amateurs! Le premier étage du Pavillon Ottoman est consacré en partie à une exposition de tapis en soie, qui ont été copiés sur des modèles anciens, et qui sont de toute beauté : on y voit un tapis de grande dimension, dont le semblable, paraît-il, a été donné par le sultan à l'empereur d'Allemagne, et qui est une merveille d'exécution et de couleur. Cette exposition est organisée par une maison française; les tapis nous sont présentés honnêtement, comme étant de fabrication moderne. En même temps que le visiteur admire ces tissus, il a la joie d'entendre une musique extraordinaire exécutée dans une pièce voisine, et si la curiosité le pousse à soulever la portière qui le sépare des musiciens, il est admis, moyennant un léger droit d'entrée, dans une salle de spectacle où, sur une estrade, s'évertue un orchestre composé de flûtes, de guitares et de tambours, ou du moins d'instruments similaires à ceux que nous désignons ainsi, car les formes et le timbre diffèrent singulièrement. Là soufflent, grattent, tapent, avec une inlassable conviction, des gaillards vêtus de costumes pittoresques, pendant que devant eux se trémousse une danseuse, qui se livre à une gymnastique plutôt fatigante, en ces jours de canicule. Les danses intéressent peu les jambes, car les pieds quittent à peine le sol; le torse et les bras sont en évolution par contre. La musique sauvage de l'orchestre est accompagnée par le cliquetis de castagnettes métalliques, que les danseuses agitent, sortes de minuscules cymbales, dont l'origine remonte bien haut; ce sont les crotales antiques. Le martellement continuel de cette note métallique, âpre et stridente, qui se mêle à l'éternel motif répété à satiété par l'orchestre, finit par déterminer une sorte d'hypnose, auquel s'ajoute le tournoiement de la danseuse. Les danseuses se succèdent et n'opèrent jamais simultanément ; l'étoile de la troupe semble être une personne assez dodue, qui exécute la danse du ventre. Cette forte personne est une artiste consommée dans l'art de jouer des muscles lombaires ; je n'ai jamais vu, pour ma part, exécuter des déplacements aussi considérables; elle accompagne cet exercice d'un remuement rythmique de la tête, tandis que les épaules demeurent immobiles et le visage parfaitement impassible ; l'effet est assez étrange. Parlerai-je du combat au sabre auquel se livrent des gaillards qui vont bon jeu, bon argent; et qui semblent prêts à se pourfendre. Ils ont la mine et le costume de parfaits brigands; au

Given the above summary of the Ottoman participation to world's fairs, it is important to remember that the Empire did not have the opportunity to participate in all of them with an official committee and pavilion. In such cases, the Ottomans preferred to participate in some of these fairs through the activities of state-controlled private or individual Ottoman entrepreneurs. Between the years 1876 (Philadelphia) and 1893 (Chicago), the Ottoman Empire participated in a number of international exhibitions without an official committee and pavilion. As Gültekin Yıldız informs us, in such cases, Ottoman products were displayed through individual companies sent to the *Exposition Universelle* in Paris in 1878, *Internationale, Koloniale en Uitvoerhandel-Tentoonstelling* in Amsterdam in 1883, *International Exhibition* in Calcutta in 1883-1884 and *Exposition Universelle* in Paris in 1889.⁷⁷ In some cases, although the Ottoman State did not send an official committee nor establish a pavilion, it put an effort for self-presentation using individual representatives. This was the case for the 1878 and 1889 Universal Expositions of Paris, where private and individual efforts were made to send Ottoman works of art. As art historian Mustafa Cezar informs us, documents show that there had been an official correspondence regarding French Orientalist painter Jean-Leon Gérôme (1824-1904). The correspondence consisted of Gérôme's two paintings to be sent to Paris for 1878

demeurant ce sont les plus honnêtes gens du monde. Cette troupe vient de Damas; elle est composée de Syriens, tous chrétiens comme ils se hâtent de le proclamer. Ils auraient bien voulu jouer et chanter des pièces, car ils ont un répertoire d'opérettes, mais le public ne comprend pas leur langue, et ils se contentent de donner un aperçu de leur talent par une courte saynète, que les spectateurs accueillent généralement avec fraîcheur. Ces braves gens sont venus chercher la fortune à Paris; que cette capricieuse déesse leur soit favorable! mais, j'en doute. ” Paul Jorde, “Les Spectacles Exotiques: Le Théâtre du Pavillon Ottoman,” (The Exotic Spectacles: Theatre in the Ottoman Pavilion) *L'Exposition de Paris*, vol.3, 1900, pp.161-162.

⁷⁷ Yıldız, “Ottoman Participation in World's Columbian Exposition (Chicago-1893),” p.138.

exhibition.⁷⁸ Similarly, we see that paintings of Osman Hamdi Bey and Halil Pasha exhibited in the “Pavilion of Fine Arts” in 1889 were awarded medals.⁷⁹ Ottoman painter and curator Osman Hamdi Bey (1842-1910) was a frequent participant of international exhibitions organized in Europe.⁸⁰ Ottoman Empire didn’t take a part officially in the 1889 Universal Exposition of Paris because of the political results, as the main aim of the Paris exposition was to celebrate of the centennial of the French Revolution. Although great attention was paid to Paris Expositions by the Ottomans, for example the 1878 Exposition visited by Sadullah Pasha (1838-1891) and the 1889 Exposition visited by Ahmed Rıza Bey (1858-1930), Halid Ziya Uşaklıgil (1865-1945) and Admed Mithat Efendi (1844-1912) who wrote a travel book describing his impressions.⁸¹

It is important to acknowledge the role of two Ottoman sultans who left their trace in the Europeanization of the Ottoman world. Sultan Abdulaziz (lived 1830-1876, reigned 1861-1876) and Sultan Abdulhamid II (lived 1842-1918, reigned 1876-1909) guided the Ottoman participation in the international exhibitions. Sultan Abdulaziz supported the organizing of an industrial exhibition in Istanbul, which in

⁷⁸ “Dolmabahçe Sarayı’nda Bulunan Ressam Jerom’un (Gérôme) İki Tablosunun 1878’de Paris Sergisine Gönderilmesi Hakkında,” (About the transporting of the two paintings by Jerome (Gérôme) from Dolmabahçe Palace to the 1878 Paris Exposition.) Başbakanlık Osmanlı Arşivi, Hariciye İradeleri, No.16850, Mustafa Cezar, *Sanatta Batı’ya Açılış ve Osman Hamdi* (Exposure to the west in art and Osman Hamdi) revised 2nd edition, 2 vols. (Istanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayını, 1995), p. 629.

⁷⁹ Germaner, “Osmanlı İmparatorluğu’nun Uluslararası Sergilere Katılımı ve Kültürel Sonuçları,” p. 39.

⁸⁰ Cezar, *Sanatta Batı’ya Açılış*, p. 492.

⁸¹ Ahmed Mithat Efendi, *Avrupa’da Bir Cevelan* (A Tour in Europe) Istanbul: 1307 [1889]. For a study on Ahmet Mithat’s visit to Europe, Carter V. Findley, “An Ottoman Occidental in Europe: Ahmed Midhat Meets Madame Gülzar, 1889,” *The American Historical Review* 103, no.1 (February 1998), pp. 15-49: In Turkish; *Ahmed Midhat Efendi Avrupa’da*, trans. Ayşen Anadol (Istanbul: Tarih Vakfı Yurt Yayınları, 1999).

fact was the first international exhibition in the empire. *Sergi-i Umumi-i Osmani* (The Ottoman General Exposition)⁸² took place between February 28 and August 1, 1863. Sultan Abdulaziz also visited France in 1867 as the first Ottoman Sultan to pay an official visit to a European country. During his highly acclaimed visit, Abdulaziz also saw Exposition Universelle in Paris. The Exposition Universelle was therefore also the first World's fair visited by an Ottoman Sultan. Abdülhamid II, not surprisingly, supported the organizing of another industrial exhibition which would be the second international exhibition in Istanbul in 1894. But *Dersaadet Ziraat Sanayi Sergi-i Umumisi* (The Istanbul Agricultural and Industrial Exposition) fell apart because of financial problems resulting from a major earthquake in Istanbul.⁸³ As Mustafa Cezar informs us, in 1894, the Ottoman State was also officially invited to Anvers, in Belgium for the exhibition of the fine arts. Unfortunately the Ottoman State did not attend it due to insufficient time left for the necessary preparations.⁸⁴

The Ottoman Empire officially participated in six of the most important international exhibitions held in Europe in the second half of the twentieth century by an official committee and pavilion including 1851 London, 1855 Paris, 1862

⁸² For further information about this exhibition see Salaheddin Bey, *La Turquie à l'exposition universelle de 1867*, pp. 23-28, Önsöy, *Osmanlı İmparatorluğu'nun Katıldığı İlk Uluslararası Sergiler*, pp. 206-235 and Çelik, *Displaying the Orient*, pp. 139-142. Also see Sevilay Kasap, *Sergi-i Umumi-i Osmani, 1863* (master's thesis, Marmara University, 2003). On the other hand, Timothy Mitchell cited a doctoral dissertation entitled *The Ottoman Empire on exhibition: the Ottoman Empire at international exhibitions 1851-1867, and the sergi-i umumi osmani, 1863* by Susan Lee Yeager (Columbia University, 1981) in his book *Colonising Egypt* (Cambridge: Cambridge University Press, 1988). Unfortunately I have been unable to access this dissertation.

⁸³ For further information about this exhibition see Çelik, *Displaying the Orient*, pp.142-144.

⁸⁴ "1894'te Anvers'te Açılacak Güzel Sanatlar Sergisine Osmanlı Hükümetinin Davet Edilişi ve Osman Hamdi Bey'in Bu Konudaki Görüşü," (The invitation extended to the Ottoman Government to attend the 1894 Anvers Fine Arts Exhibition and the opinion of Osman Hamdi Bey on this subject.) Maarif Nezâreti Belgeleri, No.62, Cezar, *Sanatta Batı'ya Açılış*, p.559.

London, 1867 Paris, 1873 Vienna, and 1900 Paris. The participation of the Ottoman Empire in the international exhibitions was very significant not just for economical but also for cultural reasons. The Ottoman Empire had made the point of being present all the international exhibitions which took place in the important cities of Europe and America. The Ottoman Empire did not have the opportunity to participate all the international exhibitions with an official committee and pavilion. In this case, Ottomans preferred to participate some of the international exhibitions with the state-controlled private Ottoman entrepreneurs. ⁸⁵

⁸⁵ For a critical study on the Ottoman Empire's participation in World Exhibitions, see Gül den Canol, *Agency and Representation: Ottoman Participation in Nineteenth Century International Fairs* (master's thesis, Izmir University of Economics, 2009).

CHAPTER IV
THE OTTOMAN PARTICIPATION IN THE WORLD'S COLUMBIAN
EXPOSITION, CHICAGO, 1893

The first World's fair in the United States, *the Exhibition of the Industry of All Nations*, was held in New York, between the years 1853-1854. The Ottoman Empire did not in fact take part in this exhibition, due to distance and transportation difficulties.⁸⁶ However, there were individual Ottoman citizens like a certain Mihail who displayed a variety of Ottoman agricultural products and was awarded by the Ottoman State for his private enterprise.⁸⁷ In 1876, the second World's Fair in the United States, *The Centennial International Exposition* was held in the Fairmount Park in Philadelphia for the celebration of the Centennial of American Independence and the Declaration of July fourth 1776. The Ottoman Empire participated in this exhibition with an official committee and pavilion. In total, 10.100.000 visitors attended the exhibition in which 30.000 exhibitors displayed in an area of 175 hectares between the months of May and November of 1876.⁸⁸

The Centennial International Exposition which was held in Philadelphia in 1876 was the first exhibition in America in which the Ottomans participated and the World's Columbian Exposition which took place in Chicago, in 1893 was the second. This World's fair was very significant for the establishment of the Turkish-American relations which had started with the commercial interests in the first half of

⁸⁶ Önsoy, *Osmanlı İmparatorluğu'nun Katıldığı İlk Uluslararası Sergiler*," p.199, Çelik, *Displaying the Orient*, p.139.

⁸⁷ Yıldız, "Ottoman Participation in World's Columbian Exposition (Chicago-1893)," p.138.

⁸⁸ Wesemael, *Architecture of Instruction and Delight*, p.672.

nineteenth century. Ottoman ministers had mentioned that the participation would be very useful for increasing the trade amount between USA and Ottoman Empire.⁸⁹

In 1893, the World's Columbian Exposition was held in Jackson Park and the Midway Plaisance, in Chicago to honor Columbus' arrival in America. This exposition was the last major World's fair of the nineteenth century in the United States as well as in the world. In sum, 100,000 exhibitors displayed in an area of 278 hectares between the months of May and November of 1893 and the event drew more than 27 million visitors.⁹⁰

The World's Columbian Exposition was organized in the United States for the celebration of the four hundredth anniversary of the discovery of America by Christopher Columbus, in Chicago in 1893. The Ottoman Empire participated in this exhibition with an official committee and pavilion. At the Chicago Columbian Exposition of 1893, the fairground was divided into two sections, *the White City*, representing the Anglo-Saxon nations, and *the Midway Plaisance*, representing all the others. The Ottoman Pavilion in which was comprised of the exhibition buildings and offices was in the Jackson Park, and the Turkish Village was in the Midway Plaisance.⁹¹ John Joseph Flinn (1851-1929) as a compiler of a book named *The Best Things to Be Seen at the World's Fair* informs us the Turkish Building was one of the most attractive of the foreign headquarters: "Turkey is well represented in every department of the exposition."⁹²

⁸⁹ Yıldız, "Ottoman Participation in World's Columbian Exposition (Chicago-1893)," p. 140.

⁹⁰ Wesemael, *Architecture of Instruction and Delight*, p.672.

⁹¹ Mehmed Ubeydullah Efendi, "Sergi" (Exposition) *Musavver Şikago Sergisi*, no.1, 1 June 1893, p.6.

⁹² John Joseph Flinn, *The Best Things to Be Seen at the World's Fair* (Chicago: The Columbian Guide Company, 1893) p.144.

This comprehensive exhibition was divided into twelve sections introducing a wide range of products;

1. Agriculture: Forest products and forestry machines and tools
2. Viniculture: Horticulture and floriculture
3. Livestock: Domestic and wild animals
4. Fish: Fisheries, fish products and apparatus of fishing
5. Mines: Mining and metallurgy
6. Machinery
7. Transportation: Railways, vessels and vehicles
8. Manufactures
9. Electricity
10. Fine Arts: Pictorial, Plastic and Decorative Arts
11. Liberal Arts: Education, literature, engineering, public works, music and drama
12. Ethnology: Archeology, progress of freedom and invention

These departments were also divided into subsections in itself. A separate building was constructed for each department.⁹³ The Ottoman commissioner-general was *Sadrızam* (the Grand Vizier) İbrahim Hakkı Bey (1863-1918)⁹⁴ and the

⁹³ Nurdan Şafak, *Osmanlı-Amerikan İlişkileri* (Ottoman-American relations) (Istanbul: Osmanlı Araştırmaları Vakfı, 2003), pp.160-161. For a detailed description see Mehmed Ubeydullah Efendi, “Sergiye Bir Nazar” (A Look at the Exposition) *Musavver Şikago Sergisi*, no. 4-6, 15 October 1893, pp.35-37.

⁹⁴ Mehmed Ubeydullah Efendi, “Hakkı Beyefendi Hazretleri”, *Musavver Şikago Sergisi*, no.1, 1 June 1893, p.14. For “İbrahim Hakkı Paşa” see the entries by Zekeriya Kurşun, in *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Turkish Religious Foundation Encyclopedia of Islam) Istanbul: Türkiye Diyanet Vakfı, 2000, vol.21, pp.311-314 and Abdülhak Adnan Adıvar, in *İslâm Ansiklopedisi: İslâm Âlemi Tarih, Coğrafya, Etnografya ve Biyografya Lugati* (Encyclopedia of Islam: Islamic World, History, Geography, Ethnography, and Bibliography Dictionary) Eskişehir: Milli Eğitim Bakanlığı Yayınları, 1997, vol.5/2, pp.892-894. See also the entry in *Yaşamları ve Yapıtlarıyla Osmanlılar*

commissioner-assistant was Ahmed Fahri Bey (1873-....).⁹⁵ There were eighty-six nations participating in this exhibition but, only forty-four of them were presented by their official commissioners, as was the case for the Ottoman State. Thirty-eight of them were independent states and the remaining six participants were colonies.⁹⁶

The Ottoman Empire was described in Official Catalogue of the World's Columbian Exposition for the Ottoman Pavilion visitors in the Jackson Park as follow, "The Ottoman Empire embraces extensive territories in south-eastern Europe, western Asia and northern Africa, grouped mainly round the eastern waters of the Mediterranean and along both sides of the Red Sea, the west coast of the Persian Gulf and the southern and western shores of the Black Sea. The territories and provinces of this vast Empire have an endless variety of natural products, from hardy boxwood of Lazistan to the sub-tropical figs and grapes of the western coast-lands; on the plateau thrives the famous breed of Angora goats, whose soft silky fleece forms a staple export."⁹⁷

The Ottoman Empire was officially invited by the United States of America for the exhibition in 19 February 1891.⁹⁸ After the invitation, preparations started for the exhibition scheduled to be on display for six months, from May 1 to October 30, 1893. Without delay the Ottoman state established a commission for the preparations

Ansiklopedisi (Encyclopedia of Ottomans with their lives and works) 2nd edition, 2 vols. (Istanbul: Yapı Kredi Yayınları, 2008), vol.1, pp.626-627.

⁹⁵ Mehmed Ubeydullah Efendi, "Fahri Bey Efendi", *Musavver Şikago Sergisi*, no.2, 1 July 1893, pp.21-22.

⁹⁶ Mehmed Ubeydullah Efendi, "Sergi" (Exposition) *Musavver Şikago Sergisi*, no.1, 1 June 1893, p.6.

⁹⁷ *The Exhibits of the Ottoman Empire at the World's Columbian Exposition, 1893, Chicago*, pp.7-8.

⁹⁸ Şafak, *Osmanlı-Amerikan İlişkileri*, p.161.

of the “Turkish Village” project.⁹⁹ This commission got in touch with Saadullah Efendi who had a private company of export named “Ilya Suhami Saadullah & Co. in Istanbul.” Saadullah Efendi was assigned to the project and was responsible for the construction of the official Ottoman Pavilion,¹⁰⁰ with a deadline to be opened on April 28, 1893, before the official opening ceremony was planned to take place on May 1, 1893.¹⁰¹

⁹⁹ For the Chicago World’s Columbian Exposition three commissions was established by the Ottoman government. The first Imperial Ottoman Commission appointed at Istanbul was consisted of *Minister of Commerce and Public Works*, Hussein Tevfik Pacha (President) and *President of the Chamber of Commerce*, A. Azarian Effendi (Vice-President) with the members of *Imperial Ottoman Commissioner-General*, Ibrahim Hakky Bey, *Director of Commerce at the Imperial Ministry of Commerce and Public Works*, Ismail Bey, *Director of Agriculture and Statistics at the Ministry of Commerce and Public Works*; *at present General Secretary at the Imperial Ministry of Foreign Affairs*, Mehmed Noury Bey, *Imperial Ottoman Commissioner*, Ahmed Fahri Bey and the four members of the Chamber of Commerce, Yenidunia Dimitraki Effendi, Cazanova Effendi, Basmedji Zade Ferid Bey and Mr. Milles. The secretaries of the first commission were Spiraki Effendi (Secretary of the Chamber of Commerce) and M. Tevfic Bey (Secretary of the Direction of Commerce; at present Secretary of the Council of Commerce). The second commission at Istanbul was consisted of *Director of Commerce*, Ismail Bey (President) with the members Basmadji Zade Ferid Bey, Aboud Zade Tevfik Bey, Spiraki Effendi and Soubhi Bey (Secretary of the Direction of Commerce and Delegate of the Commissioner-General). The affairs of the Ottoman commission in Chicago were operated by a staff under Ibrahim Hakky Bey, who had the title of “Imperial Commissioner-General of the Ottoman Empire to the World’s Columbian Exposition.” The other members of his commission consisted of eight men including *Imperial Commissioner*, Ahmed Fahri Bey, *Attaches to the Imperial Commission*, Capt. Ahmed Sabit Bey and Capt. Mehmed Tevfic Bey, *Secretary to the Imperial Commission*, Mr. Hohannes T. Pushman, *Honorary Commissioners*, Mr. Thompson and Mr. Sweeney, *Chief of Installations and Decorations*, Mr. Garabed M. Mourad and *Acting for Agriculture*, Mr. A. G. Asdikian. *The Exhibits of the Ottoman Empire at the World’s Columbian Exposition, 1893, Chicago*, pp.3-6.

¹⁰⁰ Deringil, *The Well-Protected Domains*, pp.155, 163. For further information about this company see Rifat N. Bali, *Anadolu’dan Yeni Dünya’ya: Amerika’ya İlk Göç Eden Türklerin Yaşam Öyküleri* (From Anatolia to the new world: tales of the first immigrant Turks in America) (Istanbul: İletişim Yayınları, 2004), pp.57-61. For an abridged translation of this book; “From Anatolia to the New World: The First Anatolian Immigrants to America,” In *Turkish Migration to the United States: From Ottoman Times to the Present*, edited by A. Deniz Balgamış and Kemal H. Karpat (Madison, Wisconsin: The Center for Turkish Studies at the University of Wisconsin and the University of Wisconsin Press, 2008), pp.57-73.

¹⁰¹ Süleyman el-Bustânî, “Kısm-ı Osmânî’nin Resm-i Küşâdı” (The Official Opening Ceremony of the Ottoman Village) *Musavver Şikago Sergisi*, no.1, 1 June 1893, p.15.

In 1892, the Jewish architect Robert Louis Levy presented a project for the Turkish Village ¹⁰² and it was accepted by the Ottoman commission and the contract signed between the Ottoman Ministry of Commerce and Public Works and Elia Souhami Sadullah & Co. in Istanbul.¹⁰³

One of the most striking features of the Imperial Ottoman Exhibit is the Office of the Commission, located at the back of the Ottoman Pavilion at Jackson Park: “The building is square in shape, with a large dome in the center, and finely carved doors of Mousharaby work form the entrance. The interior is artistically arranged in true Oriental style. The walls are covered with beautiful brocaded Harake Silk in rich, soft colors, here and there being set richly carved panels to break the monotony. The windows and doors are draped with rare embroidered Silks and Damascus Curtains, woven in gold and silver. All around the room are richly covered divans, in the rear a canopy draped in pale blue, while scattered throughout are inlaid Mother of Pearl tables and brackets; in one corner stands an elaborately carved writing desk and in the other a richly inlaid book case. The characteristic harmony of the decoration and the arrangement of the varying artistic features was the work of Mr. G. M. Mourad, the decorator of the Commission.” ¹⁰⁴

“Turkish Village” in the Chicago Exposition consisted of a grand bazaar of forty to fifty shops, a mosque whose *imam* was Cemil Efendi, ¹⁰⁵ and a theatre which

¹⁰² Bancroft, *The Book of the Fair*, p. 855.

¹⁰³ Başbakanlık Osmanlı Arşivleri-BOA, Y. A. RES., 58/33, 25 Şevval 1309/22 May 1892

¹⁰⁴ *The Exhibits of the Ottoman Empire at the World's Columbian Exposition, 1893, Chicago*, p.29.

¹⁰⁵ Kazgan, “Osmanlı Sanayiinin Dışa Açılması: 1893 Şikago Sergisinde Osmanlı Pavyonu,” p. 65.

would host 2.500 spectators.¹⁰⁶ However, some stringent conditions were laid down for this theatre, as “no plays injurious to the honour and modesty of Muslim women or damaging to national honour and prestige (*haysiyet ve adab-ı memlekete mugayyir*) are to be performed in close proximity to a ‘mosque’ ”.¹⁰⁷

The Turkish Village was the largest one on the Midway in which about 200 people were living and working.¹⁰⁸ In his memories, Mehmed Ubeydullah Efendi described the Turkish Village at the 1893 World’s Columbian Exposition as follows, “The Turkish Village contains a beautiful mosque constructed in the style of Ottoman architecture, a covered market with forty to fifty shops like the Egyptian Bazaar in Istanbul, a two-floor restaurant, a theatre with a capacity of a thousand seats, a street, ten to fifteen houses used as offices, and some small kiosks on the street corners, selling candies. The bazaar, the restaurant, and the theatre were all owned by Syrian Christians.”¹⁰⁹

¹⁰⁶ Bancroft, *The Book of the Fair*, p. 855.

¹⁰⁷ “Müslüman kadınların şerefi ve iffetine zararlı veya milli onur ve saygınlığa aykırı (*haysiyet ve âdâb-ı memlekete mugayyir*) hiçbir oyun bir caminin yakınında oynanamaz”dı. Cited in Deringil, *The Well-Protected Domains*, pp.155-156: In Turkish; Deringil, *İktidarın Sembolleri ve İdeoloji*, p.162.

¹⁰⁸ Barbara Kirshenblatt-Gimblett, “A Place in the World: Jews and the Holy Land at World’s Fair,” In *Encounters with the “Holy Land”*: Place, Past and Future in American Jewish Culture, edited by Jeffrey Shandler and Beth S. Wenger (Philadelphia: National Museum of American Jewish History; Center for Judaic Studies, University of Pennsylvania; and University of Pennsylvania Library, 1997), pp. 69-70. See also *Destination Culture: Tourism, Museums, and Heritage*, by the same author (Berkeley, Los Angeles, London: University of California Press, 1998), pp.96-106.

¹⁰⁹ “Türk köyünde Türk tarzı mimarîsinde her şeyi mükemmel bir câmi, kırk-elli dükkânı muhtevi İstanbul’daki Mısır Çarşısı şeklinde üstü kapalı bir çarşı, tahtânî-fevkânî (Altı-üstlü) bir lokanta, rahat rahat bin kişiyi istiyab eder bir tiyatro, bir cadde ve büro olarak kullanılan on-on beş ev, sokak başlarında ufak tefek meselâ şekerleme satar birkaç köşk vardı. Çarşı, lokanta, tiyatro kâmilen Suriye Hıristiyanlarının ellerindeydi.” *Sıradışı Bir Jön Türk: Ubeydullah Efendi’nin Amerika Hatıraları* (An unusual Young Turk: Ubeydullah Efendi’s America memoirs) prepared for publication and commented by Ahmet Turan Alkan, 1989, 2nd edition, (Istanbul: İletişim Yayınları, 1997), pp. 218-219. The memoirs of Ubeydullah Efendi was originally published by *Resimli Gazete* in 1925 and later Kudret Sinan [Şemsettin Kutlu] published them under the title of “XIX. Yüzyıl Amerika’sında Bir

On the other hand, John Joseph Flinn described the Turkish Village at the Chicago World's Fair as follows, "Here may be seen the habitations, mosques, kiosks and bazaars of the Ottomans, attended by true followers of the Holy Prophet in their native dress. The customs and life of oriental Turkey, true in every detail are shown. No admission fee is charged to the village proper, but every conceivable variety of eastern souvenirs are offered for sale. Fifty cents is charged to enter the Turkish theater. Behind the mosque is a hall for an exhibition of Turkish industries and a room containing a tent, once the property of the Shah of Persia, and a solid silver bedstead, both of fabulous value. In a row of thirteen houses all the manual trades of Turkey are shown by fifty workmen."¹¹⁰

Aleko Konstantinov was born on January 1, 1863 and murdered on May 11, 1897 in Bulgaria at aged 34. He was a Bulgarian writer, best known for his character "Bay Ganyo" one of the most popular characters in Bulgarian fiction. His first novel in fact, a collection of relatively independent short stories, *Bay Ganyo* ("Uncle Ganyo"), describes the travels through Western Europe of an itinerant peddler of rose oil and rugs.¹¹¹ His work for the first time opened the Bulgarian cultural space toward the European and American culture. As a cosmopolitan traveler, he was the first Bulgarian to write about his visits to the Paris Exposition Universelle of 1889, the Prague Jubilee Exhibition of 1891, and the Chicago World's Columbian Exposition of 1893 provided Bulgarian readers, who had recently gained independence from nearly 500 years of Turkish Ottoman domination with a portrait

Türk: Ubeydullah Efendi'nin Amerika Hâtraları" (A Turk in 19th Century America: Ubeydullah Efendi's America memoirs) in *Hayat Tarih Mecmuması* in 1971.

¹¹⁰ Flinn, *The Best Things to Be Seen at the World's Fair*, p.182.

¹¹¹ Maria Todorova, *Imagining the Balkans* (New York and Oxford: Oxford University Press, 1997), pp.39-42.

of the developed world. In his famous travelogue *Do Chikago i nazad* (To Chicago and Back, 1893), he described his journey from Bulgaria to the United States.¹¹² In his memories, Aleko Konstantinov described the Turkish Village and Theatre at the 1893 World's Columbian Exposition as follows, ".....And behind the Alpine pavilion, in front of a smoky grill piled with fresh kebabs, an American with a fez cried like a crazy man, 'Hurry up, they'll soon be gone.' As if the world would come to an end! This is the beginning of the Turkish Village. The kebab seller stationed himself in front of the Turkish restaurant, which was owned by a few Greeks from Tsarigrad. On both sides of the top floor of the restaurant there are Turkish theatres. Americans dresses in Turkish clothes scream from the balcony and praise the 'famous and wonderful eastern dance, the kjuchek'. Below, a fool dressed as a Moslem priest whirls from morning to night with a bare sword in his hand. It is repulsive to watch, but the Americans stared at him earnestly and rushed to enter the theatre. Behind the theatres, there's a Turkish cafe with its hookahs, its pipes, its backgammon and all the familiar appurtenances. Then there is a whole Turkish market where they sell Turkish costumes, weapons, coins, stamps, pipes, kilims, halva, lokum, sherbets, baklava, kadaif and everything you can imagine. And there is a mosque. From early in the morning until late at night, a few poor men sit in the mosque with their slippers off, raising their rear ends into the air over and over for the enjoyment of the Americans. They are 'praying'. We went into the Turkish restaurant. There Mr. Shopov offered us a snack. The cuisine is completely eastern, you can order various stews, imam bayildi, adzem pilaf and other Turkish dishes. At

¹¹² For more information on him and his book, see Mary Neuburger, "To Chicago and Back: Aleko Konstantinov, Rose Oil, and the Smell of Modernity," *Slavic Review* 65, no. 3 (Autumn 2006), pp. 427-445.

lunch time, a santur played for us, and upstairs in the ‘theatres’, zurnas and clairnets screamed all day long.”¹¹³

Aleko Konstantinov’s description invokes a sense of theatricality of the whole pavilion, especially when mentioning people demonstrating Muslim praying to ‘Americans’. This is American historian and ethnologist, Hubert Howe Bancroft who gives us the most comprehensive description of the Turkish Village and Theatre at the Chicago World’s Fair as follows, “Adjacent to the Alpine panorama is the Turkish village, a typical exhibit of the Ottoman empire, spread over a spacious area and arranged in attractive style by Robert Levy, its concessionaire, representing the firm of Saadullah, Suhami and company, Constantinople. Here are no antique castles, no grim weapons or warriors, no peasants, or peasants’ homes; instead are luxurious pavilions and bazaars, a miniature mosque, a theatre, with Turkish sedan bearers, and costly articles of furniture and decoration, all true to the life of Turkey in Europe and Turkey in Asia. At one corner of the village stands the mosque, with its gilded dome 60 feet high and its slender minaret rising to an equal height. It was erected by special permission of the Ottoman government and dedicated with much pomp and ceremony, as well it might be; for this was the first time that a Mohammedan temple had been consecrated outside the limits of the Mohammedan world. On the appointed day the muezzin, from his perch in the tall white tower, summoned the faithful to prayers and to the dedication ceremonies. They came from all directions, advancing in long procession some 3,000 strong, headed by a military band. Though accompanied by native musicians sounding their shrill pipes and discordant drums, and by a contingent of Turks in gorgeous uniforms over whom floated the crimson

¹¹³ Aleko Konstantinov, *To Chicago and Back*, translated from Bulgarian into English by Robert Sturm (Sofia: National Museum of Bulgarian Books and Polygra, 2004), pp. 62-63. I would like to thank Charles Sabatos of Yeditepe University for bringing this source to my attention and for making his copy of this book available to me.

banner of the porte, the majority of the participants were of the Caucasian race. Attired in scarlet fezes embroidered with the crescent, they were popularly known as the shriners, and officially as the 'Ancient Arabic order of Nobles of the Mystic Shrine,' an organization which flourished in Turkey many years before it gained a foothold in the United States, the majority of those who took part in the exercises being members of the Medina temple of Chicago. The procession wound through the village, the men entering the mosque in sandals or without substantial foot-wear, and soon all were at prayer. In his little square shrine, hung with rich tapestry, stood the high priest, and behind him a row of thirteen assistants. The ceremony was of the briefest - merely a recitation of passages from the ritual, in which the muezzin and his brethren were the prominent figures, the congregation responding with frequent prostrations, and devout exclamations of Allah! A banquet followed in an adjoining hall; a handsome Damascus blade was presented to the Medina temple by the concessionaire, and the celebration was at an end. Close to the mosque is the refreshment pavilion, with wide arched veranda, its interior decorated with silken curtains and the finest of oriental fabrics. Here are served lemonades, sherbets and other Turkish drinks, with oranges, raisins, bananas, tamarinds, and pomegranates. To the south is a small structure enclosing a Persian tent, 160 years old, and formerly belonging to one of the shahs, who pitched it many a day in the hunting ground or the battle field. It represents an immense amount of hand-work, the interior being almost completely covered with figures embroidered in silver, gold, and silk. Here also is the sultan's silver bed of solid metal and most elaborately ornamented, both these priceless treasures being guarded day and night. Near it is a large building in which are exhibited the manufactured and other products of Turkey, this forming the educational portion of the display, while in the centre is its commercial feature, in the

form of a grand bazaar with 40 booths. Among the articles offered for sale are tapestries, embroideries, rugs, carpets, silverware, filigree work peculiar to the orient, brass-ware, precious stones and jewelry, ancient arms and relics, and in a word whatever is produced and found throughout the broad empire of the porte. Restaurants are grouped in the neighborhood, the caf, proper supplying the genuine Mocha coffee, and offering the visitor a huge water pipe filled with native tobacco. While thus engaged, he listens to the native band, and later perhaps, visits the native theatre, where the favorite performance is 'A Wedding in Damascus,' in which, after all misunderstandings have been settled and the wedding festivities are actually in progress, the women appear in a series of dances. In front of the bazaar are reproductions of two ancient monuments, one, near the refreshment, of Cleopatra's needle, and the other near the caf,, representing the Serpentine column. The latter was fashioned of three intertwining serpents, and was erected at Delphi to commemorate the victory of Plataea. In rear of the bazaar are cottages in which men and women are engaged in the manufacture of rugs, laces, embroideries, brassware, and other industries pertaining to the country. The largest of these buildings is a candy factory and salesroom, the most popular of oriental sweets being known as Rahat-el-Lo-koom; that is to say, comfort of the throat." ¹¹⁴

The Ottoman Pavilion in the Jackson Park was described in *the Dream City* as follow, "It was officially announced by Ibrahim Hakki Bey, the chief commissioner, that for the first time in the history of all international expositions the Ottoman Empire, a land of three continents, consented to make a national display among the foreign powers in Jackson Park. For this purpose there were carved in Damascus, and transported to Chicago, the panels and sections of the highly wrought pavilion which

¹¹⁴ Bancroft, *The Book of the Fair*, pp.855-857.

is represented in the engraving. The model chosen by the imperial architect was a fountain near the Babi-Humagoon, in Constantinople. ‘A landmark,’ says Hakki Bey, ‘of splendor and magnificence in the reign of Ahmet III, from 1703 to 1730.’ The characteristics of the pavilion were its outreaching roof, and its outside walls of wood called mucharabian, which were thickly carved with arabesque texts and traceries. These panels at the end of the Fair were shipped back to Syria. The edifice was formally opened on the 26th of June, 1893, by Director Charles Henrotin, Consul-General for the Ottoman Empire, in the name of Hakki Bey and the Sultan. In this, the main pavilion, were displayed the most delicate and expensive manufactures of the Turkish countries, very largely silk and needle work, gold and silver embroidery, pipes, jewelry, soaps and perfumes. A smaller and similar pavilion, near by, contained a carpeted, tapestried and tufted chamber, enriched with divans that might have surprised even Edgar Poe with the sense of its elegance and luxury.”¹¹⁵

The World’s Columbian Exposition generated an important monthly newspaper *Musavver Şikago Sergisi* (The Chicago Fair Illustrated) which was the first publication of a newspaper in Turkish in the United States of America.¹¹⁶ In the first volume of publication the aim of the paper was explained as “The aim of establishing a printing press and publishing this newspaper is to bring the exhibition to the notice of those who cannot come to Chicago. In other words, we hope that people examining our newspaper, even if they could not be there in person will in a

¹¹⁵ *The Dream City*.

¹¹⁶ There are many articles on the World’s Columbian Exposition in these newspapers. For the bibliography and the contents of the articles published in these newspapers see Varlık, “*Musavver Şikago Sergisi* (1893)”, pp. 35-42.

way be visiting the exhibition in their minds by reading about all its wonders and interesting aspects in detail.”¹¹⁷

¹¹⁷ “Şu cerîdenin neşr ve te’şîsinden maksadımız sergiyi ziyaret için Şikago'ya gelemeyenlerin piş-i enzâr i'tibârlarına sergiyi götürmektir. Demek isteriz ki gazetemizi mütâla'a edenler Şikago'ya gelememiş olsalar bile sergiyi ziyaret etmiş ve acâib ve garâibini temaşa eylemiş olacaklardır.” Mehmed Ubeydullah Efendi, “Mukaddime: İzâh-ı Merâm” (Introduction: Explanation of Purpose) *Musavver Şikago Sergisi*, no.1, 1 June 1893, p.2.

LIST OF ARTICLES PUBLISHED IN *MUSAVVER ŞİKAGO SERGİSİ* ¹¹⁸

Süleyman el-Bustânî, “Hüsn-i İbtidâ” (Beautiful Beginning) no.1, 1 June 1893, p. 1.

Mehmed Ubeydullah Efendi, “Mukaddime: İzâh-ı Merâm” (Introduction: Explanation of Purpose) no.1, 1 June 1893, p. 2.

Mehmed Ubeydullah Efendi, “Ta’yîn-i Meslek” (Appointment of Job) no.1, 1 June 1893, pp. 2-3.

Mehmed Ubeydullah Efendi, “İ’tizâr” (Apology) no.1, 1 June 1893, p. 3.

Mehmed Ubeydullah Efendi, “Amerika” (America) no.1, 1 June 1893, pp. 3-4.

Mehmed Ubeydullah Efendi, “Şikago” (Chicago) no.1, 1 June 1893, pp. 4-6.

Mehmed Ubeydullah Efendi, “Sergi” (Exposition) no.1, 1 June 1893, pp. 6-10.

Mehmed Ubeydullah Efendi, “Manzara-i Umûmiye” (General View) no.1, 1 June 1893, pp. 10-11.

Mehmed Ubeydullah Efendi, “Serginin Resm-i Küşâdı” (The Official Opening Ceremony of the Exposition) no.1, 1 June 1893, pp. 11-14.

Mehmed Ubeydullah Efendi, “Hakkı Bey Efendi Hazretleri” no.1, 1 June 1893, p. 14.

Süleyman el-Bustânî, “Kısm-ı Osmânî’nin Resm-i Küşâdı” (The Official Opening Ceremony of the Ottoman Village) no.1, 1 June 1893, pp. 14-16.

Mehmed Ubeydullah Efendi, “Sergi Nasıl Gidiyor?” (How is the Exposition Going?) no.2, 1 July 1893, pp. 18-19.

Mehmed Ubeydullah Efendi, “İdâre-i Umûmiye” (The Public Administration) no.2, 1 July 1893, p. 19.

¹¹⁸ All the articles published in *Musavver Şikago Sergisi* were translated into Contemporary Turkish by the author of this thesis. He hopes to make them available through a future publication.

Mehmed Ubeydullah Efendi, “Kadınlar Da’iresi” (Women’s Building) no.2, 1 July 1893, pp. 19-21.

Mehmed Ubeydullah Efendi, “Fahri Bey Efendi” no.2, 1 July 1893, pp. 21-22.

Süleyman el-Bustânî, “Dâire-i Osmâniye” (The Ottoman Pavilion) no.2, 1 July 1893, pp. 22-24.

Mehmed Ubeydullah Efendi, “Serginin Kusûrları” (Flaws of Exposition) no.3, 1 August 1893, pp. 26-27.

Mehmed Ubeydullah Efendi, “Ma‘mûlât-ı Sınâ‘iyye Dâiresi” (Manufactures Building) no.3, 1 August 1893, pp. 27-30.

Süleyman el-Bustânî, “Yangın” (Fire) no.3, 1 August 1893, pp. 31-32.

Mehmed Ubeydullah Efendi, “Cülûs-ı Hümâyûn” (The Accession of the Sultan to the throne) no.4-6, 15 October 1893, p. 33.

Mehmed Ubeydullah Efendi, “Şükrâne-i Takdîr” (Giving Thanks) no.4-6, 15 October 1893, pp. 34-35.

Mehmed Ubeydullah Efendi, “Sergiye Bir Nazar” (A look at the Exposition) no.4-6, 15 October 1893, pp. 35-37.

Mehmed Ubeydullah Efendi, “Midvey Plezans” (Midway Plaisance) no.4-6, 15 October 1893, pp. 37-40.

Mehmed Ubeydullah Efendi, “Nebze” (Particle) no.4-6, 15 October 1893, p. 40.

Mehmed Ubeydullah Efendi, “Yürür Yol” (Walking Way) no.4-6, 15 October 1893, pp. 40-41.

Mehmed Ubeydullah Efendi, “Rabida” no.4-6, 15 October 1893, pp. 41-42.

Mehmed Ubeydullah Efendi, “Kolomb'un Donanması” (The Navy of Columbus) no. 4-6, 15 October 1893, p. 42.

- Mehmed Ubeydullah Efendi, “Altun Fabrika” (Gold Factory) no.4-6, 15 October 1893, p. 42.
- Mehmed Ubeydullah Efendi, “Havada Yürür Köprü” (Bridge Walking on Air) no. 4-6, 15 October 1893, pp. 42-43.
- Mehmed Ubeydullah Efendi, “24 Saat” (24 Hours) no.4-6, 15 October 1893, p. 43.
- Mehmed Ubeydullah Efendi, “Eyâlât-ı Müttehide Cumhuriyeti Hazînesi” (Treasure House of the Republic of the United States) no.4-6, 15 October 1893, p. 43.
- Mehmed Ubeydullah Efendi, “Yerkes Teleskobu” (The Yerkes Telescope) no.4-6, 15 October 1893, p. 43.
- Mehmed Ubeydullah Efendi, “Meydân-ı Şeref” (The Square of Honor) no.4-6, 15 October 1893, pp. 43-48.
- Mehmed Ubeydullah Efendi, “Fânûs” (Bell Glass) no.4-6, 15 October 1893, pp. 48-49.
- Mehmed Ubeydullah Efendi, “Yüzgeç Araba” (The Swimmer Car) no.4-6, 15 October 1893, p. 49.
- Mehmed Ubeydullah Efendi, “1000 Târîh-i Mîlâdisinde Amerika'nın Keşfi” (The Discovery of America in the 1000th Anniversary) no.4-6, 15 October 1893, pp. 49, 51.
- Mehmed Ubeydullah Efendi, “Raystag Meclisi” (The Assembly of Reichstag) no.4-6, 15 October 1893, p. 51.
- Mehmed Ubeydullah Efendi, “Kaptan Androz'un Kotrası” (The Cutter of Captain Androz) no.4-6, 15 October 1893, pp. 51, 54.
- Mehmed Ubeydullah Efendi, “Fil-i Mahmûdi” no.4-6, 15 October 1893, p. 54.

Mehmed Ubeydullah Efendi, “Diplomat Baltası” (The Axe of a Diplomat) no.4-6,
15 October 1893, p. 54.

Mehmed Ubeydullah Efendi, “Dönme Dolap” (Ferris Wheel) no.4-6, 15 October
1893, pp. 54-56.

Mehmed Ubeydullah Efendi, “Alp Dağları” (The Alps) no.4-6, 15 October 1893, p.
56.

Mehmed Ubeydullah Efendi, “Altun Ma‘deni Ocakları” (The Ovens of Gold Mine)
no.4-6, 15 October 1893, p. 56.

Süleyman el-Bustânî, “İhtâr” (Warning) no.4-6, 15 October 1893, p. 56.

The editor of this newspaper was a Syrian intellectual called Süleyman el-Bustânî, and the writer was Mehmed Ubeydullah Efendi. Süleyman el-Bustânî, Lebanese politician, journalist and writer, was a nephew of Butrus el-Bustânî (1819-1883) who was a notable Arabic writer and scholar from present day Lebanon. Süleyman el-Bustânî was famous for translating Homer’s *Iliad* into Arabic, introducing its poetic style into the Arabic language. He had a good education and he knew numerous languages which are Arabic, Syriac, Turkish, English, French, Greek, German, Italian, Persian, Russian, Latin, Hebrew and Sanskrit. On the other hand, he was a statesman; teacher, poet, historian and he worked as a director for some newspapers during his lifetime. He went to Basra in 1876 and then passed to Baghdad where he was a member of the Trade Court. He visited Arabia for long periods while he was in Basra and Baghdad and this let him the opportunity to know the traditions and customs of Bedouins. He returned to Beirut in 1885, worked there in publishing, doing different work, he had to make some visits to Istanbul, Egypt,

India, Iran, and Baghdad. He was sent to Chicago where he published *Musavver Şikago Sergisi*.¹¹⁹

Mehmed Ubeydullah Efendi was born in Izmir on 10 January 1858 to a well known family, the Hatiboğulları. His father was a religious teacher, Hoca Şakir Efendi, and his mother was from another prominent Izmir family, the Musulluzadeler, Sakir Hanım.¹²⁰ He lived in Izmir during his childhood and teenage years. After the graduation from *Medrese* (Theological school) he registered to *Tibbiye* (Medical School) in Istanbul attending the Young Turks movement opposing the reign of Abdulhamid II.¹²¹

He had his first experience as a writer in a journal called *Haver* (Orient) which he also had the privilege of writing for this journal (1885). He lived in Paris between the years 1886 and 1888. He did translations in English, Arabic and Persian for the newspaper named *Servet* (Wealth). He worked for the government in Damascus and there he was imprisoned for 13 months after his activities against the Ottoman Sultan Abdülhamid II. He returned to Istanbul in 1893 after his imprisonment and he left Istanbul in the same year for a trip that would take five and half years as an adventurer. He attended the opening of the Chicago exhibition on May 1, 1893. He worked for *Musavver Şikago Sergisi* during the exposition. There was sympathy of the Ottoman ambassadors for Ubeydullah Efendi. This situation

¹¹⁹ Ali Şakir Ergin, “Bustânî, Süleyman b. Hattâr”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Turkish Religious Foundation Encyclopedia of Islam) Istanbul: Türkiye Diyanet Vakfı, 1992, vol.6, pp.474-475. See also the entry by C. Brockelmann, “Bustânî”, *İslâm Ansiklopedisi: İslâm Âlemi Tarih, Coğrafya, Etnografya ve Biyografya Lugati* (Encyclopedia of Islam: Islamic World, History, Geography, Ethnography, and Bibliography Dictionary) Eskişehir: Milli Eğitim Bakanlığı Yayınları, 1997, vol.2, pp.824-825.

¹²⁰ Mehmed Ubeydullah Efendi, *Mehmet Ubeydullah Efendi'nin Malta, Afganistan ve İran Hatıraları*. (Mehmet Ubeydullah Efendi's Malta, Afghanistan and Iran memoirs), compiled by Ömer Hakan Özalp (Istanbul: Dergâh Yayınları, 2002) pp.18-19.

¹²¹ Ubeydullah, *Sıradışı Bir Jön Türk*, p.15.

might mean that he didn't leave his country because of political reasons. He travelled through America for two and half years working in many different jobs. After the years spent in America, he went to Liverpool in 1895 and he published the periodical called *Din ve Dünya* (Religion and World) in 1896. He also worked for the *Cemiyet-i İslam* (Community of Islam) and he wrote articles for the *Hilal* (Crescent) newspaper owned by an Indian Muslim Abdullah Guvilyam. Then Ubeydullah Efendi again went to Paris in the mid of 1897. He also lived in Plovdiv before he returned to Istanbul in 1899. He was exiled to Taif with his friends such as Hüseyin Siret (Özsever) (1872-1959) and İsmail Safa (Özler) (1855-1940) because of visiting the British Embassy for the victory of Britain in South Africa against Boers, but, he ran away from Jeddah to Egypt. He met his old friends Ahmet Kemal (Akunal) (1874-1942), Hüseyin Siret (Özsever) and later on Abdullah Cevdet (Karlıdağ) (1869-1932) in Cairo in 1905. He went to Berlin on July in 1908, and returned to Istanbul after the declaration of the Second Constitutional Monarchy in the Ottoman Empire. He was elected as a representative for the Ottoman Parliament. As being a journalist and writer, he published many newspapers and periodicals during his life time as well as he wrote articles for another newspapers and periodicals.¹²² He was also sent to Afghanistan, as a politician by the Ottoman government to call the Islamic nations to alliance by the announcement of the First World War. During his journey he gave conferences in Tehran, Isfahan, Yezd, and Kirman to support the policy of the government. Unfortunately, he was captured by the British, but he succeeded in escaping from them and he lived in India for a short time. At the end of the World War, he was one of many people who were exiled to Malta between the years 1919

¹²² For a full list see Ubeydullah, *Sıradışı Bir Jön Türk*, pp. 93-95. For more detailed information about his life and works, see Ömer Hakan Özalp, *Ulemeden Bir Jön Türk: Mehmed Ubeydullah Efendi (A Young Turk from Ulema: Mehmed Ubeydullah Efendi)* (Istanbul: Dergâh Yayınları, 2005).

and 1921 because of his political activities and his image on the German side during the war.¹²³ Ubeydullah Efendi worked as marriage officiant before he worked as a representative in the Grand National Assembly of Turkey. He died in Istanbul, on August 11, 1937. Journalist and writer, Hikmet Feridun Es (1909-1992), wrote about Ubeydullah Efendi in his feuilleton entitled “Tanımadığımız Meşhurlar” (Unknown celebrities) as, “Ubeydullah’s life is full of extraordinary incidents which would be the subjects of ten to fifteen bulky and curious novels. Unfortunately the country has never understood him. Who was Ubeydullah? What did he want to do? What was his purpose on those travels full of adventure? None of us do know that... None of the imaginative novels are as colorful as Ubeydullah’s own life. One of his friends describes him as ‘the Marco Polo of Turkey!’ He is right. However, Marco Polo made his journeys for commercial reasons in order to make money whereas Ubeydullah Efendi never valued money but only ran after the insatiable appetite for the poetry of adventure, with the excitement of an artist travelling from continent to continent.”¹²⁴

As it is stated Ubeydullah Efendi was imprisoned for 13 months for criticizing Abdülhamid II. Then he went to Chicago and after a short time he started to work for a newspaper, but it is quite an interesting fact that this newspaper was controlled by Abdülhamid II who had been formally invited and participated the

¹²³ For a narrative story see Ubeydullah, *Malta, Afganistan ve İran Hatıraları*.

¹²⁴ “Ubeydullah’ın hayatı 10-15 büyük ve meraklı romana mevzu olacak kadar harikulade renkli vakalarla doludur. Ne yazık ki memleket onu hiç anlamamıştır. Ubeydullah kimdi? Ne yapmak istiyordu? O maceralarla dolu seyahatlerden maksadı ne idi? Bunu hiçbirimiz bilmiyoruz... Hayal mahsulü romanların hiçbiri B. Ubeydullah’ın hayatı kadar renkle dolu değildir. Bir dostu onun hakkında ‘Türkiye’nin Marko Polo’su!’ diyor. Haklıdır. Ancak hatırladığımız göre Marko Polo maceralarla dolu seyahatlerini ticaret ve para kazanmak maksadıyla yapmıştır. Halbuki Ubeydullah Efendi bir an paraya kıymet vermemiş ve yalnız maceranın doyulmaz şiiri, lezzeti peşinde bir artist heyecanı ile koşmuş, kıtadan kıtaya dolaşmıştır.” Hikmet Feridun Es, “Tanımadığımız Meşhurlar”, *Akşam*, no. 9475, 6 March 1945, p.5, in Ubeydullah, *Malta, Afganistan ve İran Hatıraları*, pp.249-250.

Chicago Exhibition by an official committee and pavilion. The Ottoman Sultan Abdülhamid II was an extreme example of a “censorship sultan”.¹²⁵ Some stringent conditions were also laid down for this publication as in the theatre “that nothing about politics is mentioned and only news relating to the Ottoman exhibit, and the progress seen in all things in The Well Protected Domains is featured”.¹²⁶

Ubeydullah Efendi talks to a Syrian intellectual who actually owns the newspaper, namely, Süleyman el-Bustânî. Having met Ubeydullah Efendi in Istanbul, he knows him and wants him to work for his paper but he does not want to decide on his own. He needs the approval of the Ottoman commissioner İbrahim Hakkı Bey who is in charge of the exhibition. Then Ubeydullah Efendi gets disappointed because İbrahim Hakkı Bey knows Ubeydullah Efendi and his imprisonment for criticizing Abdülhamid II. Despite all these, İbrahim Hakkı Bey as well wishes Ubeydullah Efendi to work for the newspaper and says: “You cannot find a better writer than Ubeydullah Efendi. You inform me. When the publication begins, I will send the first issue to the palace and write that Ubeydullah Efendi is the writer too. By the time a ‘yes’ or a ‘no’ arrives, the exhibition finishes. Just like this.”¹²⁷

¹²⁵ Fatmagül Demirel, *II. Abdülhamid Döneminde Sansür* (Censorship during the reign of Abdulhamid II) (Istanbul: Bağlam Yayınları, 2007).

¹²⁶ “Siyaset hakkında hiçbir şeyden söz etmeyecek ve yalnızca Osmanlı Sergisi ve Memalik-i Mahrusa’da görülen tüm gelişmeleri aktaracak”tı. Cited in Deringil, *The Well-Protected Domains*, p.156: In Turkish; Deringil, *İktidarın Sembolleri ve İdeoloji*, p.163.

¹²⁷ “Ubeydullah Efendi’den daha iyi bir muharrir bulamazsınız. Siz bana haber vermiş olunuz. Gazete intişara başladığı zaman ben birinci numarasını mabeyne gönderirim ve Ubeydullah Efendi’nin muharrir olduğunu da yazarım. Oradan (Lâ) yahut (naam) cevabı gelinceye kadar da sergi biter. İş olur gider.” Ubeydullah, *Sıradışı Bir Jön Türk*, p.175.

Ubeydullah Efendi would survey the exhibition and write articles on the newspaper. They managed to publish six issues in six months but none of those is left for Ubeydullah. He did not want these papers to appear at a later date, because he did not wish to make known the articles praising Abdulhamid which he wrote in a free country like America. He explains the reason as follows; “Think about it once! The best days of my life were spent in vagrancy. I was imprisoned for one and a half years during the reign of Sultan Hamid. I was on exile for five and a half years. I spent ten years in desertion. What led me to this slovenliness, to this errantry was the lack of freedom in my country. Who usurped this freedom was Sultan Hamid. I was being put into prisons for rebelling against his tyranny and domination. I was being sent on exile. And I was travelling from country to country in order to escape from his authoritarian governance. I was suffering from unthinkable destitutions. Everything I did, I did to live freely. Then as if spitting upon this new freedom gained in a country like America, from whose soils there gushes out freedom like water, again I was talking about that monarchic source of cursing the God. Pshaw! An unbearable banality! What a contemptible vice this is for a man! So if that newspaper shows up, there are such embarrassing expressions like that. Therefore I do not want it to be known.”¹²⁸

¹²⁸ “Düşünün bir kere! Benim ömrümün en aziz aksâmı derbederlikle, serserilikle geçti. Sultan Hamid devrinde bir buçuk sene hapsolundum. Beş buçuk sene menfî kaldım. On sene kaçaklıkla geçindim. Beni bu derbederliğe, bu serseriliğe sevk eden memleketimde hürriyet olmaması idi. Bu hürriyeti gasb eden Sultan Hamid’di. Ben onun zulüm ve istibdâtına isyan ettiğim için hapishanelere atılıyordum. Menfâlara gönderiliyordum. Ve onun pençe-i tasallutundan kurtulmak için diyar diyar dolaşıyordum. Hatır ve hayale gelmez mahrumiyetlere katlanıyordum. Bunları hep hür yaşamak için yapıyordum. Sonra Amerika gibi topraklarından su gibi hürriyet fişkırان bir memlekette elime geçirdiğim hürriyetin yüzüne tükürürcesine yine (Kalb-i ilham-celb-î hümâyûn)’dan bahs ediyordum. Of! Çekilmez bir bayağılık. İnsan için bu ne zilletâver bir zaaf!.. İşte o gazete meydana çıksa, böyle beni utandıracak cümleler var. Onun için meydana çıktığımı istemem.” Ibid., p.185.

CHAPTER V
THE TURKISH THEATRE IN THE WORLD'S COLUMBIAN EXPOSITION,
CHICAGO, 1893

*In visiting this theatre more will be learned of the home and field life, the war manners, weddings, funerals and customs of the Turkish people than ten years' study of the history of that country.*¹²⁹

The World's Columbian Exposition was different from the previous exhibitions, as the Ottoman Empire had for the first time participated in an international exhibition with a theatre in Chicago, in 1893. Nurcan YAZICI assigns a particular meaning in the choice of displaying a Turkish Theatre in the Pavilion. She states: "In the 1893 Chicago Exhibition, in slight contrast to their participation in previous exhibitions, the attitude of the Ottomans, including their organization and architecture, revealed their need to be considered a part of the modern world, as well as a part of the East. The existence of a theatre building among the other buildings in the Ottoman pavilion is a sign of that concern."¹³⁰

It is obvious that the whole fair had been a theatrical ground. However, there were only three theatre buildings per se in the overall exposition area, which belonged to the Ottomans, Chinese and Javanese. Besides these particular theatres, there were other spaces where musical recitals took place in Midway Plaisance by Hungarians, Brazilians, Mexicans and Germans.

¹²⁹ *Turkish Theatre: Souvenir Programme, Midway Plaisance, World's Fair, Chicago.* (Chicago: The American Engraving Company, 1893), p.1.

¹³⁰ YAZICI, "Uluslararası Sergilerde Osmanlı Mimarisi'nin Sunumu," p. 29.

The Ottoman Empire was described in *Turkish Theatre: Souvenir Programme* for the Turkish Village visitors in the *Midway Plaisance* as follow, “The Turkish Empire is unique in that it consists of a greater number of nations with a larger variety of religions than any government of the Old World; and several of these are not found on any other part of the globe, such as Druzes, Meronites [*sic*], Greek Catholics, Samaritans, Ishmaelites, Nosirriats, Yazidites, etc. No Empire is so interesting and famous in sacred and profane history as Turkey. It is the land of the Bible where all its events happened and there is much relating to them which cannot be understood without a knowledge of the manners and customs of that country.”¹³¹

The Ottoman theatre was directed by Pierre Butros Antonius who was a Christian Arab from Mount Lebanon. The Odeon Company on the Midway brought to the Exposition many representatives of peoples and religions of whom the ordinary, untraveled American knew little or nothing.¹³² There were 65 actors and actresses in total and 20 stockholders in the Turkish Theatre. They all gathered together to show the home life of the country and its theatrical amusements and musical performances. They performed at the Odeon theatre. Titles of plays included *the Kurdish Drama, the Kalamounic Drama, True Manhood, An Oriental Wedding in Damascus, the Drama of Antar the Son of Sheddad, the Drama of Haroun Al-Raschid, the Turkish Bride, and the Prodigal Son.*

The performers were assembled from all parts of the Middle Eastern regions by the theatre managers who had spent a large sum of money by sending some of their agents to different parts of these regions to study the customs, manners and costumes and to engage the players from different cities of the Middle Eastern lands

¹³¹ *Turkish Theatre: Souvenir Programme*, p.1.

¹³² *Midway Types*.

such as, Bethlehem, Jerusalem, Damascus, Beyrouth, Mount Lebanon, Smyrna, Constantinople and Thessalonica.¹³³ The purpose in bringing them to this country was to reveal the habits and amusements of the inhabitants of this ancient country.¹³⁴ At the close of the Chicago World's Fair most of the colony returned directly to Syria.¹³⁵

The Turkish Theatre in the Street of Constantinople at the Chicago World's Fair was described in *Midway Types* as, "At the Odeon were presented what were claimed as strictly Turkish dramas. The duration of the acting was brief; and as the audiences understood nothing of the play, save by reading the librettos, there was hardly any opportunity for becoming wearied either by excitement or long setting [*sic*]. The actors were brought from Europe and the entire troupe comprised sixty-five performers. The entire company was made up by people from Bethlehem, Jerusalem, Bayrouth, Constantinople, Damascus and other places in Turkey. As a curiosity the Odeon was a popular resort. People were eager to be instructed in all that pertained to foreign habits and amusements, and this theatre had many examples. But what pleased for a few minutes would not satisfy American tastes in theatrical affairs, and the Odeon faded away with the closing of the Exposition, leaving only the recollection of having been about as odd a commingling of history and religion as could be found anywhere out of China."¹³⁶

¹³³ *Turkish Theatre: Souvenir Programme*, p.1.

¹³⁴ Some pictures of these people have been given in various parts of the *Midway Types*.

¹³⁵ *Midway Types*.

¹³⁶ *Ibid.*

Turkish Theatre was also described by John Joseph Flinn as follows, “In the Turkish Village, sixty-five men, women and children form the theatrical company. These were gathered from Jerusalem, Bethlehem, Nazareth, Samaria, Damascus, Beyrout, Lebanon, Aleppo, Constantinople, and Smyrna. Besides these there are many Gypsies and Bedouins. They produce comedy and tragedy, and show oriental engagements, weddings, receptions, dances, funerals, merry-makings, battles and scenes from every phrase of life. Two languages are used, the Arabic and Turkish. Every musical instrument of oriental type, ancient and modern, is utilized. The building is an oriental one. The exterior is finished in domes, arches, gates and windows in the style of the east. The interior scenery, mural decorations, etc., are fashioned after the most elegantly furnished houses in Damascus. Cost of the theater \$ 10, 000.”¹³⁷

On the other hand, Benjamin Cummings Truman who was an American observer, also described the Turkish Theatre at the Chicago World’s Fair as follows, “The Turkish theater is the great attraction in this little community, however. Eighteen hours of the Orient and sixty-five men have been picked from the companies of Constantinople, who dance, play and sing and form an orchestra, a stock company and a chorus. The complement is fully made up, and there are soubrettes in baggy trousers, heavy tragedy in a fez and low comedy in turban. The dancers are culled from all quarters of the Orient, and include Damascene, Turkish, Zebecion, Bedouin, Albanian and Palestinian twirling of the light fantastic. Both men and women take part in the evolutions, premieres performing the Turkish dance, which is rendered by the aid of a silk shawl, waved above the head to the

¹³⁷ Flinn, *The Best Things to Be Seen at the World’s Fair*, pp.180-181.

accompaniment of rhythmical finger snapping, while premieres alone execute the Albanian dance.”¹³⁸

The performers presented their shows to the American audience in the Arabic language with simultaneous English translations. The spectators could understand these plays unlike other theatre plays of Eastern countries, such as the Chinese and Javanese theatres which were held only in their native languages.¹³⁹ As a pioneer of Arabic theatre, the Syrian-born Ahmad Abu Khalil al-Qabbani (1835-1902)¹⁴⁰ had a theatre troupe in Egypt. Al-Qabbânî and his troupe, apart from a four-year gap between the years 1890 and 1894 performed in Egypt. During this four-year gap they attended the Chicago Exhibition and gave performances before an Arab-American audience for several months.¹⁴¹ We have only one of his theatre plays in text format which was performed in the World’s Columbian Exposition, and that is entitled *the Drama of Antar the Son of Sheddad*, an Arabic play in four acts.

The Ottoman theatre was described in one of the American newspapers quoted in *Musavver Şikago Sergisi* (the Chicago Fair Illustrated) as “Among the places of entertainment in the ‘Midway Plaisance’ section of the exhibition, the Ottoman theatre in the Turkish village is the only place where men and women can have fun together and receive useful information. First of all, no morally objectionable elements are presented that could titillate the feelings and emotions of

¹³⁸ Truman, *History of the World’s Fair*, p.558.

¹³⁹ Mehmed Ubeydullah Efendi, “Midvey Plezans” (Midway Plaisance) *Musavver Şikago Sergisi*, no.4-6, 15 October 1893, pp.38-39.

¹⁴⁰ For a brief information on Ahmad Abu Khalil al-Qabbani, see Mas’ud Hamdan, *Poetics, Politics and Protest in Arab Theatre: The Bitter Cup and the Holy Rain* (Brighton and Portland: Sussex Academic Press, 2006), pp. 56-58.

¹⁴¹ Trevor J. LeGassick, “Arabic Theatre,” *McGraw-Hill Encyclopedia of World Drama*, revised 2nd edition, 5 vols. (New York: McGraw-Hill, 1984) vol.1, pp.176-177.

the spectators. Secondly, the plays provided constructive information about the morals, traditions and customs of Eastern people, about whom we have not much knowledge. All other entertainment places, on the other hand, are such that, let alone a woman not even a man would dare to go in and watch the spectacle unless he wears dark glasses to hide his shame as well as identity.”¹⁴²

It is possible to estimate the daily profit made by the Ottoman theatre in the Ottoman village through the price of the tickets sold. When the fire which reduced the Cold Storage Building into ashes in July 10, 1893, the Ottoman Bazaar and the Ottoman Theatre in the village donated a portion of their daily profits to the families of the victims. The Ottoman Bazaar contributed 5 % of its three-day profit, which was about 1600 Francs (320 Dollars/70.4 *Ottoman Gold Liras*) and the Ottoman Theatre contributed to this cause 10 % of its one-day profit, which was about 190 Francs (38 Dollars/8.36 *Ottoman Gold Liras*). According to this information, it is possible to calculate their daily profit. The Ottoman Bazaar’s daily profit should have been about 11,000 Francs (2200 Dollar/484 *Ottoman Gold Liras*) and the Ottoman Theatre’s should have been about 1900 Francs (380 Dollar/83.6 *Ottoman Gold Liras*).¹⁴³ That is, the bazaar’s daily profit should have been more than a five percent of the theatre. At the same time, when we look at the cover page of the souvenir programme, it is seen that it was sold for 10 cents (2.3 *Gurush*). It provided an

¹⁴² “Serginin ‘Midvey Plezans’ kısmında eğlenceye müteallik olan yerlerden yalnız Türk köyündeki Osmanlı tiyatrosu zükûr ve inâsın cidden istifâde ederek eğlenebileceği bir yerdir. Zîrâ evvelen erbâb-ı temâşânın hissiyyâtını gıcıklayacak mugâyir-i âdâb-ı umûmîyye hiçbir hâl yoktur. Sâniyen ahvâlleri bizce ma’lûm olmayan akvâm-ı şarkıyyenin ahlâk ve ahvâl-ı umûmiyyesini musavvir olan oyunların temâşâsından akvâm-ı mezkûre hakkında ma’lûmât almak yolunda istifâde vardır. Sâ’ir eğlence mahalleri ise bir kadının değil bir erkeğin bile koyu renkli bir gözlük takmadıkça hicâbından temâşâyâ cesâret edebileceği yerler değildir.” Mehmed Ubeydullah Efendi, “Sergi Nasıl Gidiyor?” (How is the Exposition Going?) *Musavver Şikago Sergisi*, no.2, 1 July 1893, p.18.

¹⁴³ Süleyman el-Bustânî, “Yangın” (Fire) *Musavver Şikago Sergisi*, no.3, 1 August 1893, p.32.

important source of income for the Theatre Company. The admission to Turkish theatre was 50 cents (12 *Gurush*).¹⁴⁴

There are eight synopses of dialogue of the theatre plays in *the Turkish Theatre: Souvenir Programme*.¹⁴⁵ These are the titles with the plots of the plays

Programme No.1 of *the Kurdish Drama* (3 Acts)

Overture, Songs and Music

Act I.

A company of Kurds, showing their home life—eating, drinking, weaving stockings, spinning, amusements. Hassan appears, looking for his uncle Fayyad, who had run away with his wife and daughter, as he refuses to give Hassan his daughter in marriage.

Act II.

Fayyad with his wife and daughter in their tent, Fayyad complaining of the trouble his daughter has made him. One of his shepherds appears running before the Arabs, who have attacked him and robbed him of his sheep. The Arabs attack Fayyad's tent, abduct his wife and daughter, and rob him of all his goods. Fayyad bemoaning his misfortunes is overheard by Hassan. Fayyad agrees to consent to the marriage if Hassan will pursue the Arabs, rescue the women and recover the stolen property. Hassan collects his warriors and follows the Arabs. Neighbors appear to comfort Fayyad in his sorrow. Hassan returns victorious with Zahra and Karrima and many captives. Their return is celebrated by fencing, dancing, singing, etc.

¹⁴⁴ For the table of the exchange rates of other currencies expressed in Ottoman gold liras between 1850-1914 see Şevket Pamuk, *A Monetary History of the Ottoman Empire* (Cambridge and New York: Cambridge University Press, 2000), p. 206; In Turkish; *Osmanlı İmparatorluğu'nda Paranın Tarihi*, 2nd edition (Istanbul: Tarih Vakfı Yurt Yayınları, 2000), p. 226. I am very grateful to Şevket Pamuk of Boğaziçi University who explained to me the exchange rates for the 1893 Chicago Exposition.

¹⁴⁵ For the Turkish translations of these synopses of dialogue of the theatre plays in the Turkish Theatre see Cafer Sarıkaya, "1893 Şikago Sergisi'nde Osmanlı Tiyatrosu," (Ottoman theatre in the 1893 Chicago exposition) *Toplumsal Tarih*, no. 147 (March 2006), pp. 66–71.

Act III.

The marriage is celebrated by great festivities. Quadrille Dance, Damascus Dance, Zeibekly Dance, Constantinople Dance, Thesalonian Dance, etc.¹⁴⁶

The main characters of *the Kurdish Drama* are *Hassan, Fayyad* (Hassan's uncle), *Zahra* (She should be Fayyad's wife or daughter), and *Karrima* (She should be Fayyad's daughter or wife). Fayyad's shepherds, Hassan's warriors, neighbors and captives also have an important part in the play.

There is a conflict between the Kurdish and the Arab characters. Heroism, money, love and marriage are the basic themes in this play. In the first play of the Turkish Theatre, *The Kurdish Drama*, there are some cultural and traditional particularities among Kurds and Arabs such as their life styles and standards. *The Kurdish Drama* has some characteristics of Western drama. Hassan wants to get married with the daughter of his uncle, Fayyad. After a number of events the play closes with a happy end. The plot shows that the play was written in the form of a comedy.

Programme No.2 of *the Kalamounic Drama* (3 Acts)

Act I.

Selim lying in bed. His sister is spinning. The father has gone to get a doctor for him. He returns with the doctor (quack) who after examination, judges that Selim is bewitched. When no one is in the house Selim sings *songs of love*¹⁴⁷ to his sweetheart. The father brings the Sorcerers and Magicians, who play their tricks, and all agree that he is in love, advising the father to marry him to the one he loves. The father, after ascertaining the truth, engages him to Ibrahim's daughter, and commands them to prepare for the wedding.

¹⁴⁶ *Turkish Theatre: Souvenir Programme*, p.3.

¹⁴⁷ *Songs of Love* electronically available at <http://www.umbc.edu/eol/3/signell/cylinder.htm> Also *Egyptian March* and *Turkish Song* available at the same place. Three of these songs are named as "Turkish" cylinder recordings from 1893 World's Columbian Exposition.

Act II.

The Wedding. Bringing the Bride, etc. Bringing the Bridegroom. Dancing and receiving gifts. A Company of Druzes come to congratulate them, and some of them dance.

Act III.

An entertainment at the Bridegroom's house. Music, Quadrille dance, Damascus dance, Zeibekly dance, Turkish dance, etc.¹⁴⁸

The characters of the play are *Selim*, Selim's sister and father, İbrahim and Selim's sweetheart (İbrahim's daughter). The quack doctor, Sorcerers, Magicians and Druzes also take a part in the play. Witch-craft, magic, love and weddings are the basic themes in this play. It must be pointed out that love and marriage are very important in the Arabic and Kurdish cultures. Witch-craft and magic also play a very significant role in this play. Öykü Potuoğlu-Cook cites an excerpt from *the Chicago Times* referring to the performance of *the Kalamounic drama*. The citation as follows: "two girls played the tambourine to accompany dominant mandolin and overgrown zither before the curtain came down with the choral version of 'America'

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¹⁴⁸ *Turkish Theatre: Souvenir Programme*, p.3.

¹⁴⁹ "Selim is Frequently Married", *The Chicago Times*, 5 May 1893, 5, col.2, cited in Potuoğlu-Cook, *Night Shifts*, p.105.

Programme No.3 of *True Manhood* or Faithful, Generous and Trustworthy (3 Acts)

Act I.

The famous Arabian King Naaman, who ruled in Hera, had killed two of his intimate friends. He much regretted this and appointed two days in the year in remembrance of this event, calling one his lucky and the other his unlucky day. Whoever called on the lucky day would be well received and have his favors granted, but the callers on the unlucky day he ordered killed. The king while hunting happened to stop at the house of Hanthala, who in honor of his renowned guest prepared a grand feast. This so pleased the king that he invited him to call at his palace. Shortly after, Hanthala visited the king. The latter was perplexed to see his friend all on his unlucky day. He did not know what to do. He didn't want to kill him and yet could not break his oath. Brave Hanthala upon learning the state of affairs urged the king to be true to his oath and kill him, but first to permit him to see his family. To this the king consented. A man named Korad, an admirer of Hind the king's daughter, learned Hanthala's fate and knowing the latter's bravery offers his life for bond. Kies, a rival of Korad, was much pleased when he discovered the turn affairs were taking and felt assured of gaining Hind for himself and thus getting rid of his rival. Hind being true to her lover, supplied him through the keeper of the prison with a sword, anticipating that he might have use for the same.

Act II.

Kies ventures to the prison with the intention of killing Korad, but the latter being well armed killed Kies. The king learning of this gave orders to have Korad brought at once before him, to have him punished. Hind dons a costume which is an exact counterpart of that worn by Korad, and in a spirit actuated by true love, offers her life to redeem his. They escort her to the place of execution. Korad returning to the scene of action is mad with frenzy to find his love in the hands of the executioner. Dashing into the midst of the spectators he frantically pushes her aside and kneels himself to receive the fatal blow. Hind grasping the hand of the executioner stays the blow; during the wild confusion ensuing Hanthala appears upon the scene. The king much astonished questions Hanthala as to the reason of his reappearance. His answer was 'faithful to my promise.' The king turning to Korad asks 'what possessed you to offer your life for his?' He answered 'True Manhood.' The king answered, 'I would not allow you to be more faithful, generous, trustworthy and truer to your manhood than myself, and forgiving them all bestows his daughter's hand in marriage to Korad.'

Act III.

Entertainment at the bridegroom's house: music, quadrille and Damascus dance; Zibekly, Turkish dance, etc., etc.¹⁵⁰

A three-act drama entitled *The Manhood* the characters are *Naaman* (the Arabian King), *Hanthala*, *Korad* (an admirer of Hind), *Hind* (Naaman's daughter), and *Kies* (a rival of Korad). Heroism, honor, virtue, morality, love and death are the basic themes in this play. There is a symbolic story in this play. There can be some similarities between *True Manhood* and *the Arabian stories of the Thousand and One Nights*. There are many symbolic stories in the Arabic literature. The story of two friends, one of whom lays down his life to save the other also forms a recruiting motif in ancient Greek mythology and Arabic folklore.

Programme No.4 of *An Oriental Wedding in Damascus* (2 Acts)

Overture by Oriental Orchestra.

Act I.

While the father of a family named Naaman is sitting at home with his wife, Munirah, and daughter, Isdihar, talking over family matters, some one knocks. A maid-servant, named Ghalieh, opens the door and announces a company of friends. Naaman orders his wife and daughter to conceal themselves and goes out to welcome his visitors, who take seats in the exterior apartment. Sherbet, narguileh and coffee are served. After a mutual exchange of compliments they ask the hand of Naaman's daughter for the son of one of them, Saaid Murad. The father begs, before giving his assent, to consult his wife. He leaves his guests and returns, declaring his and his wife's consent on certain conditions relating to the dowry, which are accepted by the father of the future bridegroom. The friends congratulate Naaman and Saaid Murad and wish their children a happy marriage. The bridegroom's father invites Naaman to go with him to receive the dowry; the latter accepts his invitation and promises to follow shortly. His wife enters and asks him what is going to happen. He tells her the wedding takes place on the following evening, and that he is going to receive the dowry, and for her to be prepared.

¹⁵⁰ *Turkish Theatre: Souvenir Programme*, p.4.

Act II.

A party of veiled women appears, coming from the bridegroom's house to take the bride. The mother receives them, refreshments or sherbet is ordered, and then the bride comes out of the harem, accompanied by veiled lady friends, and is conducted to the bridegroom's house. A party of young men comes out to welcome them, and arriving near the bridegroom's house, the father and guests welcome them home. The whole party enters the house and the wedding festivities begin. After this the bridegroom uncovers the face of his spouse, and leads her into the nuptial room, the guests retire, and thus ends the wedding.¹⁵¹

The main characters of *An Oriental Wedding in Damascus* are *Naaman*, *Munirah* (Naaman's wife), *Isdihar* (Naaman's daughter), *Ghalieh* (the maid-servant), *Saaïd Murad* and his son. A number of friends and guests, and a party of veiled women and young men also have a significant part in the play.

The play evolves around wedding customs traditions. As we see, Arabic traditions and culture has an important position in this play. It is possible to see in great detail how an Arabic wedding ceremony (before and after the wedding) was conducted.

Programme No.5 of *the Drama of Antar the Son of Sheddad* (3 Acts)

Act I.

Antar threatens Massoud and excites the tribe to prepare for battle.
War Song.

Act II.

Abla, with her companion, laments her fortune and blames Massoud for his treachery. Amara appears breaking his covenant, receives his reward from Abla. Army returns victorious with captives. They are met with hallooing of joy. Keis calls Fencers to play. Coffee is to be ordered. Girls are to dance. Retire to rest.

¹⁵¹ *Turkish Theatre: Souvenir Programme*, p.5.

Act III.

Abla and all the women of the tribe gather to celebrate the victory by calling the Orchestra and Band for entertainment. Damascus dance, by Tayra. Zeibekly dance, by Simon and Agency. Mesopotamia dance by Gezayri. Albanian dance, by Jacob. Constantinople and Thesalonian dance, by Rosa.¹⁵²

The play tells the life story of Antar the Son of Sheddad. The characters of the play are *Antar* (Sheddad's son), *Massoud*, *Abla*, *Amara*, and *Keis*. War is the basic theme in this play. Fencers, captives and even armies are displayed on stage. There is a short summary of this play in the souvenir programme. But, we have the full text of it published in an anthology edited by Muhammad Yusuf Najm.¹⁵³ It is possible to see how war and the celebration for victory were important in Arabic culture. This play consists of the many symbols indicating the importance of war.

¹⁵² *Turkish Theatre: Souvenir Programme*, p.5.

¹⁵³ Al-Shaykh Ahmad Abu Khalil al-Qabbani. *Al-Masrah al-Arabi: Dirasat wa Nusus, al-Shaykh Ahmad Abu Khalil al-Qabbani* (The Arab Theatre: Studies and Texts, Sheikh Ahmad Abu-Khalil al-Qabbani) vol.2. edited by Muhammad Yusuf Najm, Beirut: Dar Al-Thaqafa, 1963, pp.189-229.

Programme No.6 of *the Drama of Haroun Al-Raschid* (2 Acts)

Overture by Oriental Orchestra

Synopsis of Dialogue

(The Scene is in His Palace at Bagdad.)

Act I.

Elegant Song by the Band.

Haroun Al-Raschid the fifth and greatest Khalifat of the Abbasyte Dynasty who reined in Bagdad, in 788 A. D.; appears sitting on his throne and surrounded by his Vizier Jaffer, by Masroure the Armorer, and by a staff of attendants and musicians singing praises in honor of Khalifat. His Highness inquires from Jaffer about the welfare of his people; the latter answers that his subjects are at peace to his friends and war to his enemies. Upon this two Dervishes are announced to Al-Raschid, who allows them into be admitted to his presence and asks them the cause of their visit, and after reciting a Lyrical Ode, (beautiful song) they beg for charity, the Khalifat gives them liberal presents and sending them away he goes to the Mosque for prayer.

Act II.

Al-Amin, son of Haroun Al-Raschid presents himself on the scene with Abou Maoiah, one of his father's favorites, with a troop of singers. Al-Amin tells Abou Maoiah of an incident which happened to him and asks his advice. While hunting the previous day on the shores of the Euphrates, he passed a cottage inhabited by a poor family. Among them was a fair and most graceful virgin whose beauty rivaled the sun by day and the moon at night. Feeling a passionate love for her and wishing to draw her and her parents out of misery, he desires to ask her hand in marriage. Abou Maoiah shows him the impropriety of such a step and advises him to send her and the family relief, assuring him at the same time that an act of this kind will be equally meritorious before God and men. Al-Amin complies at once to the wise counsel of Abou Maoiah. After this a herald steps in and informs the Amin that Khalifat had despatched him to announce to his dear son the victory of his armies engaged in war against the Greeks, which news fills the heart of Haroun's son with enthusiasm and thankful feelings toward God, and orders that rejoicings take place in commemoration of the event. He calls the singers, musicians and dancers to perform. Abou Maoiah while congratulating assures him the victory was due to God's favor, secured by various acts of charity that he had lately shown towards the poor.¹⁵⁴

¹⁵⁴ *Turkish Theatre: Souvenir Programme*, p.6.

A two-act drama entitled *the Drama of Haroun Al-Raschid* characters are *Haroun Al-Rashid* (the Abbasyte Khalifat), *Jaffer* (Al-Rashid's vizier), *Al-Amin* (Al-Rashid's son), *Masrouf* (the armorer) and *Abou Mooiah*. Two dervishes also take a part in the play. The play evolves around a conflict between the Abbasids and the Greeks. This is a historical play in which love, honor, generosity and magnanimity are the basic themes. To possess virtue and nobility were traditionally required. The incident, which shows how God rewards the Abbasids because Haroun Al-Rashid's son is willing to sacrifice his love and chooses instead to help the poor, and share his wealth with them, provides a very good example. The play also has many moral religious messages. It is possible to find some verse of the Koran in this issue.

Programme No.7 of *the Turkish Bride* (1 Act)

There is as much difference in the costumes of the brides in Turkey as there is in the tribes. The marriage ceremony is so much respected and honored that it is among their daily salutations. The wedding is the great anticipation to which all look forward, so they have the best of everything they can obtain in accordance with their fortunes. In the Eastern language the word 'joy' has a special meaning. It means the wedding, hence the expression, 'the joy of the bridegroom.' Generally they have no chairs so the bride walks on those clogs, so that she may be seen by all the people. Her friends meet her and the bridegroom with lights and torches as the ten Virgins met the bridegroom as mentioned in the Scriptures. Strangers are made welcome to the festivities and assist at the table and participate in the feast which follows the ceremony.¹⁵⁵

¹⁵⁵ *Turkish Theatre: Souvenir Programme*, p.6. Seventh theatre play in souvenir programme of the Turkish Theatre is a short one-act play called *the Turkish Bride*. Because it has no title number but it is between the sixth and eight programmes, we assume this to be the seventh play.

Programme No.8 of *the Prodigal Son* (2 Acts)

Act I.

The son demands his portion of goods from his father, who grants the request; then departs from home leaving his father and eldest brother. In a short time he finds himself in distress and helpless.

Act II.

The son repents, and returns home, the father receives him with kind greetings. The return of the prodigal son is celebrated by festivities. The eldest son refuses to enter the house, but the father reconciles him with his brother.¹⁵⁶

Most probably this play reflected the traditions and folklore of a Christian population of the Middle East, since the subject had become quite popular in Christian literature through the ages. The story of the Prodigal Son, which occurs in the Gospel of St. Luke in the Bible, was a popular parable which formed the subject matter of numerous plays both in medieval morality plays and in the theatre of the Tudor age.¹⁵⁷

When one conducts a thematic field analysis, we see that love, weddings, marriage, matching, death, witch-craft, magic, money, heroism, honor, virtue, morality, war, rivalry, history, religion, tradition and culture are the basic themes of many different plays as a combination of the various nations living inside the Ottoman realm. We can also understand that Arab traditions and cultures are very important in almost every play. On the other hand, we see love and matrimony as the most important social institutions. Arabic wedding ceremonies and matchings have

¹⁵⁶ *Turkish Theatre: Souvenir Programme*, p.18.

¹⁵⁷ Adolphus William Ward, and Alfred Rayney Waller, eds. *The Cambridge History of English Literature*. 15 vols. (Cambridge: The University Press, 1932), vol.5, pp.108-114.

very interesting characteristics. It is possible to see in great detail how an Arabic wedding ceremonies (before and after the ceremony) were conducted. We see different types of entertainment at the bridegroom's house after bringing the bride from the home. It is also possible to look at these plays from the viewpoint of occupation, social class and professional status; nationality, religion, ethnicity and gender (male and female roles) aspects of gender identity. These plays reveal a certain depiction of everyday life performances as well as there are lots of references to places, people, different foods and social practices of the Otoman-Arab lands. However we should not forget that we have only one of the texts of the theatre plays and the summaries of the other plays in which available in the souvenir programme. If we had all texts of the plays, we would be able to focus on these plays in more details.

It is important also to situate the place of the Arab lands within the last decades of the Ottoman Empire. It is visible that there had been no focus on Arab ethnography as a representation of the Ottomanness at least in the theatre performances. As Hasan Kayalı reminds us “the most common use of Arabism and Turkism is with respect to Arab and Turkish cultural and literary sentiments and currents. Cultural Arabism and Turkism, as they emerged in the late nineteenth century, signified more than an articulation of the distinctness of Arab or Turkish cultural markers. Rather, they represented the activation of cultural elements by intellectuals responding to social, political and economic currents of the second half of the nineteenth century. Arabism and Turkism resulted from the mobilization of latent as well as newly forged elements of identity.”¹⁵⁸

¹⁵⁸ Hasan Kayalı, *Arabs and Young Turks: Ottomanism, Arabism, and Islamism in the Ottoman Empire, 1908-1918*. (Berkeley, Los Angeles, London: University of California Press, 1997), p.10.

Hubert Howe Bancroft claims that the favorite performance in the Turkish Theatre was *A Wedding in Damascus*, “in which, after all misunderstandings have been settled and the wedding festivities were actually in progress, the women appeared in a series of dance.”¹⁵⁹ However, Bancroft’s information on the play differs from the one in the souvenir programme. This might indicate that two different plays may have been performed under the same title but have a different story. For example, an “Oriental wedding ceremony” might be performed every day under the same title in the Damascus Palace placed next to the theatre in the Turkish Village, as well as the stage performances in the Ottoman theatre.¹⁶⁰

There are some similarities between *A Wedding in Damascus* and *The Poet’s Marriage* (Bir Şair Evlenmesi). *The Poet’s Marriage* is the first modern Turkish play written in the Western theatre tradition by a Turk, İbrahim Şinasi (1826-1871) in 1859.¹⁶¹ In this play “a young poet is in love with a girl whose family attempts to take advantage of the fact that a groom may not see his bride’s face until after the marriage contract to trick him into wedding an ugly older sister with the help of friends who bribe the priest, the poet is eventually united with the girl of his choice”.¹⁶²

In the first act of some plays, there was an overture by an oriental orchestra or an elegant song by the band. Also, war songs and different types of music had an important role in some plays. There were musical instruments of the same kind as

¹⁵⁹ Bancroft, *The Book of the Fair*, p.857.

¹⁶⁰ Çelik, *Displaying the Orient*, p.88.

¹⁶¹ Metin And, “Turkish Drama”, *McGraw-Hill Encyclopedia of World Drama*, revised 2nd edition, 5 vols. (New York: McGraw Hill, 1984) vol.5, p.52.

¹⁶² Metin And, “Şinasi, İbrahim”, *McGraw-Hill Encyclopedia of World Drama*, revised 2nd edition, 5 vols. (New York: McGraw Hill, 1984) vol.4, p.478.

were used by the Prophet David. The haro, timbral and stringed instruments used are the same as the lyre, cymbals, etc., of olden times. At the end of each play, either in the last or following the last act there was a part reserved for traditional or regional dances which are as follows, Quadrille dance (a dance type for eight dancers), Turkish and Gypsy dances. The other dance styles have the name of their dancers; the Albanian dance by Jacob, Constantinople and Thesalonican dance by Rosa, the Damascus dance by Tayra, the Mesopotamian dance by Gezayri, and the Zeibekly dance was performed by Simon and Ageney. These dance styles were chosen in order to give a picture of the “Ottoman” dances. ¹⁶³

The Turkish music in the Chicago Exhibition of 1893 was described in *Midway Types* as, “One could not truthfully praise the Turkish music heard on the Midway. As a matter of fact, no one did praise it. It was a mixture of whimper and shout, and very much like the lullaby our Indian squaw croons over her papoose. No American audience would ever become excited over the vocal or instrumental outcries that were presented by the Oriental performers at the Midway places of amusement. There was an all around laziness that was wearisome. But there was also a picturesqueness and a novelty about the people, emphasized by their actions, that attracted and held audiences. The picture above contains likenesses of three performers very popular during the Fair and who will be remembered because they were pronounced representatives of a people and a calling, and to a certain extent, substantiated the ideals tendered by poets and story workers.” ¹⁶⁴

¹⁶³ *Turkish Theatre: Souvenir Programme.*

¹⁶⁴ *Midway Types.*

On the other hand, Benjamin Cummings Truman summarized the musical performance in the Turkish Theatre at the exposition as, “As for the orchestra, it is largely marjered with a daoul Obligato. The daoul is a colossal kettle drum, pounded by brawny Turkish arms-the manjered being a long-drawn out flageolot numerously connected with eastern dancing. The music is mournful, weird, plaintive and funereal by turns- never lively nor rhythmical; yet, when floating out from a latticed casement or partiered doorway, is not entirely unenchanted.”¹⁶⁵

Here, one should mention a certain methodological difficulty regarding the historical imagination on how these plays have been performed authentically. The scarcity of sources, where we have only eight synopses published in the *Turkish Theatre Souvenir Programme*, and one surviving script published in an anthology edited by Muhammad Yusuf Najm. Based on Hubert Howe Bancroft’s account, we understand that certain plays attracted more attention than the others. We do not have enough knowledge about the length of these performances acted in Turkish and Arabic languages for a foreign audience. One thinks that the language barrier required shorter performances than the one we read in the only surviving full script of the “Antar Ibn Shaddad” play. Given the nineteenth century *Tuluat* (improvisation) tradition, one can easily assume that these synopses were performed in an improvised style.

On the other hand, the Egyptian Pavilion attracted the attention of many observers as much as the Ottoman Pavilion did. The Egyptian Theatre was one of the most popular ethnographic attractions of the Midway Plaisance.¹⁶⁶ This section was

¹⁶⁵ Truman, *History of the World’s Fair*, p.558.

¹⁶⁶ For a detailed description of the Egyptian Pavilion and Theatre, see István Ormos, “The Cairo Street at the World’s Columbian Exposition, Chicago, 1893”, In *L’orientalisme architectural entre imaginaires et savoirs*. Textes réunis par Nabila Oulebsir et Mercedes Volait (Paris, CNRS, Editions A. & J. Picard, 2009), pp.195-214; and *Max Herz Pasha*

reported both in *Midway Types* and in *the Dream City*. The Egyptian Theatre in the Street of Cairo at the Chicago World's Fair was described in *Midway Types* as, "When the story got abroad that the Cairo Street theatre was a very wicked place, then everybody wanted to see it; the clergymen, that they might secure live coals for their texts; women to study wickedness; old men for the fun of the thing; and boys, that they might be up to the times. Thousands of other people looked at the spot through smoked glasses. But really it was not so very bad, considering that everything about it had the flavor of Egypt. The illustration is an admirable one, and the only one now obtainable in this country. The room was high, the draperies of rich goods, the furnishings, otherwise, unique. The stage was semicircular, with rooms at each end. The dancing was slow; the style, that which has lately become fashionable in Paris and New York. The dancers were from the Nile; the music, echoes from mistland and the products of this combination made the resort fashionable."¹⁶⁷

Street in Cairo was described by John Joseph Flinn as follows, "Concession granted to George Panyolo, of Egypt. Open to visitors, free of cost, expect upon occasions of a special street spectacle, as, for example, during the passing of the wedding procession, which forms one of the features of the displays. The buildings of the streets are faithful reproductions of the structures found in the most picturesque quarters of the ancient city. In every other respect the street is actually transplanted. Natives of all classes and trades in native dress were brought from Cairo to live, to move, and have their being just at home. The street includes a museum, a mosque, —with people to pray in it, a theater, private residences, hotels, shops —with native wares and Egyptian venders— just as in Cairo. Souvenirs are

(1856-1919) *His Life and Career*, 2 vols., by the same author (Cairo: Institut Français d'Archéologie Orientale, 2009), vol.2, pp. 458-463, 475-477.

¹⁶⁷ *Midway Types*.

sold to visitors. The Egyptian have forty-seven snakes which are charmed for the entertainment of visitors by three of the women. The serpents vary in size from six inches to seven feet. They are vari-colored and many species. One of the finest specimens is a big-hooded cobra. The head of the sixteen donkey men and donkeys in the exhibit is Achmet, well known to many travelers in Egypt as a guide in Cairo. There are seven camels, six of them trained to perform tricks as well as to carry burdens.”¹⁶⁸

On the other hand, the Egyptian Theatre was also described in *the Dream City* as, “The young woman in the centre of the stage, who is represented in books of travel as an Eastern houri, is about to render the celebrated danse du ventre, and it will be seen that practice in the movement of her body rather than her feet has greatly developed her abdominal region. We are to understand that this development has increased her beauty in the Oriental imagination, as it has certainly lessened it according to Western canons of taste. The music which will accompany this performance will be of a most monotonous character, the drums, particularly, hurting the ordinary ear with their increasing sharp beats. Stamping her foot forward, the dancer will move her shoulders up and down, increasing the contortions of her body, striking the castanets she carries, whirling sometimes, but more often stamping forward, each time to a posture nearer the floor, until, as she seems to expire in the excitement of the rapid music and cries of the musicians, other houris rise from their couch and take her place, or join her, waving long strips of illusion or lace in a graceful and rhythmic manner. No ordinary Western woman looked on these performances with anything but horror, and at one time it was a matter of serious debate in the councils of the Exposition whether the customs of Cairo should be

¹⁶⁸ Flinn. *The Best Things to Be Seen at the World's Fair*, pp.181-182.

faithfully reproduced, or the morals of the public faithfully protected. All Asiatic, African and some Muscovite dances resembled one another.”¹⁶⁹

As a compiler of a book named *The Best Things to Be Seen at the World's Fair* John Joseph Flinn aimed “to point out to the visitor the best things to be seen at the World's Columbian Exposition, and this includes everything that is remarkably beautiful, wonderful or curious. Hints are given here which, if followed, will assist the visitor in his efforts to see the greatest attractions of the fair without loss of time. It is presumed that many thousands of people will visit the fair who have at their command but a few hours or a few days. They cannot see everything. They will want to know where to find the things that are likely to be longest remembered and most talked of after the Exposition shall have passed away. One might spend a week in the great Manufactures building alone, and still come away without seeing many of the beautiful or the wonderful things displayed there. One might spend a month inside the Exposition and still discover that he had failed to see some of its greatest attractions. Midway Plaisance itself is so crowded with exhibits of an amazing, interesting and pleasing character, that some of them must necessarily be passed over by visitor.”¹⁷⁰

Besides the Turkish Theatre, only the Chinese and Javanese theatres also produced plays in the Midway Plaisance section of the 1893 exposition. As mentioned in *Musavver Şikago Sergisi*, the spectators could not understand these Chinese and Javanese plays which were held only in their native languages. Whereas, the performers in the Turkish Theatre were presenting their shows to the American audience in the Arabic language with simultaneous English translations.

¹⁶⁹ *The Dream City*.

¹⁷⁰ Flinn, *The Best Things to Be Seen at the World's Fair*.

¹⁷¹ There were other theatres located were in the Midway Plaisance, but only the three theatres -Turkish, Chinese and Javanese- performed plays for drama. As Amy Taipale Canfield (2002) states, “with so many productions on the Midway, it would have been difficult for a visitor to the Exposition to avoid exposure to some aspects of the theatre.” ¹⁷² The same case was described in *Midway Types* as, “it was a difficult matter for the visitor to the different Midway encampments to decide at once whether he was at home or in a foreign land, and perhaps, nothing puzzled him more than the identities of the Turkish Village when he was called upon to answer as to the placing of its people. Those whose pictures are presented herewith are strong types of Oriental officials, but not easily placed by one unacquainted with Eastern life.” ¹⁷³

Information about the Chinese and Javanese theatres is very limited. The Chinese theatre was described in *the Dream City* as “Although a considerable distance from the western gate, this structure was the most noticeable object on the north side of Midway Plaisance, going in. Its color was blue, its trimmings were reddish, and its architecture was too open and too evidently ornamental to please the Western taste. The Wah Mee Exposition Company was organized by a Chinaman named Sling, who came from Ogden, Utah. The fact that Chicago carpenters built this temple may account for the somewhat angular appearance of the principal towers and the early bankruptcy of the Wah Mee Company suggested either the prejudice of Americans against the Chinese, or their lack of the qualities of entertainment. As the Receiver continued in business, it is probable that the patronage of the last months of

¹⁷¹ Mehmed Ubeydullah Efendi, “Midvey Plezans” (Midway Plaisance) *Musavver Şikago Sergisi*, no.4-6, 15 October 1893, pp.38-39.

¹⁷² Amy Taipale Canfield, *Discovering Woman: Women’s Performances at the World’s Columbian Exposition, Chicago, 1893* (Ph.d. diss., The Ohio State University, 2002), p.87.

¹⁷³ *Midway Types*.

the Fair was more satisfactory. A large troupe of actors played a drama called “A God in Heaven,” with Josa and other idols on the stage. Men impersonated female parts, as in the early days of our own drama. A perfectly hideous noise made on a great brazen gong rendered the stay of a Caucasian terrible in these precincts, and probably ruined the commercial prospects of the enterprise. In the bazaar, entrance to which was free, a very wise Chinaman, with huge and mirth-provoking spectacles, told fortuneless to an admiring circle of men, women and children. The wise man had an interpreter, who read and explained the prophetic writings.”¹⁷⁴ The Chinese theatre was also described in *Midway Types* as, “As conspicuous a structure as any on the Street was the Joss House and Theatre of the Chinese. Whichever way you looked the eyes took in the two towers rising in successive but diminishing stories, their corners tipped with bells and their summits bearing the Chinese flags. Here prayed to their gods the almon-eyed subjects of the Flowery Kingdom, and the grotesque ceremonials of the strange religion of hundreds of millions of people was sheathed from modern civilization only by the thinnest of walls, and the respect of a liberal minded people. Behind this temple was the theatre, wherein the most wonderful of plays were rendered and the most dolorous of music produced. The comicality of the place was in the rendition in temple and theatre of antediluvian legends by people whose written history antedates all others, a native whose civilization should excel the “open board” governments of the world. The Midway was just the spot for such a temple, for it was the abiding place of the incongruous in everything.”¹⁷⁵

¹⁷⁴ *The Dream City*.

¹⁷⁵ *Midway Types*.

On the other hand, the other theatre in the Midway Plaisance, the Javanese theatre was described in *the Dream City* as, “On Midway Plaisance stood a large Javanese settlement, and, if we except the Ferris Wheel, furnished the best, most instructive, and least sordid entertainment of the celebrated street. Centrally in the settlement was a large native structure, made of bamboo, with thatched roof, from which continuously issued the deep sounds of strange instruments, sad in tone and monotonous, but always liquid and harmonious. It was said truly that the deepest note of the Fair was touched in the Javanese Theatre -a boom that impressed the hearer at a distance as if it were the vibration of some great musical string. The engraving reveals to the reader the methods by which this strange music was made. The orchestra was called a gamelung, or gong band, and it was organized and maintained by Mr. Kirkhovan, a wealthy Dutch planter. The main instruments are not the single-stringed viol, seen in front, for this is low and soft, but a series of hollow sounding music-box-like xylophones, or dulcimers, which are accompanied by beatings on a bronze gong more than six feet in diameter, and on drums, which are seen at the right. The marionettes of the play are stacked at the left. There was something very sad and sweet in the little Javan people, and they were lovers of this music, which soon became wearisome to an American who paid close attention to it. As a distant accompaniment of conversation, however, it would produce lasting memories in the minds of the visitor.”¹⁷⁶ The Javanese theatre was also described in *Midway Types* as, “Those who were fortunate enough to enter the Javanese Theatre and watch a section of a Buddhist drama will never forget the scenery, the music, nor the acting. The interior of the structure was of bamboo in all sorts of shapes. The scenery was in the rear of the stage, presented mountains and streams of a purple

¹⁷⁶ *The Dream City*.

color, and was not an unpleasant picture to contemplate. The ‘gamelang’ or orchestra of twenty-four pieces occupied a stair sort of platform. The jackets of the members were red. Gongs of various metals, metal and wooden exonophones, a pipe and a queer looking violin, all grotesquely ornamented, produced monotonous sounds. The actors or actresses were creepy sort of creatures, as sinuous as snakes and as flexible as whalebone. Their faces covered by masks held in place by strings and the teeth. Had they opened their mouths to speak the masks would have fallen. Their costumes were of rich silk and exquisite embroideries. The talking was done by a man behind the screen on the front of the stage. The figures on the right and left of the stage are of wood and their arms are worked by a concealed performer who simulates the motions of the real actors. In Java the women dancers were seen only by the Sultan and his guests; the marionettes are for public gaze. For these varieties of human form and representation the Sultan is to be thanked.”¹⁷⁷

¹⁷⁷ *Midway Types.*

CHAPTER VI

CONCLUSION

If we analyze the souvenir programme, the title is the “Turkish Theatre.” When looking at the picture taken from the entrance of the Ottoman Pavilion we see that the words “Turkish Theatre” were clearly emphasized. However, if we analyze the plays in the souvenir programme of the theatre company, there are many different plays which have no connection with the Turkish theatre of the time. Besides, we know that the theatre in the Turkish village was directed by Pierre Butros Antonius who was a Christian Arab from Mount Lebanon.

We can broaden the meaning of “Turkish” and put the late Ottoman theatre within the content. This way we might be able to explain the interchangeable usage of “Turkish” and “Ottoman,” as had been so done by the West, who assumed that it was a general usage. However, a survey of the plots reveals that Arabic characteristics were predominant. The most important evidence supporting this claim is that each and every performance, i.e. plays, songs, dances etc. were in Arabic. None of them were in Turkish, which was in fact the official language of the Ottoman Empire.

The central themes of the plays were again more from Arabic rather than Turkish sources. Traditions, customs, religious and historical themes derived a combination of those of the various nations living inside the Ottoman realm. Nevertheless, when we look at the pictures in the souvenir programme, we see different cultures and traditions within ethnic groups living under the banner of the Ottoman Empire. The cast of characters in the “Turkish Theatre” is a mirror of the Ottoman society which included all the people who lived in the Ottoman lands. We

encounter Druzes, Maronites, Greek Catholics, Samaritans, Ishmaelites, Nosirriats, Yazidites, etc. The only instance where the name of “Constantinople” occurs is connected to a certain type of dance. Limited information or a reference was made to the ethnic or traditional properties of the Ottomans.

We do not have all the texts of the theatre plays or their duration in the souvenir programme. Some of the plays are very short; it is very probable that most of the plays were performed by improvisation which is a traditional method in theatre. A general theme of the play was defined and would be put on stage with certain minor changes in the plot. The evidence is that we have different plays or plots under the same heading, namely “An Oriental Wedding in Damascus”, and the other evidence could be the number of the characters in these separate eight plays. In the Ottoman troupe, the number of the actors and actresses were sixty-five, however the number of characters in these eight performances were not more than thirty. This strengthens my opinion that one character could be played by different actors or actresses at different times.

Besides, the actors and actresses of the “Turkish Theatre” were mostly Arabs. Because of this all the plays were held in the Arabic language strengthening the point that the native language of the cast was Arabic. The other performers were from different cities of the Ottoman Empire such as Bethlehem, Jerusalem, Damascus, Beyrouth, Mount Lebanon, Smyrna, Constantinople and Thesalonica. However, one can easily see that the term “Turkish Theatre” is highly debatable. The actors, actresses, dancers, the themes of the plays do not necessarily represent Turkish culture but represent all various cultures and traditions of the peoples mainly Arabic and Kurdish living under the banner of the Ottoman Empire and was more of an eclectic composition.

Finally, we can state that the audience in the World's Columbian Exposition encountered the Turkish Village performers' ethnic and religious diversity of the various groups of the imperial domain of the Ottoman Empire. All the regional and traditional performers including singers, musicians and dancers, who were gathered together to show the daily life and the entertainment of their countries ranging from musical and dance performances to everyday activities performed in their native languages.

APPENDICES

APPENDIX A:

Selected Figures



Fig.1. "Bird's Eye View World's Columbian Exposition"

(Hubert Howe Bancroft, *The Book of the Fair*, p.71.)



Fig.2. "The Midway Plaisance from the Ferris Wheel"

(Hubert Howe Bancroft, *The Book of the Fair*, p.834.)

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حسن ابتدا

جناب حق دور جلیل هایونلری غیظه فرمای اعصار اولان ولی نعمت بیتمیز سوکیلی پادشاهمز ظل ظلیل یزدانی خلیفه بیدانی سلطان عبدالحمید خان ثانی افتدمز حضرتلری دنیار طور دجه سریر شوکتصیر ملوکانه لرنده باقی بیورسون آمین .
افکار حکمت آثار ملوکانه لری کرسی خلافت اسلامییه روتبخشای مکات اولدق لری کوندنبری مستمراً امتک استحصال اسباب سعادتیه معطوف و جلائل همت خسروانه لری اورنک سلطنت عثمانیه سبطوتقزای مهابت اولدق لری زماندنبری مملکتک عمران و ترقیسنه مصروف اولان اوبادشاه ترقیورونک عهد سعیدشهنشاهلری ادرک شرفیه مباحی بولنان اقوام عثمانیه دلالت هایون ملوکانه لری سوقیه بر طریق سلامت کیردیلر . وتشویقات فیوضاتنايات تاجدارانه لریک بخش المیدیکی شوق وغیره او شاهراه ترقی ومعرفنده آزمانده چوق مسافه قطع ایلدیلر .
مساعی بی نهایت جهاندارلریله تبعه شاهانه لریک یقین وقتنده نقطه مطلوبه سعادتیه واصل اوله جق لری قطعاً محققدر .
جاوس هایون ملوکانه دن اول دولت عثمانیه نیک غرب ایله اولان مناسباتی یالکز اوروپایه منحصر و اوده بر مناسبت سیاسیه دن عبارت ایکن بوکون سایه شاهانه ده صنایع ومعارف وبالخاصه تجارت جتترلنده تأسیس مناسبات ایدلش ومناسبات مذکوره یالکز اوروپایه دکل ممالک متدنه نیک عمومته شامل قیلمشدر .
او مساعی جلیله سایه سنده درکه دولت علیه لری شیقاغو سرجیسنه رسماً اشتراک وسایه شاهانه لرنده تبعه شهریارلری سرجیده بر مهم وشرفی موقع احراز ایلمشدر .

ارشادات حکیمانه ظل اللهیلرندن کندی ادرکنجه بهره مند رشد وسداد اولان بو عید عاجز دخی سلطنت سیه لریک شیقاغو سرجیسنده اشغال ایلمکده اولدینی موقع عالینک تریید شرفه خدمت ایدر اعتقادیه شو جریده نیک شیقاغوره طبع ونشرینه نشبت ایتم . بو جریده دن مملکتمزجه حاصل اوله جق استفادیه یی زرده کی مقدمه مزده لایقيله تعیین ایده مامش اولسه ق بیله ارباب تقدیره کوره بو نقطه جای بحث کورلسه کرکدر .
ذاتاً قلب الهامجب هایون حضرت خلافتناهی مهبط انوار الهی اولوب بزم دوشونه میه جکمز نیجه فوائد دخی منافع عمومیه خادم لریک مرشد دل آگاهی اولان او شهریار منور الافکارک خاطر عاطر هایونلرینه سانح و وارد اولغله وفوائد مذکورده نیک تأمین حصوله وساطت ایچون شیقاغوره ترکیه بر غزته نشری اولابده شرفصادر اولان امر و فرمان کرامتیا نجناب شهنشاهی مقتضای منیفندن بولغله یکانه مدار موقیبت اولان او اراده مقدسه حضرت شهریارینک تیفیدی خدمت فاخره سنی در عهده ایلم . والله الموفق

سلیمان البستانی



Fig.3. "First Issue of Musavver Şikago Sergisi"

(Musavver Şikago Sergisi, no.1, 1 June 1893, p.1.)

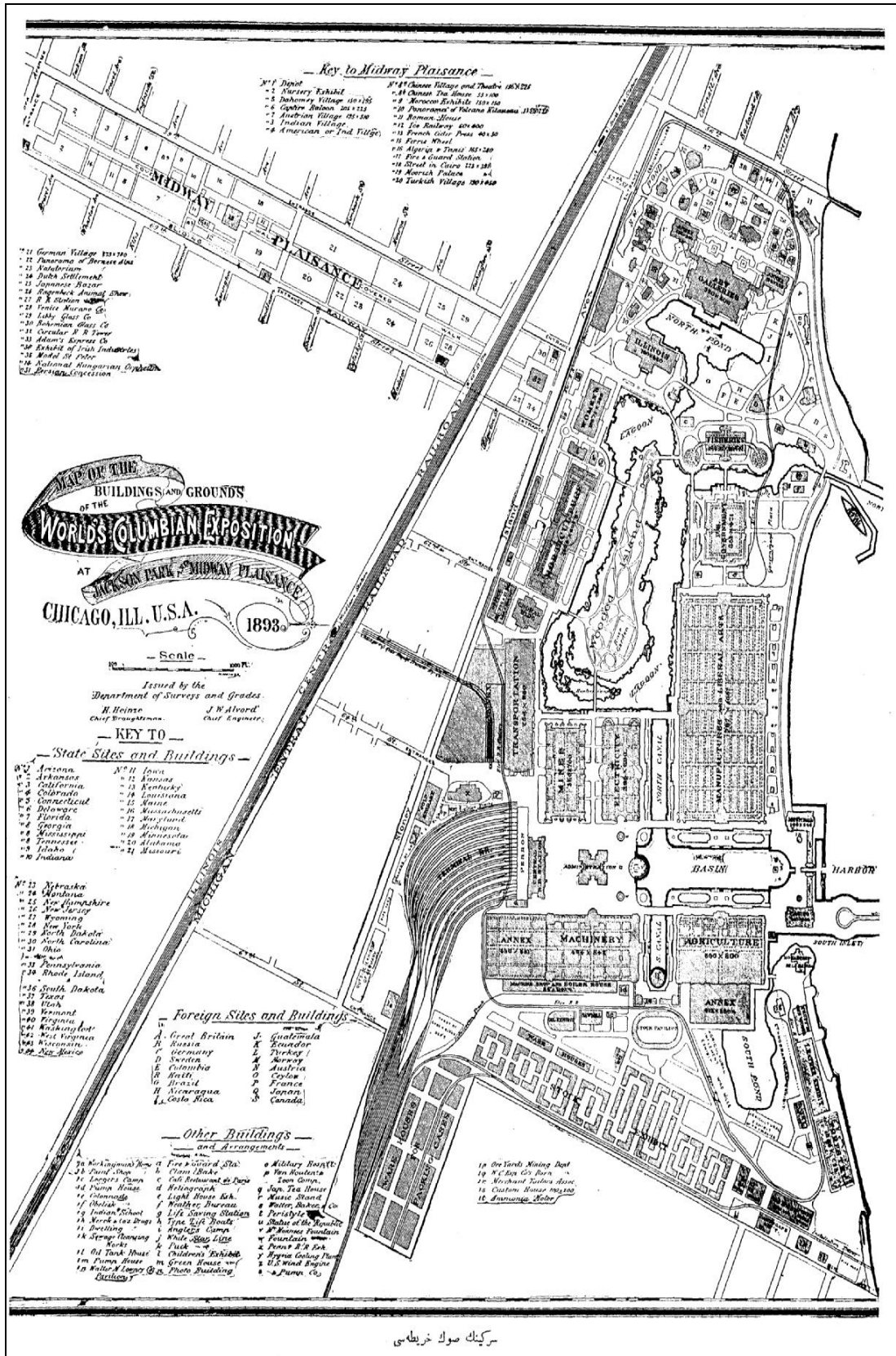


Fig.4. "The Last Map of Exhibition"

(Musavver Şikago Sergisi, no.1, 1 June 1893, p.7.)



Fig.5. "Ibrahim Hakki Bey"

(*Musavver Şikago Sergisi*, no.1, 1 June 1893, p.14.)



Fig.6. "Ahmed Fahri Bey"

(*Musavver Şikago Sergisi*, no.2, 1 July 1893, p.22.)

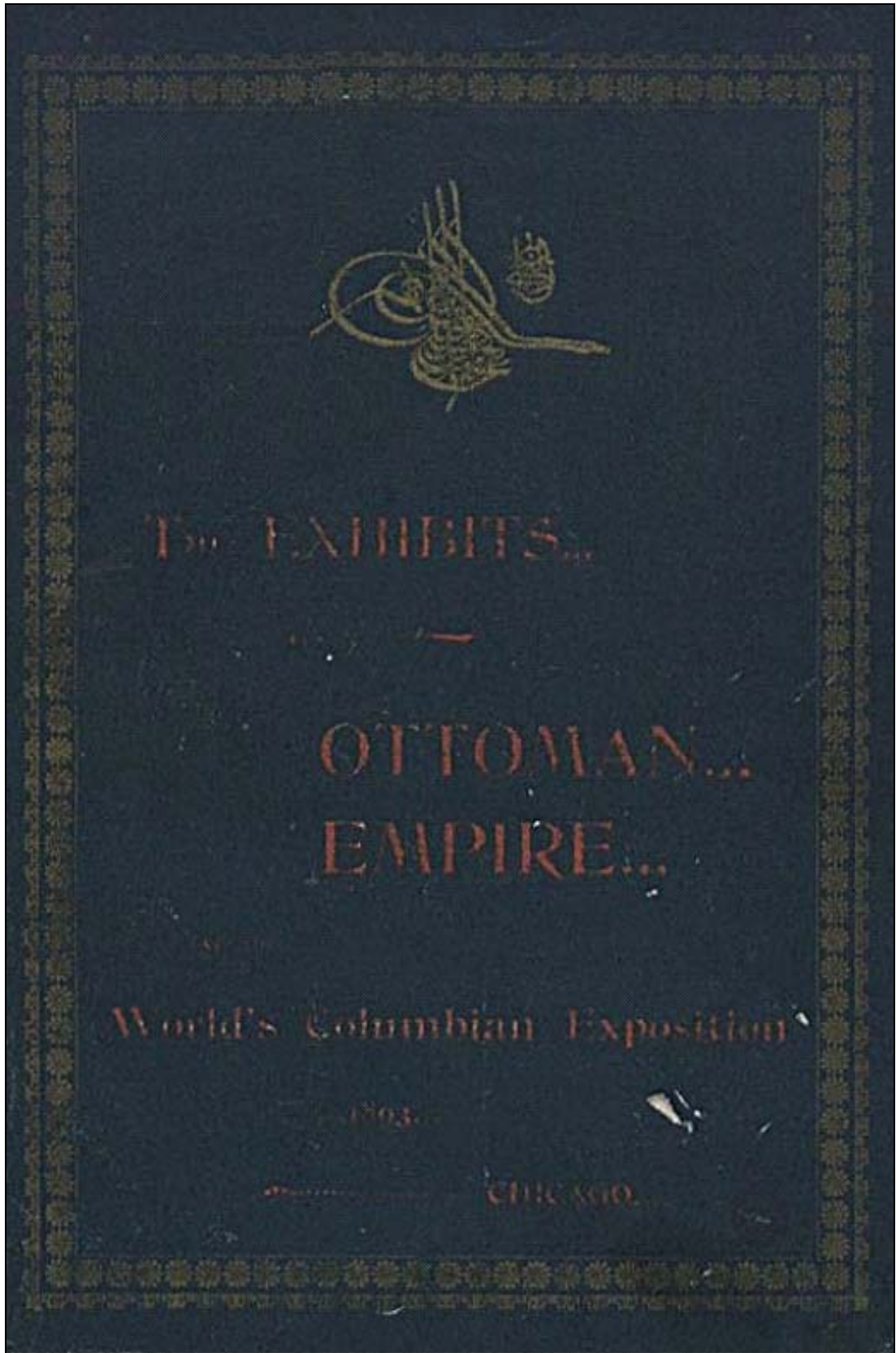


Fig.7. “The Exhibits of the Ottoman Empire at the World’s Columbian Exposition, 1893, Chicago”



The honor of your presence is requested
at the Opening Ceremonies of the
World's Columbian Exposition
in Chicago,
at ten o'clock Monday Morning May First,
Eighteen Hundred and Ninety Three.

Joint Committee on Ceremonies.

World's Columbian Commission:

P. A. B. Widener, Chairman.

Bradley B. Smalley,

V. Despaux, Greener

Gorton W. Allen,

George H. Barbour,

Thomas B. Keogh,

Adlai T. Ewing,

Thomas W. Palmer,

John T. Dickinson,

James Hodges

World's Columbian Exposition:

Edward T. Lawrence, Chairman.

Charles T. Yerkes,

Charles H. Wacker,

James W. Ellsworth,

William D. Korfsoth,

Charles H. Schwalb,

Alexander H. Revell,

Charles Henriotin,

Thomas B. Bryan,

William P. Kelcham.

Edward C. Culp, Secretary.

To His Excellency Grover Cleveland
President of the United States

Fig. 8. "Invitation from President of the United States"

(Dedicatory and Opening Ceremonies of the World's Columbian Exposition, p.257.)



*H. E. Ibrahim Hakky Bey,
The Imperial Ottoman Commissioner General,
and*

*Ahmed Fahri Bey,
Imperial Ottoman Commissioner,
request the honor of your presence at the
Ottoman Pavilion.*

*for a private view of the exhibits at a reception
in the Office Building.
Monday afternoon, June twenty sixth, 1893.
from three to five o'clock.*

Fig.9. "Invitation from Imperial Ottoman Commissioners" (June, 1893) *WCE James Ellsworth Collection Ephemera*, Chicago Public Library, Special Collections and Preservation Division, Harold Washington Library, Chicago, Illinois, USA.¹⁷⁸

¹⁷⁸ I am very grateful to Kathleen Cantone for sending me this formal invitation to the Ottoman Reception opening of the Turkish Pavilion with the Sultan's embossed seal on the paper and the rest is hand written.



Fig.10. "The Turkish Bazaar"

(Hubert Howe Bancroft, *The Book of the Fair*, p.852.)



Fig.11. "In the Turkish Bazaar"
(Official Views of the World's Columbian Exposition)



Fig.12. "Cafe in the Turkish Village"

<http://www.chicagohs.org/history/expo/turk.html>



Fig.13. "In the Turkish Village"

(Midway Types)



Fig.14. “A mosque in the Turkish Village”

<http://www.chicagohs.org/history/expo/ex2.html>



Fig.15. “Interior Turkish Mosque”

(Hubert Howe Bancroft, *The Book of the Fair*, p.850.)

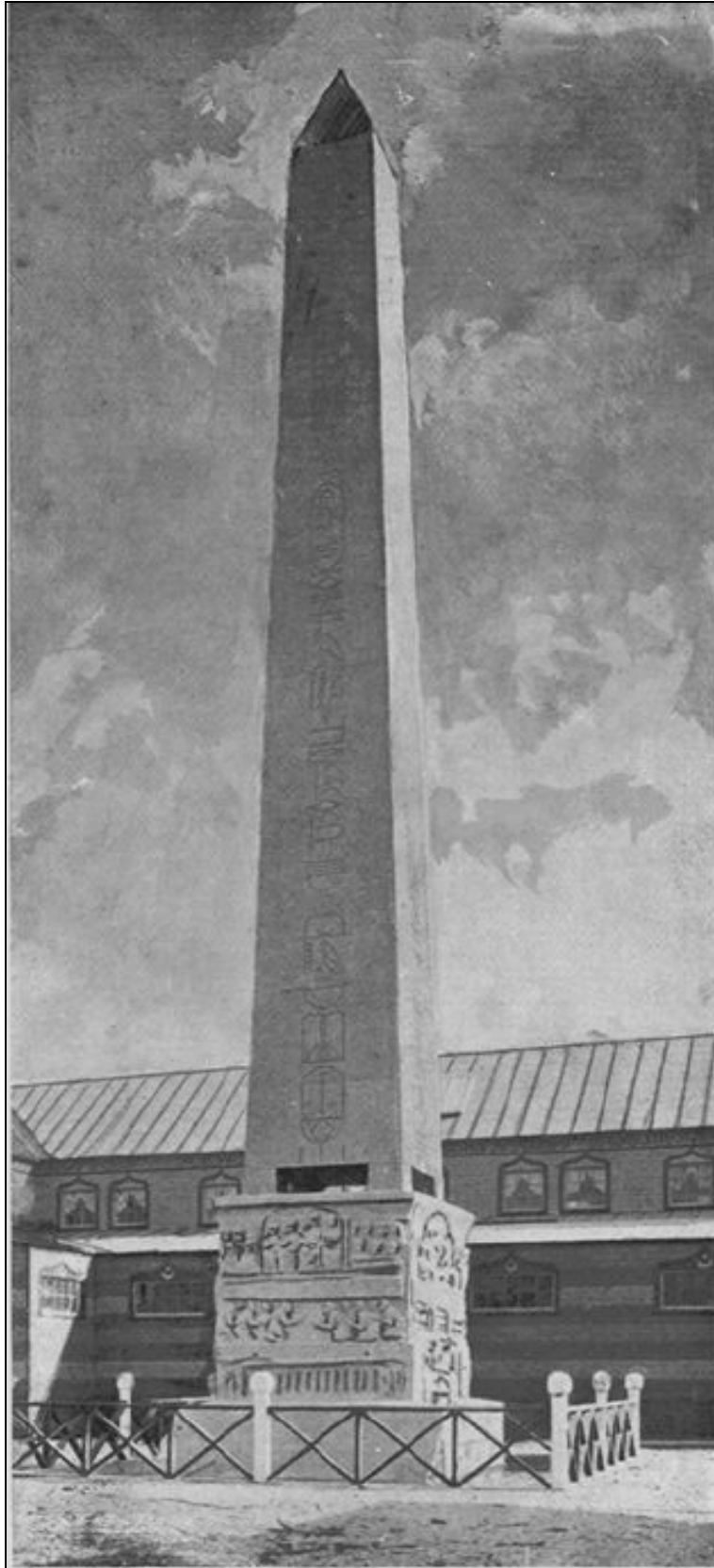


Fig.16. "Obelisk in Turkish Village"

(Hubert Howe Bancroft, *The Book of the Fair*, p.854.)



Fig.17. "Turkish Building"

(The Dream City)



Fig.18. "Turkish Building"

(History of the World's Columbian Exposition)



Fig.19. "Turkish Building"

(Official Views of the World's Columbian Exposition)



Fig.20. "Turkish Building"

(Glimpses of the World's Fair)



Fig.21. "Office of Turkish Building"

(Hubert Howe Bancroft, *The Book of the Fair*, p.905.)

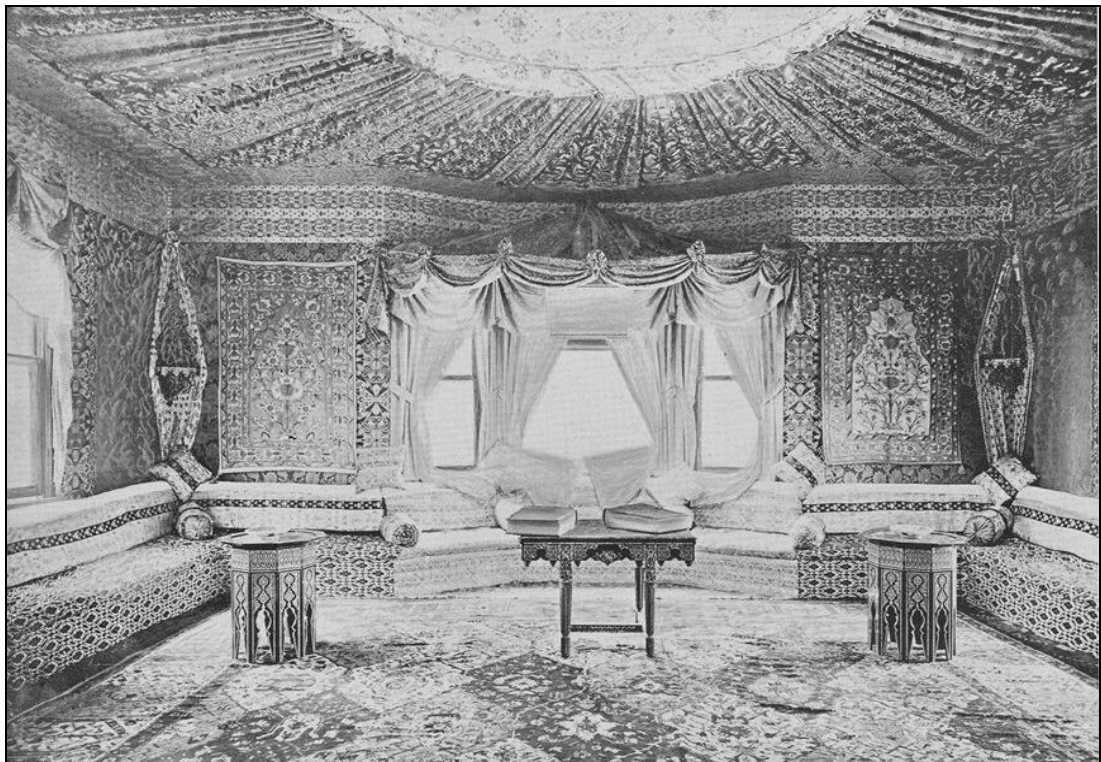


Fig.22. "Office of Turkish Commission"

(Hubert Howe Bancroft, *The Book of the Fair*, p.906.)



Fig.23. "Turkish Fabrics"

(Hubert Howe Bancroft, *The Book of the Fair*, p.855.)



Fig.24. "Turkish Tapestries"

(Hubert Howe Bancroft, *The Book of the Fair*, p.851.)



Fig.25. "A Room with Oriental Furniture"

(Hubert Howe Bancroft, *The Book of the Fair*, p.855.)



Fig.26. "Turkish Exhibits"

(Hubert Howe Bancroft, *The Book of the Fair*, p.905.)



Fig.27. "A Turkish Row Boat"

(*Official Views of the World's Columbian Exposition*)



Fig.28. "Woman's Building"

(Dedicatory and Opening Ceremonies of the World's Columbian Exposition, p.89.)

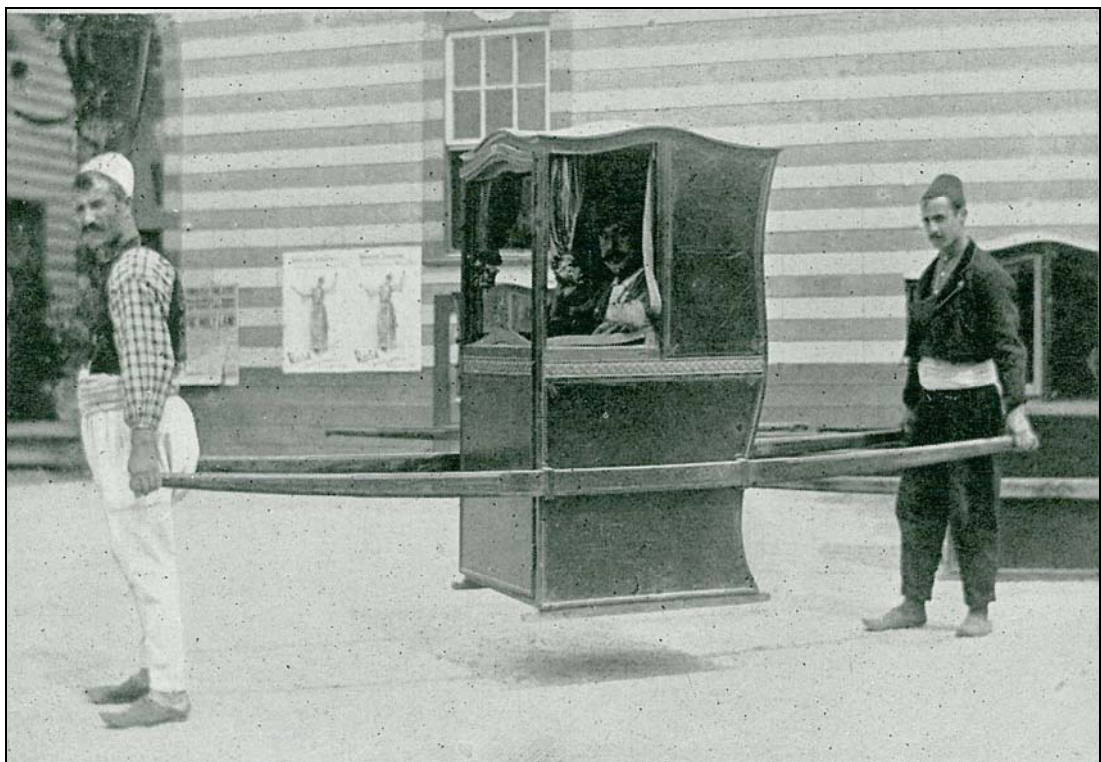


Fig.29. "Turks and Sedan Chair"

(Dedicatory and Opening Ceremonies of the World's Columbian Exposition, p.236.)



Fig.30. "Imperial Ottoman Section"

(Dedicatory and Opening Ceremonies of the World's Columbian Exposition, p.276.)



H. H. TOPAKYAN,

Exhibitor for the Ottoman Empire,

Erector of the Imperial Ottoman Section, Manufactures Building, wherein he exhibited a remarkable and most attractive collection of the finest products of Turkish art and manufactures.

Fig.31. "H. H. Topakyan, Exhibitor for the Ottoman Empire"

(Dedicatory and Opening Ceremonies of the World's Columbian Exposition, p.277.)



Fig.32. "Entrance to the Street of Constantinople"

(Glimpses of the World's Fair)



Fig.33. "Entrance to the Damascus Palace"

(Glimpses of the World's Fair)

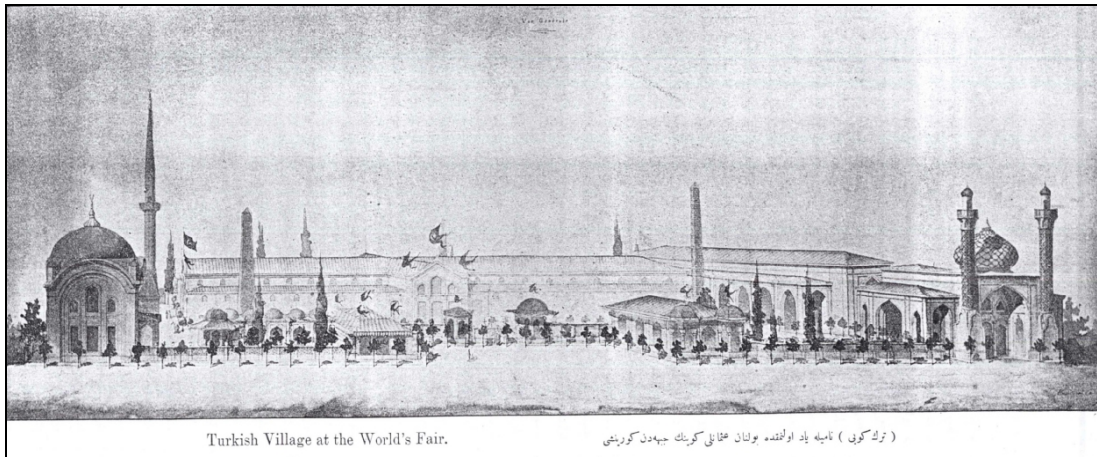


Fig.34. “Turkish Village at the World’s Fair”

(*Musavver Şikago Sergisi*, no.1, 1 June 1893, p.15.)



Fig.35. “Turks at the World’s Fair”

(Benjamin Cummings Truman, *History of the World’s Fair*, p.559.)



Fig.36. "Group of Actors and Actresses of Turkish Theatre"

(Turkish Theatre: Souvenir Programme, p.2.)



Fig.37. "A Street Entertainment"

(Midway Types)



Fig.38. "Theatrical Turks"

(Midway Types)

At the Odeon were presented what were claimed as strictly Turkish dramas. The duration of the acting was brief; and as the audiences understood nothing of the play, save by reading the librettos, there was hardly any opportunity for becoming wearied either by excitement or long setting. The actors were brought from Europe and the entire troupe comprised sixty-five performers. Of the group in the picture those wearing white turbans are Druses and the others with turbans are Kurds. The end men were Dervishes. The swordsmen in the background will be easily remembered by those who saw their play, both on the street and the stage. The entire company was made up by people from Bethlehem, Jerusalem, Bayrouth, Constantinople, Damascus and other places in Turkey. As a curiosity the Odeon was a popular resort. People were eager to be instructed in all that pertained to foreign habits and amusements, and this theatre had many examples. But what pleased for a few minutes would not satisfy American tastes in theatrical affairs, and the Odeon faded away with the closing of the Exposition, leaving only the recollection of having been about as odd a commingling of history and religion as could be found anywhere out of China.



Fig.39. "Swordsmen of the Midway"

(Midway Types)

It is a custom to speak sneeringly of "the slothful Turk" and thus decry his athletic abilities; still, those who witnessed the sword-play, by a troupe of performers on the Midway, must, in fairness admit they were a wonderfully active, sinewy and skillful lot of men as well as fine looking. It may have seemed easy, those fencing bouts with heavy swords, but the feints and thrusts and cuts were delivered with lightning-like rapidity and countered and parried with shield or sword, the body all the while being in a state of continual motion. The group above, of which the famous "Far Away Moses" is the central figure, always drew an admiring and applauding crowd.



Fig.40. "Two Druses"

(Midway Types)

The Odeon company on the Midway brought to the Exposition many representatives of peoples and religions of whom the ordinary, untraveled American knows little or nothing. For instance, there were Meronites, Samaritans, Ishmaelites, Nosirriats, Yazidites and Druses, the purpose in bringing them to this country being to show our people the habits and amusements of the inhabitants of this ancient country. Of some of these people pictures have been given in various parts of the Midway Types. Above are the portraits of a man, woman and child of the Druses, a people of Syria living on Mt. Lebanon. They speak Arabic, are few in number, and have a religion so peculiar to themselves as to be almost exclusive, the tenets of their faith being practically unknown to their countrymen residing at any distance. Their religion is involved in so much obscurity as to be seldom intelligently referred to by writers on such topics. The representatives at the Fair were quiet, unobtrusive persons, wearing their native style of dress. The child in the group was bright and friendly in disposition, and made friends with everybody. At the close of the Fair the most of this colony returned direct to Syria.



Fig.41. "Khurds"

(Midway Types)

These people were from Mt. Lebanon. They came as representatives of the producers of that region, their object being to investigate the silk worn culture at the Exposition. They were a quiet, thoughtful race, and made a thorough study of the exhibits. Their dress is picturesque, being red with white stripes, with turbans of the same colors. They have no pockets but, as will be seen in the central figure, have two pouches, in which are carried all the varieties which are deposited in the pockets of the Western man's dress.



Fig.42. "Christians from Bagdad"

(Midway Types)

To be a Christian in the ancient city of Bagdad means something or nothing, according to the point of view, and to the grading of the constituents. The city contains a population of 100,000, of whom there are about 15,000 Jews and 3,000 native Christians, the remainder being Mohammedans. From an Islam standpoint the Christians amount to nothing and are hardly sufficient to justify anything in the line of persecution. As to the merits of the religion of the Christians it is unquestionably greatly below the requirements in this country in consequence of a lower standard of education, as well as by reason of the constant friction against and contamination by other and antagonistic beliefs. The two man and wife, on the Midway were probably as fair exponents of their faith as the famous city could present. Their manner of dress and general appearance are instructive, though partaking in general characteristics more of the peasantry of European country than of citizens of a place which, when built in 762, was called the "City of Peace," and which under the Caliphs Haroun Al Rashid, and Al Mamoun, his son, became a center of beauty and the famous home of the literature and learning of the Arabs. At one time it had over 2,000,000 inhabitants.



Fig.43. “Turks of High Degree”

(Midway Types)

In this picture we have the Turk as he has been drawn, in song and story, for hundreds of years — handsome, in gorgeously embellished raiment, every embroidered curve of which is a poem, and with his form weighted with sword, dagger and pistol. It is a long time from the Crusades to the Exposition; but the Turk has changed but little in those centuries. It is novel and decidedly picturesque — the layout of these Ottoman gentlemen — and it is not surprising that whenever they appeared in public they made a sensation. There were plenty of ordinary men from Turkey; but when Constantinople appeared at the front the extraordinary was paramount.



Fig.44. "Syrian Women"

(Midway Types)

These were visitors from Sydenaia, in the Holy land, and members of one the Turkish colonies on the Midway. Their costumes were a subject of study, being diversified by high colors and bedecked with all sorts of jewelry. It will be noted that the fashion of going veiled is not as closely observed as in olden times and that while one woman has her face covered the other is entirely unveiled.



Fig.45. "A Syrian Sheik and His Companion"

(Midway Types)

It was a difficult matter for the visitor to the different Midway encampments to decide at once whether he was at home or in a foreign land, and perhaps, nothing puzzled him more than the identities of the Turkish Village when he was called upon to answer as to the placing of its people. Those whose pictures are presented herewith are strong types of Oriental officials, but not easily placed by one unacquainted with Eastern life. The originals were the Sheik and Sydenai village and his attendant. No finer specimens of Oriental manhood, at middle and old age, were present at the Exposition, and their peculiar dress indicated a rank superior to the ordinary inhabitants of the village.



Fig.46. “Types from Mount Lebanon”

(Midway Types)

These are not pictures of American Indians, as might be supposed at first glance, but sturdy peasants — mother, daughter and granddaughter — from the country at the foot of Mount Lebanon. Everybody and everything from the land of Christ had an effective influence upon the minds of the most of the Midway visitors and these sour looking people were regarded as pleasant reminders of the Holy Land and studied as such representatives. Their costumes, with all the inartistic fineries of their class, are worth more than the study of a moment. These three Midway Types, rugged and uncouth as they seem, represented people whose ancestors helped to make sacred history and without whom the great Fair would have been deficient in essential rare-types.

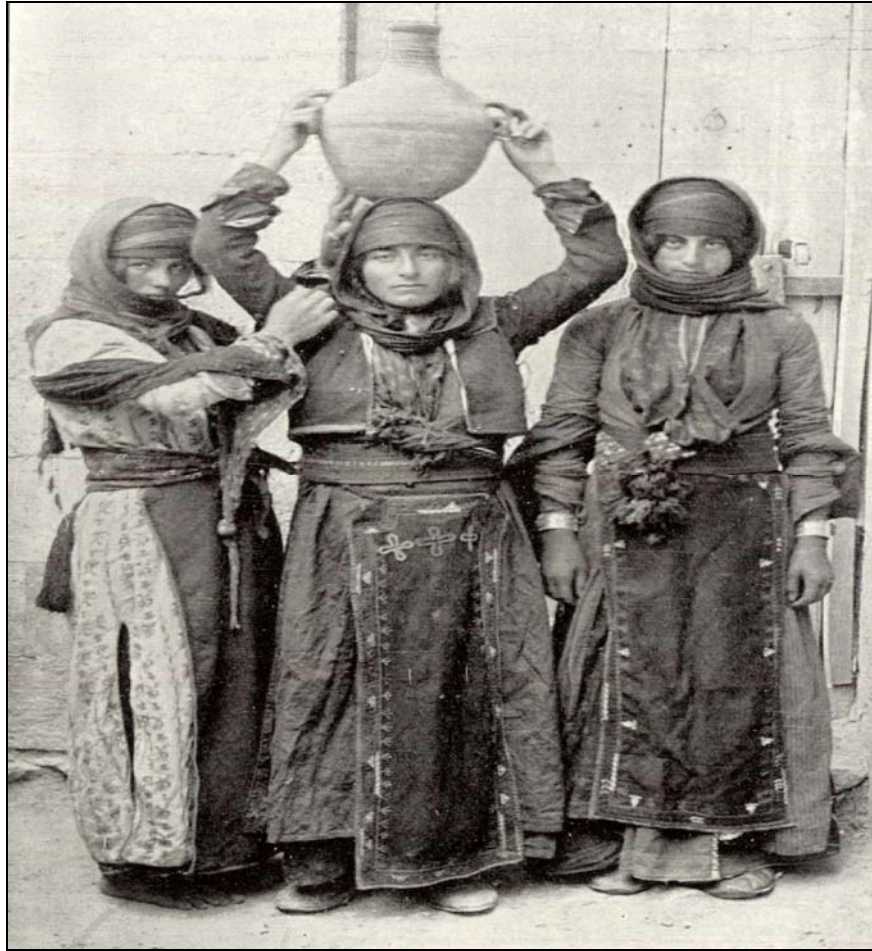


Fig.47. "The Water Carrier"

(Midway Types)

Plodding up and down the Midway, sometimes with other women but as often alone, came and went a stern-looking woman carrying on her head a water-jar. She belonged to the Bedouin encampment at the west end of the street, and her duty was to get pure drinking water. In dress, figure, face, action and burden she represented the water carrier of old —the woman who figures in the stories of the Bible and in the narratives of travelers in the East both of ancient and modern times. The woman looked strange in her modern framing of humanity, and had it not been for the variety of old world types which were around her, all like venerable jewels in a new fashioned brooch, she would seemed an uncanny apparition from the wonderful past. But where there were so many strange reminders of old land and old countries the passing of this woman aroused but little attention.

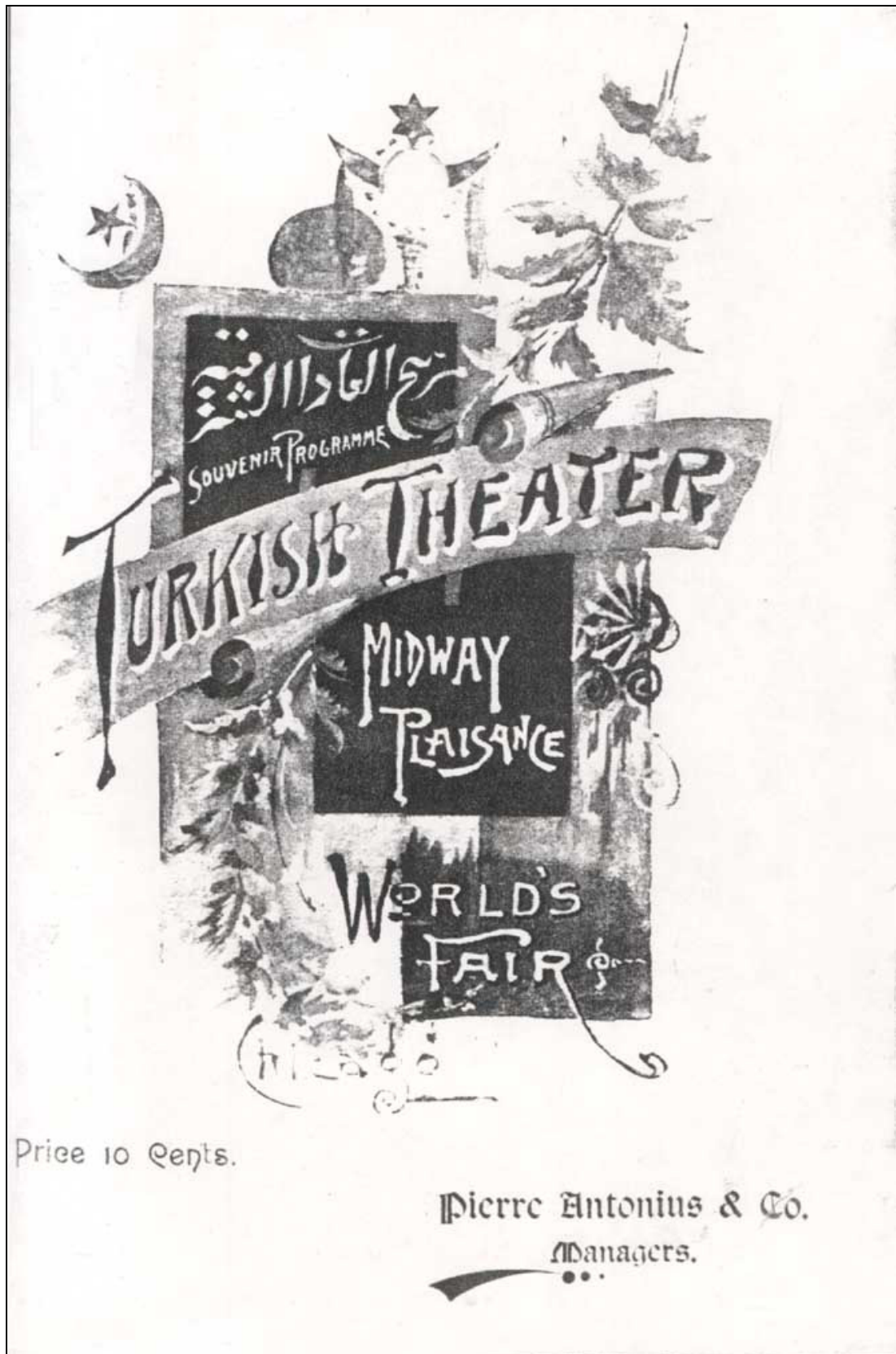


Fig.48. "Turkish Theatre: Souvenir Programme"

PROGRAMME NO. 1

. . . OF . . .

THE KURDISH DRAMA

OVERTURE, SONGS AND MUSIC.

ACT I.

A company of Kurds, showing their home life—eating, drinking, weaving stockings, spinning, amusements.
Hassan appears, looking for his uncle Fayyad, who had run away with his wife and daughter, as he refuses to give Hassan his daughter in marriage.

ACT II.

Fayyad with his wife and daughter in their tent, Fayyad complaining of the trouble his daughter has made him. One of his shepherds appears running before the Arabs, who have attacked him and robbed him of his sheep.
The Arabs attack Fayyad's tent, abduct his wife and daughter, and rob him of all his goods.
Fayyad bemoaning his misfortunes is overheard by Hassan. Fayyad agrees to consent to the marriage if Hassan will pursue the Arabs, rescue the women and recover the stolen property. Hassan collects his warriors and follows the Arabs.
Neighbors appear to comfort Fayyad in his sorrow.
Hassan returns victorious with Zahra and Karrima and many captives. Their return is celebrated by fencing, dancing, singing, etc.

ACT III.

The marriage is celebrated by great festivities.
Quadrille Dance, Damascus Dance, Zeibekly Dance, Constantinople Dance, Thesalonian Dance, etc.

Fig.49. "The Kurdish Drama"

(*Turkish Theatre: Souvenir Programme, p.3.*)

PROGRAMME NO. 2

. . . OF . . .

THE KALAMOUNIC DRAMA

ACT I.

Selim lying in bed. His sister spinning. The father has gone to get a doctor for him. He returns with the doctor (quack) who after examination, judges that Selim is bewitched. When no one is in the house Selim sings songs of love to his sweetheart. The father brings the Sorcerers and Magicians, who play their tricks, and all agree that he is in love, advising the father to marry him to the one he loves. The father, after ascertaining the truth, engages him to Ibrahim's daughter, and commands them to prepare for the wedding.

ACT II.

The Wedding. Bringing the Bride, etc. Bringing the Bridegroom. Dancing and receiving gifts.
A Company of Druzes come to congratulate them, and some of them dance. Gypsies dance.

ACT III.

An entertainment at the Bridegroom's house. Music, Quadrille dance, Damascus dance, Zeibekly dance, Turkish dance, etc.

Fig.50. "The Kalamounic Drama"

(*Turkish Theatre: Souvenir Programme, p.3.*)

PROGRAMME NO. 3

• • • OF • • •

❖ ❖ TRUE MANHOOD ❖ ❖

OR FAITHFUL, GENEROUS AND TRUSTWORTHY.

ACT I.

The famous Arabian King Naaman, who ruled in Hera, had killed two of his intimate friends. He much regretted this and appointed two days in the year in remembrance of this event, calling one his lucky and the other his unlucky day. Whoever called on the lucky day would be well received and have his favors granted, but the callers on the unlucky day he ordered killed. The king while hunting happened to stop at the house of Hanthala, who in honor of his renowned guest prepared a grand feast. This so pleased the king that he invited him to call at his palace. Shortly after Hanthala visited the king. The latter was perplexed to see his friend all on his unlucky day. He did not know what to do. He didn't want to kill him and yet could not break his oath. Brave Hanthala upon learning the state of affairs urged the king to be true to his oath and kill him, but first to permit him to see his family. To this the king consented. A man named Korad, an admirer of Hind the king's daughter, learned Hanthala's fate and knowing the latter's bravery offers his life for bond. Kies, a rival of Korad, was much pleased when he discovered the turn affairs were taking and felt assured of gaining Hind for himself and thus getting rid of his rival. Hind being true to her lover, supplied him through the keeper of the prison with a sword, anticipating that he might have use for the same.

ACT II.

Kies ventures to the prison with the intention of killing Korad, but the latter being well armed killed Kies. The king learning of this gave orders to have Korad brought at once before him, to have him punished. Hind dons a costume which is an exact counterpart of that worn by Korad, and in a spirit actuated by true love, offers her life to redeem his. They escort her to the place of execution. Korad returning to the scene of action is mad with frenzy to find his love in the hands of the executioner. Dashing into the midst of the spectators he frantically pushes her aside and kneels himself to receive the fatal blow. Hind grasping the hand of the executioner stays the blow; during the wild confusion ensuing Hanthala appears upon the scene. The king much astonished questions Hanthala as to the reason of his reappearance. His answer was "faithful to my promise." The king turning to Korad asks "what possessed you to offer your life for his?" He answered "True Manhood." The king answered, "I would not allow you to be more faithful, generous, trustworthy and truer to your manhood than myself, and forgiving them all bestows his daughter's hand in marriage to Korad.

ACT III.

Entertainment at the bridegroom's house; music, quadrille and Damascus dance; Zibekly, Turkish dance, etc., etc.

Fig.51. "True Manhood"

(*Turkish Theatre: Souvenir Programme*, p.4.)

PROGRAMME NO. 4

. . . OF AN . . .

ORIENTAL WEDDING IN DAMASCUS

OVERTURE BY ORIENTAL ORCHESTRA.

ACT I.

While the father of a family named Naaman is sitting at home with his wife, Munirah, and daughter, Isdihar, talking over family matters, some one knocks. A maid-servant, named Ghaliéh, opens the door and announces a company of friends. Naaman orders his wife and daughter to conceal themselves and goes out to welcome his visitors, who take seats in the exterior apartment. Sherbet, narguileh and coffee are served. After a mutual exchange of compliments they ask the hand of Naaman's daughter for the son of one of them, Saaid Murad. The father begs, before giving his assent, to consult his wife. He leaves his guests and returns, declaring his and his wife's consent on certain conditions relating to the dowry, which are accepted by the father of the future bridegroom. The friends congratulate Naaman and Saaid Murad and wish their children a happy marriage. The bridegroom's father invites Naaman to go with him to receive the dowry, the latter accepts his invitation and promises to follow shortly. His wife enters and asks him what is going to happen. He tells her the wedding takes place on the following evening, and that he is going to receive the dowry, and for her to be prepared.

ACT II.

A party of veiled women appear, coming from the bridegroom's house to take the bride. The mother receives them, refreshments or sherbet is ordered, and then the bride comes out of the haarem, accompanied by veiled lady friends, and is conducted to the bridegroom's house. A party of young men comes out to welcome them and arriving near the bridegroom's house, the father and guests welcome them home. The whole party enters the house and the wedding festivities begin. After this the bridegroom uncovers the face of his spouse, and leads her into the nuptial room the guests retire, and thus ends the wedding.

Fig.52. "An Oriental Wedding in Damascus"

(*Turkish Theatre: Souvenir Programme, p.5.*)

PROGRAMME NO. 5

OF THE DRAMA OF

ANTAR THE SON OF SHEDDAD

ACT I.

Antar threatens Massoud and excites the tribe to prepare for battle. War Song.

ACT II.

Abla, with her companion, laments her fortune and blames Massoud for his treachery. Amara appears breaking his covenant, receives his reward from Abla. Army returns victorious with captives. They are met with hallooings of joy. Keis calls Fencers to play. Coffee to be ordered. Girls to dance. Retire to rest.

ACT III.

Abla and all the women of the tribe gather to celebrate the victory by calling the Orchestra and Band for entertainment. Damascus dance, by Tayra. Zibekly dance, by Simon and Ageney. Mesopotamia dance, by Gezayri. Albanian dance, by Jacob. Constantinople and Thesalonian dance, by Rosa.

Fig.53. "The Drama of Antar the Son of Sheddad"

(*Turkish Theatre: Souvenir Programme, p.5.*)

PROGRAMME NO. 6
OF THE DRAMA OF

HAROUN AL-RASCHID

OVERTURE BY ORIENTAL ORCHESTRA.

SYNOPSIS OF DIALOGUE.

(THE SCENE IS IN HIS PALACE AT BAGDAD.)

ACT I.
ELEGANT SONG BY THE BAND.

Haroun Al-Raschid the fifth and greatest Khalifat of the Abbasyte Dynasty who reined in Bagdad, in 788 A. D.; appears sitting on his throne and surrounded by his Vizier Jaffer, by Masroure the Armorer, and by a staff of attendants and musicians singing privies in honor of Khalifat. His Highness inquires from Jaffer about the welfare of his people; the latter answers that his subjects are at peace to his friends and war to his enemies. Upon this two Dervishes are announced to Al-Raschid, who allows them into be admitted to his presence and asks them the cause of their visit, as after reciting a Lyrical Ode, (beautiful song) they beg for charity, the Khalifat gives them liberal presents and sending them away he goes to the Mosque for prayer.

ACT II.

Al-Amin, son of Haroun Al-Raschid presents himself on the scene with Abou Maoiah, one of his father's favorites, with a troop of singers. Al-Amin tells Abou Maoiah of an incident which happened to him and asks his advice. While hunting the previous day on the shores of the Euphrates, he passed a cottage inhabited by a poor family. Among them was a fair and most graceful virgin whose beauty rivaled the sun by day and the moon at night. Feeling a passionate love for her and wishing to draw her and her parents out of misery, he desires to ask her hand in marriage. Abou Maoiah shows him the impropriety of such a step and advises him to send her and the family relief, assuring him at the same time that an act of this kind will be equally meritorious before God and men. Al-Amin complies at once to the wise counsel of Abou Maoiah. After this a herald steps in and informs the Amin that Khalifat had despatched him to announce to his dear son the victory of his armies engaged in war against the Greeks, which news fills the heart of Haroun's son with enthusiasm and thankful feelings toward God, and orders that rejoicings take place in commemoration of the event. He calls the singers, musicians and dancers to perform. Abou Maoiah while congratulating assures him the victory was due to God's favor, secured by various acts of charity that he had lately shown towards the poor.

Fig.54. "The Drama of Haroun Al-Raschid"

(*Turkish Theatre: Souvenir Programme*, p.6.)

* * * The Turkish Bride. * * *

There is as much difference in the costumes of the brides in Turkey as there is in the tribes. The marriage ceremony is so much respected and honored that it is among their daily salutations. The wedding is the great anticipation to which all look forward, so they have the best of everything they can obtain in accordance with their fortunes. In the Eastern language the word "joy" has a special meaning. It means the wedding, hence the expression, "the joy of the bridegroom." Generally they have no chairs so the bride walks on those clogs, so that she may be seen by all the people. Her friends meet her and the bridegroom with lights and torches as the ten Virgins met the bridegroom as mentioned in the Scriptures. Strangers are made welcome to the festivities and assist at the table and participate in the feast which follows the ceremony.

Fig.55. "The Turkish Bride"

(*Turkish Theatre: Souvenir Programme*, p.6.)

المسرح العثماني في الأبره التركيه



PROGRAMME NO. 8

• • • OF • • •

THE PRODIGAL SON

ACT I.

The son demands his portion of goods from his father, who grants the request : then departs from home leaving his father and eldest brother. In a short time he finds himself in distress and helpless.

ACT II.

The son repents, and returns home, the father receives him with kind greetings. The return of the prodigal son is celebrated by festivities. The eldest son refuses to enter the house, but the father reconciles him with his brother.



Fig.56. "The Prodigal Son"

(*Turkish Theatre: Souvenir Programme*, p.18.)



Fig.57. "Rosa, the Famous Dancer"

(Turkish Theatre: Souvenir Programme, p.8.)

Rosa is a very famous dancer in Turkey. She is a Jewish girl, born in Thesalonia, Turkey in Europe, and she has visited most of the famous cities of that Empire. She dances in many styles, but surpasses all in whirling around, whirling for an hour without becoming dizzy. She has a remarkable voice and is regarded as a fine singer as well as an excellent musician, performing skillfully on various musical instruments.



Fig.58. "The Swordsmen"

(Turkish Theatre: Souvenir Programme, p.9.)

Before the invention of gunpowder the sword, lance and bow were the instruments of war, especially in the Eastern countries. The artisans of Damascus were famous for the manufacture of swords, but they are rarely found now. All Eastern young men practice the play of the sword as a gymnastic exercise. The players on the stage salute the audience and then each other three times, and then they feint with each other while dancing to try each others endurance, then they fight. Sometimes there is a third one who will challenge them both by two swords one in each hand, and there are many expert swordsmen in Turkey who will take a sword in each hand and defeat the assaults of two skilled antagonists.



Fig.59. "The Bethlehem Woman"

(Turkish Theatre: Souvenir Programme, p.10.)

Her costume is that of the people in that sacred village where the Redeemer of mankind was born, which costume was used in olden times as it is now. A strange coincidence is that this woman of Bethlehem is named Mary (Mother of Jesus), her husband is named Joseph (as in the olden time the husband of the Virgin Mary), and their baby is named Aabeel (meaning beloved). This Mary brought a cradle and all its accessories, to show the way they treated babies in the olden time and as now, showing the same custom exists to-day, as of old, of robing them in their swaddling clothes.



Fig.60. "The Shepherd"

(Turkish Theatre: Souvenir Programme, p.11.)

Kurdistan is famous in the East for its large and good sheep, which differ from the American sheep by their large tails which weigh from fifteen to thirty pounds. The sheep are accustomed to follow the shepherd as soon as he puts on his felt coat and calls them. He has the rod and staff; the one to defend and protect the sheep, the other to guide them gently. The Prophet David spoke in the Psalms in the language of a shepherd, as in the twenty-third Psalm— "Thy rod and thy staff they comfort me." He has a sling by which he throws stones a long distance, the same kind of sling used by the Prophet David when he killed Goliath.



Fig.61. "Two Dervishes"

(Turkish Theatre: Souvenir Programme, p.14.)

The Dervishes are Moslem monks who live a very contented life in the East, they make their living by going about asking for alms and in return for some bestow blessings upon the people. Moslems regard giving them as a necessity and appreciate their call. Like John the Babtist they dress with sheep or deer skins.



Fig.62. "The Gypsy Dancer of Syria"

(Turkish Theatre: Souvenir Programme, p.15.)

The Gypsies in all the East make their living by dancing and fortune telling, the former being the most profitable for them is followed generally, the parents begin teaching their little ones from childhood up, especially the muscle dance, they have great control over their muscles, and their dance must be seen to be appreciated, their dancing costume is of silk.

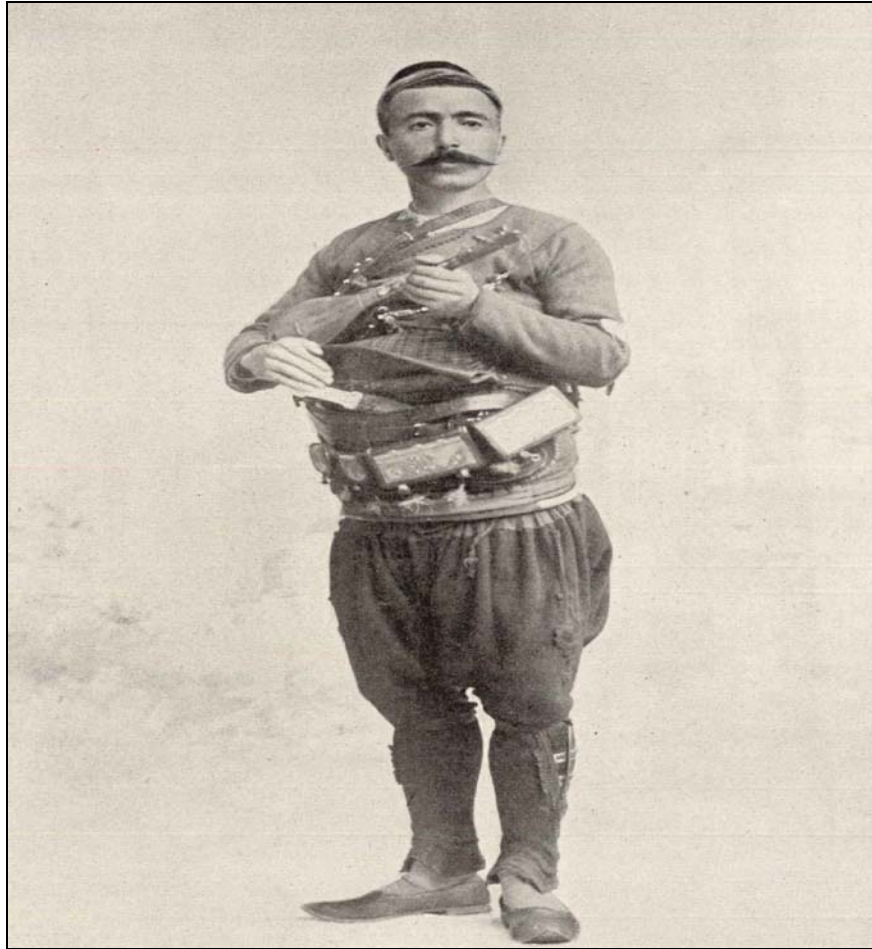


Fig.63. "Simon of Zeibek"

(Turkish Theatre: Souvenir Programme, p.16.)

Simon wears the costume of the Zeibeks, living in the neighborhood of Smyrna. They have special costumes and dances. As they live where there are many thieves and robbers, you will find them always prepared for battle. Each wears a girdle in which he places all his belongings, such as his handkerchief, tobacco, pipe, money, pistols, knife, dagger and sword. He is a skillful player on his Tambora.



Fig.64. "Woman Water Carrier"

(Turkish Theatre: Souvenir Programme, p.17.)

This woman is from Mount Lebanon, and is of the Maronite sect of Christians. Wherever you go in Palestine you will meet hundreds of them, morning and evening, carrying their water jars on their shoulders. In Bethlehem, Jerusalem and Nazareth they carry these heavy jars on their heads for a long distance. Rebecca, the wife of Isaac, when the servant of Abraham went to engage her, was carrying the same kind of a jar on her shoulders. The Samaritan women at Jacob's well had the same kind of a jar.



Fig.65. "An Actor in the Odeon"

(Midway Types)

It is not so much for the actor as for the character he represented, that the picture is given. The actor was good in his way, but the play is accounted by the Turks as one of the grandest of works by that greatest of poets, Antar, the son of Sheddad. Antar was a negro, the son of an Arabic prince by a negress mother, captured in a raid, of the prince. He rose from obscurity to become one of the greatest of soldiers and conquerors and wrote poems to such an extent that it requires twelve volumes to contain them. All are in Arabic and are held in the highest esteem by the Orientals. He lived in the 5th century. In the character rendered by the actor the dress and armor is a reproduction of those worn by Antar himself.



Fig.66. "The Turkish Bride"

(Midway Types)

This woman played the part of the Turkish bride in the Oriental Wedding at Damascus, as presented in the Turkish Village. According to the custom for such a festivity she walks on high shoes or stilts.



Fig.67. "Group of Four Girls"

(Turkish Theatre: Souvenir Programme, p.12.)

These four girls dance together four different kinds of dances. The Arabian dance, called Delkey, and the square quadrille dance used in the olden time by the Caliphs of Bagdad, with a special song taken from the poem called the "Ringing of the Bell." Among the Moslems it is regarded as a sacred dance. These dancers are Syrians; two from the oldest city in the world, Damascus, and two from Beyrouth, which was known to the Romans as Yolia Filiks, and was famous for its law college.



Fig.68. "Three Turkish Musicians"

(Midway Types)

One could not truthfully praise the Turkish music heard on the Midway. As a matter of fact, no one did praise it. It was a mixture of whimper and shout, and very much like the lullaby our Indian squaw croons over her papoose. No American audience would ever become excited over the vocal or instrumental outcries that were presented by the Oriental performers at the Midway places of amusement. There was an all around laziness that was wearisome. But there was also a picturesqueness and a novelty about the people, emphasized by their actions, that attracted and held audiences. The picture above contains likenesses of three performers very popular during the Fair and who will be remembered because they were pronounced representatives of a people and a calling, and to a certain extent, substantiated the ideals tendered by poets and story workers.

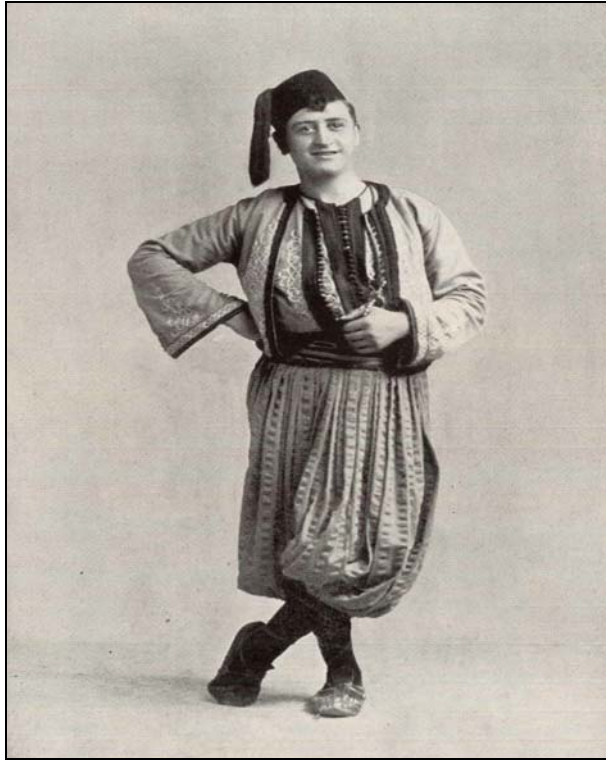


Fig.69. "A Jolly Turk"

(Midway Types)

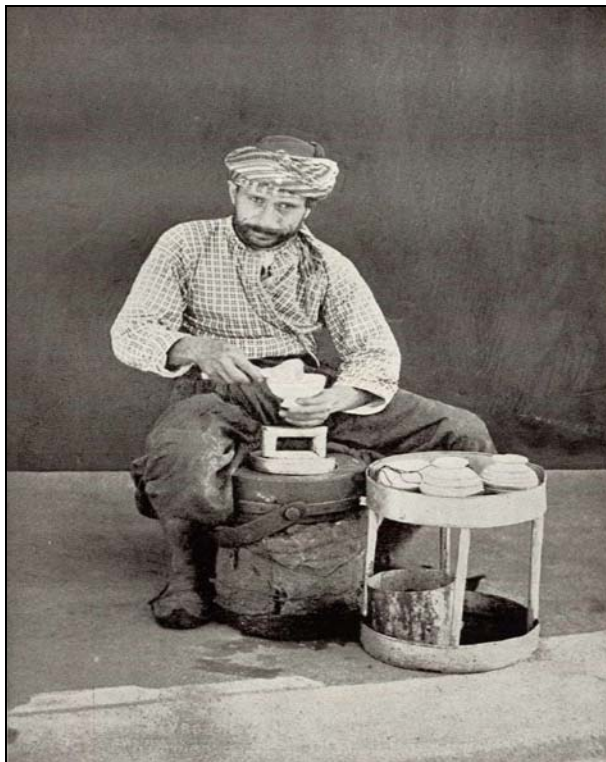


Fig.70. "Ice Cream *a la* Turk"

(Midway Types)



Fig.71. "A Turkish Clown"

(Midway Types)



Fig.72. "A Typical Turk"

(Midway Types)



Fig.73. "A Swordsman from Nazareth"

(Midway Types)



Fig.74. "A Prince of the Bedouins"

(Midway Types)



Fig.75. "A Harem Belle"

(Midway Types)



Fig.76. "A Nautch Dancer"

(Midway Types)



Fig.77. "Fatima - An Oriental Type of Beauty"

(Midway Types)

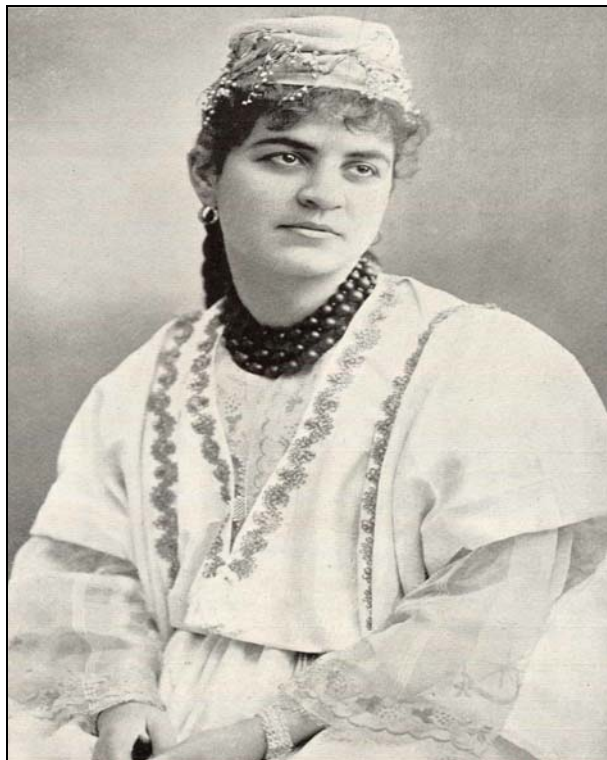


Fig.78. "Representing the Orient"

(Midway Types)



Fig.79. "A Syrian Beauty"

(Midway Types)



Fig.80. "From the Turkish Cafe"

(Midway Types)

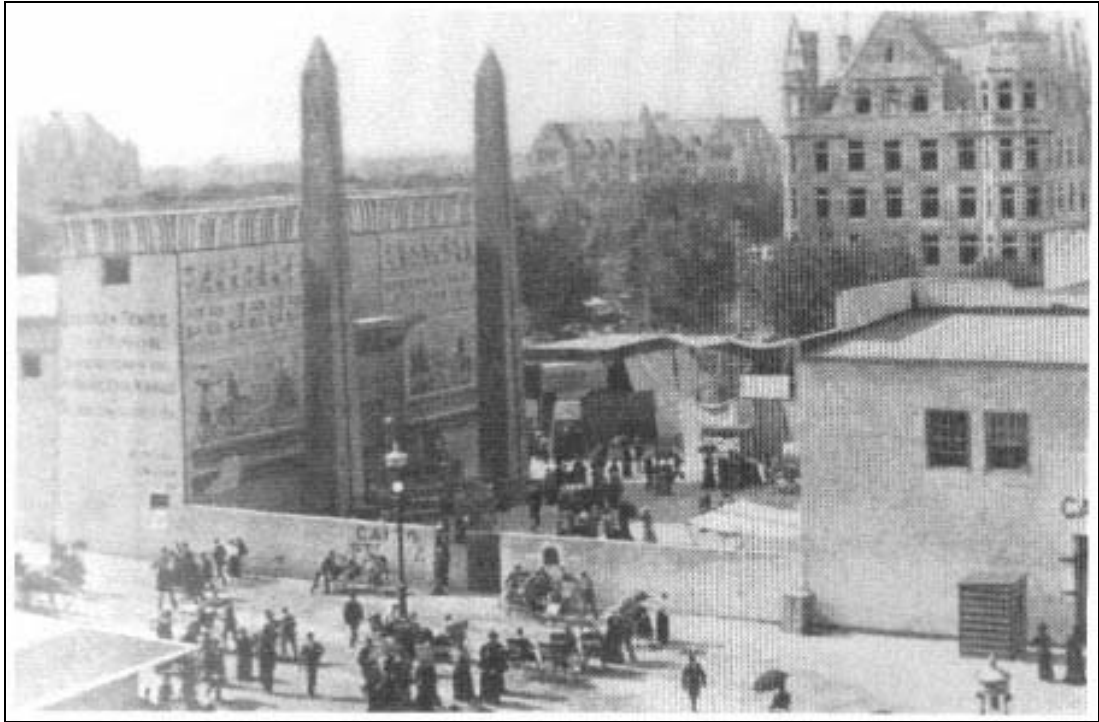


Fig.81. "Entrance to the Egyptian quarter"

(A History of the World's Columbian Exposition, vol.2, see Zeynep Çelik, Displaying the Orient, p.82.)



Fig.82. "Cairo Street"

(World's Columbian Exposition, vol.2, see Zeynep Çelik, Displaying the Orient, p.82.)



Fig.83. "Interior of the Egyptian Theatre"

(Midway Types)

When the story got abroad that the Cairo Street theatre was a very wicked place, then everybody wanted to see it; the clergymen, that they might secure live coals for their texts; women to study wickedness; old men for the fun of the thing; and boys, that they might be up to the times. Thousands of other people looked at the spot through smoked glasses. But really it was not so very bad, considering that everything about it had the flavor of Egypt. The illustration is an admirable one, and the only one now obtainable in this country. The room was high, the draperies of rich goods, the furnishings, otherwise, unique. The stage was semicircular, with rooms at each end. The dancing was slow; the style, that which has lately become fashionable in Paris and New York. The dancers were from the Nile; the music, echoes from mistland and the products of this combination made the resort fashionable.



Fig.84. "The Return from Mecca"

(Midway Types)

There was one procession on Cairo Street that people did not seem to notice particularly, or, if they did notice it, did not understand. This was the parade called "The Return from Mecca," and is shown in the above illustration wherein every figure is delineated with astonishing clearness and fidelity. Old Cairo has two great annual festivals: the Departure to, and the Return from Mecca of the pilgrims. Every time believer in the Prophet feels that it is his duty to make the pilgrimage at least once during his life. The return is the occasion of much rejoicing, as, of the thousands who go, many fail to come back.



Fig.85. "The Wedding Procession"

(Midway Types)

The wedding procession *a la caravan* was the daily sensation of Cairo Street. Crowds lined the pathway so solidly that the audience became like walls of pressed dates, but lacking their sweetness. A huge Nubian on a camel and pounding vigorously a round-bottomed metal drum; runners shouting and turning somersaults; swordsmen who cut the air into thin slices; wrestlers who smashed the pavements with each other's bodies; priests singing doleful ditties; dancing girls with whom not even the bald-headed men fell in love; and finally the bride, comfortably under shelter in the canvas tent on the camel's back, all combined to form as motley a procession as ever was seen outside of the real Cairo Street. The entire display was, however, a portrayal of the way in which the Cairene girl is transplanted from maidenhood into matrimony.



Fig.86. "Waiting for the Bride"

(Midway Types)

The wedding procession along the Street of Cairo was really the most impressive when the bride's cam I came along and poked his way through the crowd, jingling bells and baubles with each swaying of his body. Both bride and camel were used to the ceremony, because they performed it several times a day, and its novelty was worn off. But to the public the display was like a scene from a play, and many, though ineffectual, attempts were made to look into the tent on the animal's back to discover what the bride wore, and the color of her blush. The artist has caught the ungainly "ship of the desert" while it was anchored in front of the fair one's home.



Fig.87. "Three Little Vagabonds from Cairo"

(Midway Types)



Fig.88. "Three of a Kind"

(Midway Types)



Fig.89. "Between the Acts"

(Midway Types)

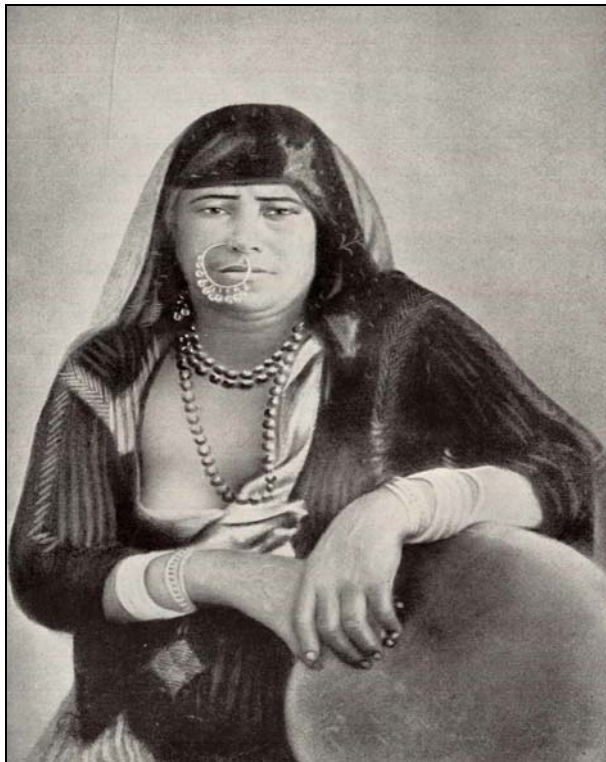


Fig.90. "The Egyptian Musician"

(Midway Types)



Fig.91. “A Bedouin Home in the Desert of Syria”¹⁷⁹

(*Turkish Theatre: Souvenir Programme*, p.13.)

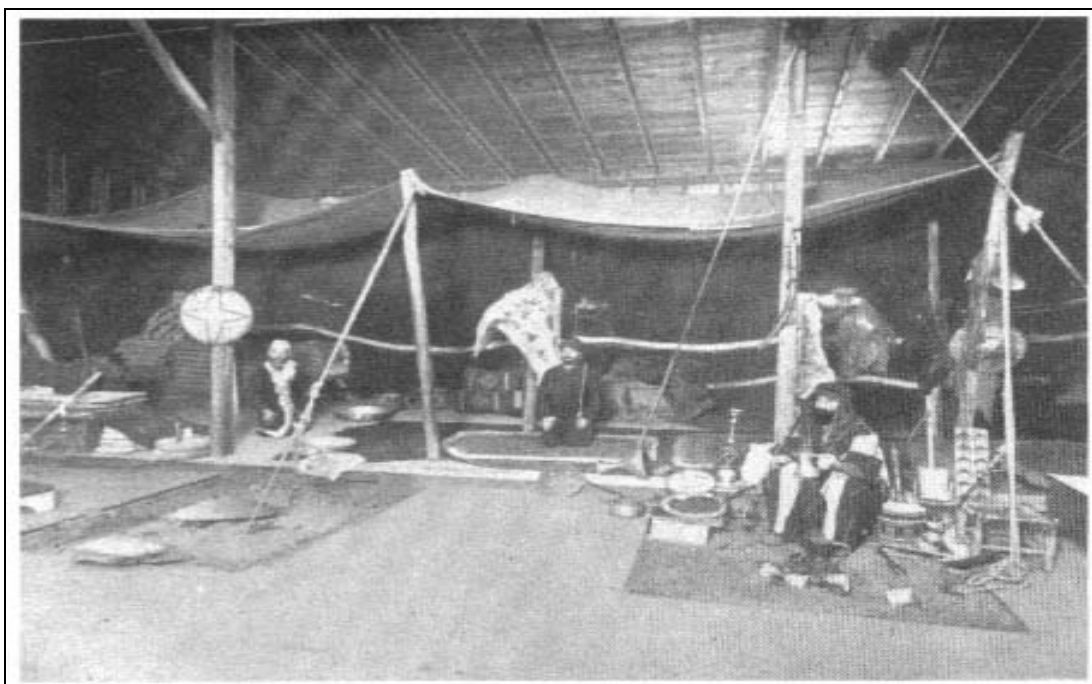


Fig.92. “Camp of Damascus colony”

(*World’s Columbian Exposition*, vol.2, see Zeynep Çelik,
Displaying the Orient, p.88.)

¹⁷⁹ Photo taken from life by S. Jureidini, Beyrouth, Syria.



Fig.93. "In the Arabian Village, on the Midway"
(*Official Views of the World's Columbian Exposition*)

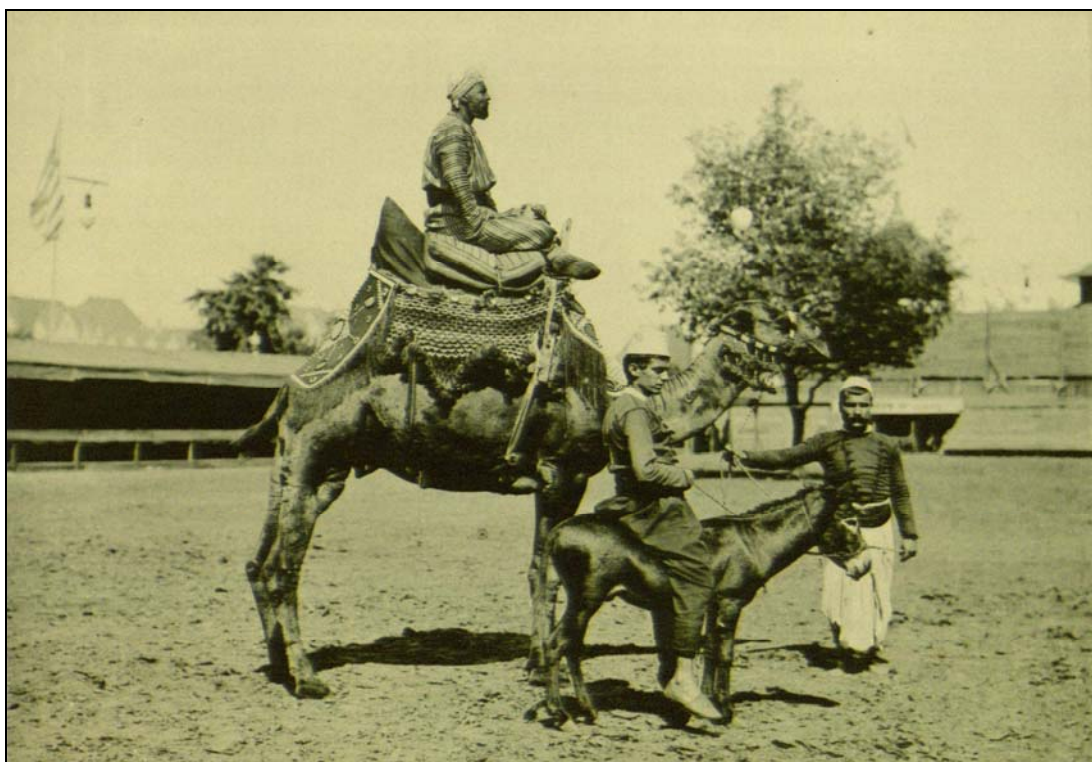


Fig.94. "Types of Arabian Village, on the Midway"
(*Official Views of the World's Columbian Exposition*)



Fig.95. "Camp of Bedouins"

(Hubert Howe Bancroft, *The Book of the Fair*, p.872.)



Fig.96. "Arabian Horsemen"

(Hubert Howe Bancroft, *The Book of the Fair*, p.873.)

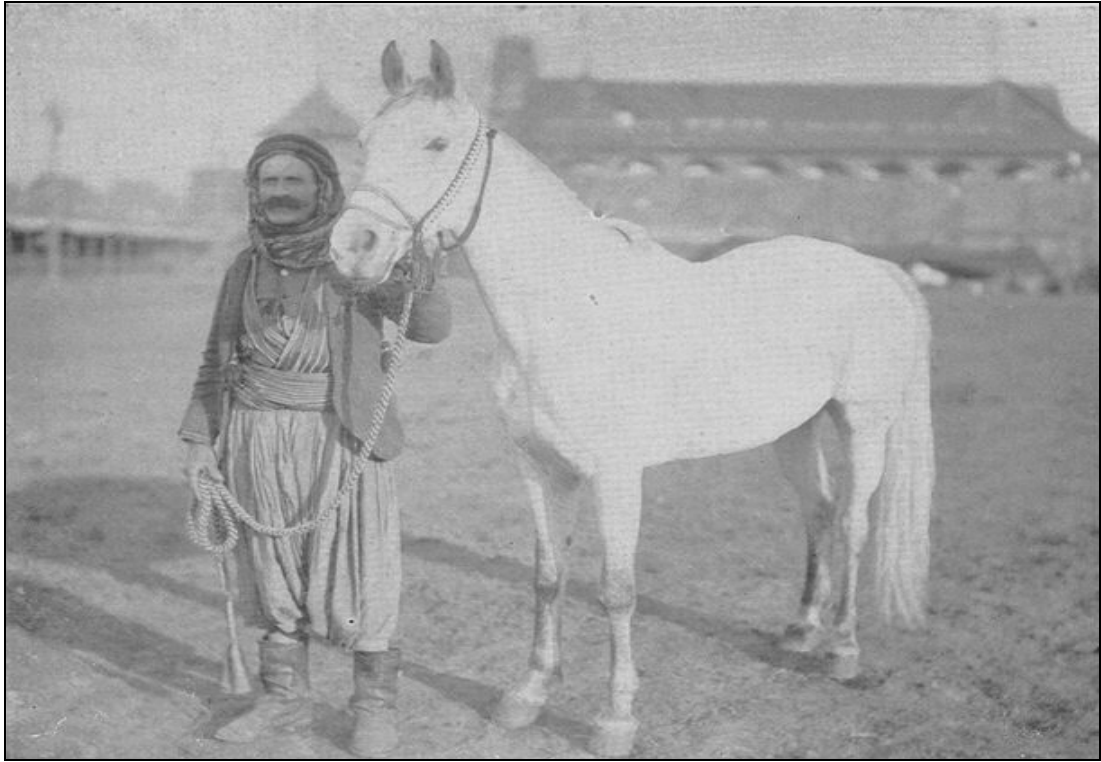


Fig.97. "The Arabian Horse Aigme"

(Hubert Howe Bancroft, *The Book of the Fair*, p.874.)

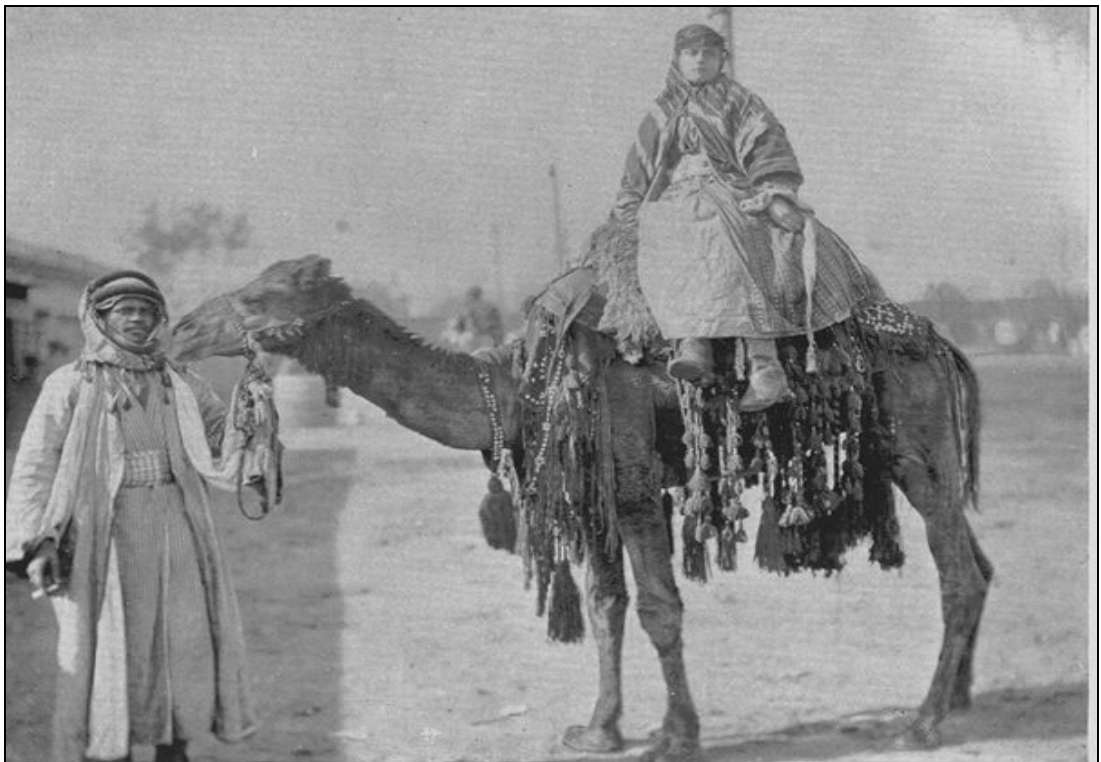


Fig.98. "Arab Girl on Camel"

(Hubert Howe Bancroft, *The Book of the Fair*, p.874.)



Fig.99. "Arab Spearman of the Wild East Show"

(The Dream City)



Fig.100. "The Bedouin's Prize Steed"

(The Dream City)



Fig.101. "Bedouin Arabs"

(Midway Types)

The Ottoman's Arab Camp was at the extreme west end of the Midway Plaisance and contained in the neighborhood of one hundred Bedouins. Prince Hamcie, a Bedouin Sheik, was one of the chief men in the encampment and is the prominent figure on horseback in the foreground on the right. An excellent portrait of him was given in Part I of the Midway Types. The performances of this troupe consisted of feats of Arabian horsemanship, camel and donkey races. They also presented traveling by caravan across deserts, and bridal festivities on the camel. In their camp life on the Midway they displayed all the peculiarities of their race. Their horses were true Arabians and were the finest ever brought to this country.



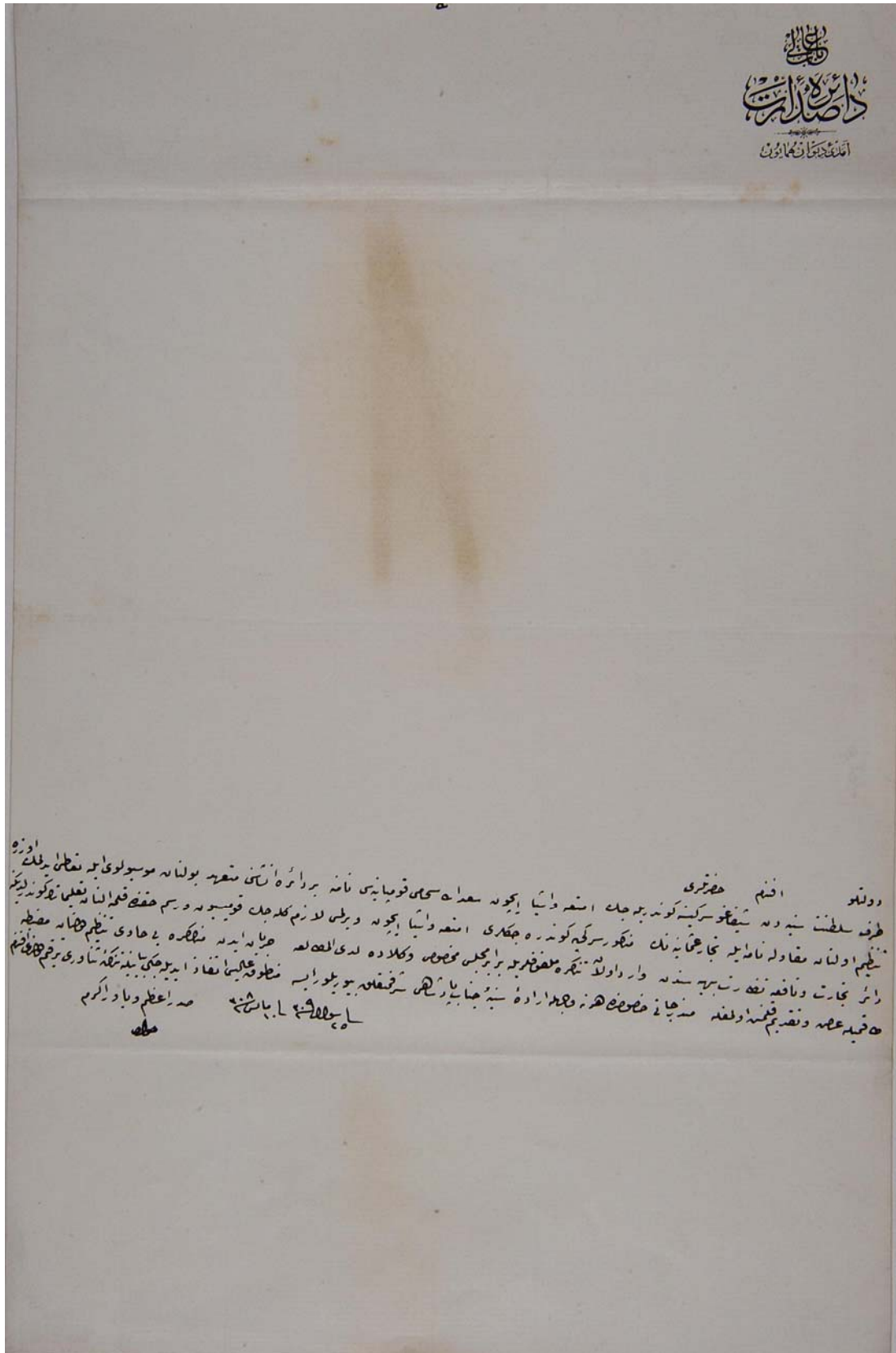
Fig.102. "Bedouins Preparing Their Coffee"

(Midway Types)

The Wild East show was worth a good deal of study, but did not get it. No one seemed to care much for the habits and customs of the wild Arabs cooped up in their quarters. The illustration given exhibits their manner of preparing coffee—the grinding and way of cooking it. No more perfect types of the wild people of the desert can be found than those whose portraits are given. Visitors to the camp, while the favorite beverage was being prepared, were usually given a hearty invitation to test its excellence, and to be satisfied that the bean came from Arabia and not Chicago.

APPENDIX B:

The Contract Signed between the Ottoman Ministry of Commerce and Public Works and Elia Souhami Sadullah & Co. in Istanbul



Bâb-1 Âlî
Dâire-i Sadâret
Âmedî-i Dîvân-1 Hümâyûn

Devletlü efendim hazretleri

Taraf-1 saltanat-1 seniyyeden Şikago sergisine gönderilecek emti'a ve eşyâ için Sadullah Suhâmî kumpanyası nâmına bir dâire inşâsını müte'ahhid bulunan Mösyö Levi ile te'ati edilmek üzere tanzîm olunan mukâvelenâme ile tüccâr-1 Osmânîyye'nin mezkûr sergiye gönderecekleri emti'a ve eşyâ için verilmesi lazım gelecek komisyon ve resm hakkında kaleme alınan ta'lîmâtın gönderildiğine dâir Ticaret ve Nâfî'a Nezaret-i Behiyyesi'nden vârid olan tezkire melfûflarıyla beraber Meclis-i Mahsûs-1 Vükelâ'da lede'l-mütâla'a cereyân eden müzâkereyi hâvî tanzîm olunan mazbata takımıyla arz ve takdîm kılınmış olmağla münderecâtı husûsunda her ne vecihle irâde-i seniyye-i cenâb-1 pâdişâhî şeref-müte'allik buyrulur ise mantûk-1 âlîsi infâz edileceği beyânıyla tezkire-i senâverî terkîm olundu efendim

Fî 25 Şevval sene 309 fî 10 Mayıs sene 308

Sadrazam ve Yâver-i Ekrem
Cevad

کتاب
مجلس
مجلس

تجارت یافته نه رسک مائه بیخ برده فراسا اولنا نه ذکره سیه معلوف قومسونه مصلحه کماله نه منباده دلجهی و غیره سفقو سرکینه طرف سلطه نه دله کوندریم
 اسف و ایسانک وضع و تشریحی کجوه بر دایره انکی سعاده سکی قومبا یسی نامه نغیر بیک ایسانه میسور و بر لوبیک اسف ایسانه اسف دلجهی کی باجه
 رترو کجوه ناهر و توجیه ستر بر حکم قبول مجوریت حال و طایفه کجوه سرکی قومبه سید باغابره حکومه سیه دایره سکی حکمک یعنی قفس سرفقار اولونه
 امر و فرما دهامونه حسابا سیه نطو کینه توفیقاً نهو سرکی قومبه سید باغابره دایره سیه دایره سکی بقیه سید بر لوبیک صکره ممالک محروسه
 نهو سرکی کوندریم حکم اسف و ایسانه عمایه نه صورت قبول وضع و تشریحی قرار سید بر لوبیک مملو نهو قومبا طرفه نه ان ای بر حکم دکانک بر لوبیک
 اسف و ایسانه دایره قومسونه اولونه اسف ایسانک اعصابه سکی بافک دایره خصوصه سده تجار عمایه نه تشریحیه حکم
 اسف و ایسانه الرجفاری رسک مقداری بقیه دلجهی نه اولیج مومی له موسولوی بله نغیر اولونه اولونه و قولانه مفادله نامیه تجار عمایه نه بوبه
 اسف و ایسانه معلومتاید به حکم ایجوده اوله اعلام سیکم اولنا بقیه نه کوندریم مومی له موسولوی بوهف طرفه امر بقیه امری غیره بولگی غیره مفادله
 تریح نغیر سیک ایروکی در مائه اولونه و اسف ایسانه مفادله نامه نغیر لایحری لری لایحه بونک سده جائه ایجا سیک و صلحه موافق کویوب اخذ
 مفادله نامه نه بدین ماده سیک نغیر قومسورک رای و موافقی منظم اولونه امر اولیج صفر عبارته بقیه نغیر اولونه مفادله نامه نهو کوندریم
 شهر مومی له بیه نغیر سیک ایسانه سده حکم تجار عمایه نه بوبه اسف ایسانه معلومتاید به حکم ایجوده نغیر انک سعادت و شکره غمره لوبیک سرکی بقیه
 نهمه نهو کوندریم بقیه عصره و بقیه نغیر ایچ اولیج و قاطبه احوال امر و فرما نه حضرت و لایحه نغیر کدر اسف ایسانه ایسانه

- | | | | | | | |
|------------|--------------------------|-----------|------------|------------|------------------|--|
| دایره نوری | خارجی نوری و سوری و قلمی | کرب نوری | عبدی نوری | سید | سید الاسلام | صه اعظم و دایره کرم |
| | | | | | | |
| صدای مناری | تجاره یافته نوری | ماله نوری | معارف نوری | اداره نوری | طوبیجا عمره نوری | مجلس و کلاهی مومر
جووت باسا
نوروزی |
| | | | | | | |

Bâb-1 Âlî
Meclis-i Mahsûs

Ticaret ve Nâfi‘a Nezareti'nin meyâne-i bendegânemizde kırâ'et olunan tezkiresiyle melfûf komisyon mazbatası meallerinden müstebân olduğu vecihle Şikago sergisine taraf-ı saltanat-ı seniyyeden gönderilecek emti‘a ve eşyânın vaz‘ ve teşhîri için bir daire inşâsını Sadullah Suhâmî kumpanyası nâmına ta‘ahhüd etmek isteyen Mösyö Rober Levi'nin istid‘âsı şâyân-ı is‘âf olduğu gibi yapılacak daire için te‘hîr vukû‘uyla şerefsiz bir mahallin kabûlüne mecbûriyet hâsıl olmamak için sergi komitesiyle bi'l-muhâbere hükûmet-i seniyye dairesi mahallinin ta‘yîni hakkında şeref-sâdır olan emr ü fermân-ı hümâyûn-ı cenâb-ı pâdişâhî mantûk-ı âlîsine tevfikân mezkûr sergi komitesiyle muhâbere olunarak hükûmet-i seniyye dairesi mahalli ta‘yîn etdirildikten sonra memâlik-i mahrûse-i şâhâne mezkûr sergiye gönderilecek emti‘a ve eşyâ-yı Osmâniye'nin sûret-i kabûl ve vaz‘ ve teşhîri kararlaştırıldığı misüllü mezkûr kumpanya tarafından inşâ edilecek dükkânların bedel-i icârî ile işbu dükkânlarda vukû‘ bulacak satıştan komisyon olarak ashâb-ı eşyânın i‘tâ edeceği mebâliğin ve dâire-i mahsûsasında tüccâr-ı Osmânîyye'nin teşhîr edecekleri emti‘a ve eşyâdan alacakları resmin mikdârı ta‘yîn olunduğundan ol bâbda mûmâ ileyh Mösyö Levi ile te‘ati olunmak üzere kaleme alınan mukâvelenâme ile tüccâr-ı Osmânîyye'nin bu bâbda istihsâl-i ma‘lûmât edebilmeleri için liecli'l-i‘lân tanzîm olunan ta‘lîmâtın gönderildiği ve mûmâ ileyh Mösyö Levi bu hafta zarfında Amerika'ya müteheyi-i azîmet bulunduğu cihetle mukâvelenâmenin tesrî‘-i te‘atîsi talebinde idüğü der-miyân olunmuş ve sâlifü'l-beyân mukâvelenâme ve ta‘lîmât lâyhaları lede't-tetkîk bunların münderecâtı icâb-ı hâl ve maslahata muvâfîk görünüb ancak mukâvelenâmenin yedinci maddesinin nihâyeti komiserlerin re‘y ve muvâfakatı munzam olmadıkça icrâ olunmayacaktır ibâresiyle tashîh kılınmış olmağla mukâvelenâme-i mezkûrun ber-vech-i muharrer müte‘ahhid-i mûmâ ileyh ile te‘atîsiyle sergiye iştirâk edecek tüccâr-ı Osmâniye'nin bu bâbda istihsâl-i ma‘lûmât edebilmeleri için ta‘lîmâtın Dersa‘âdet ve taşra gazeteleriyle neşri bi't-tensîb tezkire-i mezkûre takımıyla arz ve takdîm kılındı ise de ol bâbda ve kâtibe-i ahvâlde emr ü fermân hazret-i veliyyü'l-emrindir fi 25 Şevval sene 309 fi 10 Mayıs sene 308

Sadrazam ve Yâver-i Ekrem (mühür, Cevad)	Şeyhülislam (mühür, Mehmed Celâleddin)	Serasker (mühür, Mehmed Rızâ)
Adliye Nâzırı (mühür, es-Seyyid Hüseyin Rızâ)	Bahriye Nâzırı (mühür, Hasan Hüsnü bin Hüseyin)	Hariciye Nâzırı ve Şurâ-yı Devlet Reisi Vekîli (mühür, Mehmed Sa‘îd)
Dahiliye Nâzırı (mühür, Halil Rıf‘at bin İbrahim)	Meclis-i Vükelâ'ya memur Cevdet Paşa bulunamadı	Tophâne-i Âmire Müşfiri (mühür, Mustafa Zeki bin Ali)
Evkâf-ı Hümâyûn Nâzırı (mühür, es-Seyyid Abdullah Gâlib)	Maarif Nâzırı (mühür, es-Seyyid Ahmed Zühdü)	Maliye Nâzırı (mühür, Ahmed Nazif)
Ticâret ve Nâfi‘a Nâzırı (mühür, Hüseyin Tevfik bin Hasan)		Sadâret Müsteşarı (mühür, es-Seyyid Mehmed Tevfik)

Melfûfât müzekkeresi

Hülâsâ: Şikago sergisine taraf-ı saltanat-ı seniyyeden gönderilecek eşyâ ve emti'anın vaz' ve küşâdı için inşâ olunacak dâire hakkında			
numarası	evrâk numarası	cins-i evrâk	aded
1		komisyon mazbatası	
1		mukâvelenâme	
1		meşher-i umûmîde iştirâk arzusunda bulunan tüccâr ve sana'atkârân-ı Osmâniye'ye mahsûs ta'limât	
1		fi 5 Mayıs sene 308 tahirli Ticaret ve Nâfi'a Nezareti'nin tezkiresi	

Dâire-i Umûr-ı Ticâret ve Nâfi‘a
Mektûbî Odası

Şikago sergisine taraf-ı saltanat-ı seniyyeden gönderilecek eşyânın vaz‘ ve teşhîrine mahsûs olarak hükûmet-i seniyyece irâ‘e olunacak mahalde iki bin lira sarfiyla yirmi metro tûlünde ve yirmi metro arzında olmak ve serginin hitâmında enkâzı kendülerine âid bulunmak üzere bâb-ı hümâyûn bâbındaki çeşme şeklinde bir dâire-i resmiye inşâ ve tertîbini deruhde etdiklerinden sergiye girecek ve orada satılamayub irâde edilecek bi'l-cümle eşyâ-yı ticâriyyenin resm-i gümrükden istisnâsı ve gidecek esnâf ve hademenin pasaport mu‘âmelâtının tahsîli ve sergi komitesiyle akd etdikleri mukâvele mücebince orada inşâ edecekleri çarşu derûnunda Sultan Ahmed meydanındaki Dikilitaş'ın mücesssem numûnesini bulunduracakları cihetle mezkûr taşın ve üzerindeki hieroglif hutûtunun kalıplarını almağa müsâ‘ade edilmesi ve tüccâr-ı Osmâniye'nin teşhîr edecekleri eşyâ için arzu edildiği halde hükûmet-i seniyyece tayîn edilecek resmi istîfâ eylemek üzere kendü hesaplarına yapacakları çarşu mahallinde bir daire tahsîs edecekleri husûsuna dâir Sadullah ve Suhâmî kumpanyası nâmına müsted‘iyâta bulunan Mösyö Rober Levi cânibinden verilen istid‘ânâme münderecâtı şâyân-ı is‘âf olduğu gibi mezkûr sergide bir daire-i resmiye inşâ etdirilmek ve te‘hîr vukû‘uyla ilerüde şerefsiz bir mahallin kabûlüne mecbûriyet hâsıl olmamak üzere şimdiden sergi komitesiyle bi'l-muhâbere hükûmet-i seniyye dâiresi mahallinin tayîn etdirilmesi şeref-sâdır olan irâde-i seniyye-i cenâb-ı padişâhî iktizâ-yı âlîsinden bulunmuş olmağla ber-müceb-i irâde-i seniyye sergi komitesiyle bi'l-muhâbere hükûmet-i seniyye dâiresi mahalli ta‘yîn etdirildikten sonra teferrü‘ât-ı maslahat mûmâ ileyh Mösyö Levi hâzır olduğu halde meyâne-i âcizânemize bi'l-müzâkere memâlik-i mahrûse-i şâhânedan mezkûr sergiye gönderilecek emti‘a ve eşyâ-yı Osmâniye'nin sûret-i kabûl ve vaz‘ ve teşhîri kararlaştırıldığı gibi mezkûr kumpanyalar tarafından inşâ edilecek dükkanların bedeli- icârı ile işbu dükkanlar derûnunda vukû‘ bulacak satıştan komisyon olarak ashâb-ı eşyânın itâ edileceği mebâliğin ve daire-i mahsûsasında tüccâr-ı Osmâniye'nin teşhîr edecekleri eşyâdan alacakları resmin mikdârı tayîn olunarak Ticâret ve Nâfi‘a Nezâreti'yle mezkûr kumpanya beyrinde te‘ati edilmek üzere on üç maddeyi şâmil tanzîm kılınan mukâvelenâme ile sergi-i mezkûra iştirâk edecek tüccâr-ı Osmâniye'nin bu bâbda istihâl-i ma‘lûmât edebilmeleri için Dersa‘âdet ve taşra gazeteleriyle neşri zımnında kaleme alınan ta‘lîmâtın birer sûreti manzûr-ı fehâmet-nüşûr-ı cenâb-ı sadâret-penâhileri buyrulmak üzere leffen takdîm kılınmış ve ifâ-yı müktezâsı merhûn-ı irâde-i aliyye-i hidiv-efhamîleri bulunmuş olmağın ol bâbda emr ü ferman hazret-i veliyyü'l-emrindir fî 19 Şevval sene 309 ve fî 4 Mayıs sene 308

Komisyon Re‘isi Ticâret ve Nâfi‘a Nâzırı (mühür, Hüseyin Tevfik bin Hasan)	A‘zâ (mühür, İsmâil Hakkı)	A‘zâ (mühür)	A‘zâ (mühür, Dimitrâki Yenidünya)
A‘zâ (mühür)	Komiser (mühür, İbrâhim Hakkı bin Remzi)	A‘zâ Corcâki Kazano Efendi bulunmadığı	Komiser Mu‘âvini (mühür, Ahmed Fahri bin Ahmed)
A‘zâ (mühür, İbrâhim)		A‘zâ (mühür, Silon Bel)	

Dâire-i Umûr-ı Ticâret ve Nâfi‘a
Mektûbî Odası
Numara:23

Ma‘rûz-ı çâker-i kemîneleridir ki

Şikago sergisine taraf-ı saltanat-ı seniyyeden gönderilecek emti‘a ve eşyânın vaz‘ ve teşhîr için bir dâire inşâsını ta‘ahhüd ve Sadullah Suhâmî kumpanyası nâmına hareket eden Mösyö Levi ile tüccâr-ı Osmâniye'nin mezkûr sergiye gönderecekleri emti‘a ve eşyâ için verilmesi lazım gelecek iskonto ve resm hakkında te‘ati olunmak üzere kaleme alınan mukâvele-nâme ile tüccâr-ı Osmâniye'nin bu bâbda istihsâl-i ma‘lûmât edebilmeleri için liecli'l-i‘lân kaleme alınan ta‘lîmât hakkında komisyon-ı mahsûsaca tanzîm kılınan mazbata zikr olunan mukâvele ve ta‘lîmât ile takdîm-i huzûr-ı âlî-i sadâret-penâhîleri kılınmış ve mûmâ ileyh Mösyö Levi bu hafta zarfında Amerika'ya müteheyyi-i azîmet bulunduğundan mukâvelenâmenin tesrî‘-i te‘atisini talep etmekte olarak şu hâle nazaran maslahat-ı ehemmiyet ve müsta‘ciliyeti hasebiyle iktizâsının bir an evvel îfâsı mütevakkıf-ı re’y ve irâde-i aliyye-i sadâret-penâhîleri bulunmuş olmağın ol bâbda emr ü fermân hazret-i veliyyü'l-emrindir fî 20 Şevval sene 309 ve fî 5 Mayıs sene 308

Ticâret ve Nâfi‘a Nazırı
Hüseyin Tevfik

Ticaret ve Nâfi'a Nezareti'yle Dersa'âdet'te mütemekkin Eliya Suhâmî ve Sadullah kumpanyası beyinde mün'akid mukâvelenâmedir

Birinci madde: Bin sekiz yüz doksan üç sene-i Mîlâdiyyesi Mayısında Amerika'nın Şikago şehrinde küşâd edilecek meşher-i umûmîde Eliya Suhâmî ve Sadullah kumpanyası tarafından hükûmet-i seniyyeye mahsûs olmak ve irâ'e edilecek mahalle inşâ edilmek üzere dört yüz metro murabba'ında ve bâb-ı hümâyûn bâbındaki çeşme şeklinde iki bin lira sarfıyla bir daire inşâ edilecek ve bu dairenin resmi evvelce nezaret-i müşârûn ileyhânın nazar-ı tasvîbine arz olunacaktır

İkinci madde: Birinci maddede mestûr husûsâtın icrâsı mukâbilinde hükûmet-i seniyye tarafından dahi mezkûr kumpanya tarafından Sultan Ahmed meydanında bulunan dikilitaşların resimleri alınması ve üzerlerinde bulunan hiyeroglif hurûfâtının kalıbları çıkarılması ve sergiye gidecek kâffe-i eşyânın ihrâcât ve avdetlerinde idhâlât gümrük resminden mu'âfiyetleri husûsuna müsâ'ade olunacaktır ve kumpanyanın götüreceği amele ve hademe ve sairenin azîmetlerine ve pasaport ve sair husûsâta icrâ-yı müsâ'ade ve teshîlât edilecektir

Üçüncü madde: Mezkûr kumpanyanın Şikago sergisinde Osmanlı pazarı nâmıyla tertîb ve inşâ edeceği mahal ve keyfiyyât-ı saire hakkında mevâdd-ı âtiye taht-ı karâra alınmıştır

Dördüncü madde: Memâlik-i mahrûse-i şâhânedan satış yapmak üzere eşyâ götürecektir tüccâra mahsûs olmak ve resmi taraf-ı sefâretten kabûl olunmak üzere kumpanya tarafından inşâ edilecek olan mezkûr pazarda mikdâr-ı kifâyede ve beş metro tûl ve arzında yani yirmi metro murabba'ında dükkanlar inşâ edilecektir

Beşinci madde: Mezkûr dükkanların serginin devamı müddetince kirâsı iki yüz liradan ibâret olacak ve derûnlarında vukû' bulacak satışdan dahi komisyon olarak sergi hey'eti ile mûte'akkid mukâvele mûcebince sergi te'diyesi icâb eden yüzde beşden mâ-âdâ kumpanya tarafından dahi yüzde beş yani cem'an yüzde on alınacaktır

Altıncı madde: Kumpanya ile sergi hey'eti beyinde mûte'akkid mukâvele mûcebince işbu çarşu civârında ve câmi' tarzında inşâ edilecek binâ derûnunda sergide bulunacak ehl-i İslâm'ın ibâdetleri teshîl edilecek ve âdâb ve erkân-ı İslâmiyye'ye tamamıyla ri'âyet olunarak seyircilerinin binâyı ziyâretleri husûsunda dahi komiserler tarafından lüzûmuna göre i'tâ olunacak ta'lîmâta ri'âyet edilecektir

Yedinci madde: Eliya Suhâmî ve Sadullah kumpanyası tarafından sergi idâresiyle akd eylediği mukâvele mûcebince çarşu civârında inşâ edilecek tiyatro tarzındaki binalar derûnunda icrâ edilecek la'biyyât arasında muhadderât-ı İslâmiyye'ye mûte'allik ve âdâb-ı milliye ve umûmiyyeyi muhal mevâdd teşhîr olunmayacak ve haysiyet ve âdâb-ı memlekete mugâyır hâlât icrâ edilmeyerek bu husûsâtın kâffe-i teferrü'âtında ve kable'l-icrâ komiserlerin re'y ve fikrine mürâca'at olunacaktır

Sekizinci madde: İşbu çarşuda satılacak eşyâ sırf Osmanlı metâ'ı olacak ve ma'mûlât-ı Osmâniye'den başka mevâddın memleket i'mâlâtı gibi satılması ve sair husûsât komiserler tarafından men' olunabilecektir

Dokuzuncu madde: Memâlik-i mahrûsedan Sadullah kumpanyasının teşvîk ve delâleti ile Amerika'ya gidecek olan eşhâsın memâlik-i mahrûsedan Amerika'ya ve Amerika'dan tekrar memâlik-i mahrûseye 'azîmet ve avdetleri masârifiyle bunların Amerika'da ikâmet edecekleri mahallerin masrafı ve me'kûlât ve melbûsât ve hastalıkların emr ve tedâvî ve mu'âlecât masrafları kumpanya tarafından te'diye kılınacaktır ve bunların kumpanya beyninde kat' olunacak ücret-i yevmiye ve sair hakkında tanzîmi lâzım gelen mukâvelât usûlü dâiresinde Dersa'âdet ve mahalleri ticâret odalarının tasdîki tahtında bulunacaktır amele ve esnâf için her ne sebebe mebnî olursa olsun vazîfesini ve sergiyi terk edecek olan ve yahud mezkûr kumpanya tarafından her ne esbâba mebnî olur ise olsun kendülerine yol verilmek lazım gelen eşhâs komiserlere mürâca'atla her iki tarafla ve aleyhlerinde komiserlerden bir şehâdetnâme ahzine mecbûr olacak ve komiserler ma'rifetiyle musâlaha-ı tesviye-i maslahat mümkün olamadığı halde o makûleler yedlerinde bulunacak şehâdetnâme mücebince memâlik-i şâhâneye 'avdetlerinde bi'l-muhâkeme istîfâ-yı hukuk edeceklerdir

Onuncu madde: Eliya Suhâmî Sadullah ve kumpanyası tarafından memâlik-i mahrûse-i şâhânenen yalnız teşhîr için gönderilecek eşyânın vaz'ına mahsûs bir daire tahsîs olunacak ve mezkûr dairenin resmi nezâretin nazar-ı tasvîb ve tasdîkine arz olunacaktır

On birinci madde: Eşyâ teşhîrine mahsûs ebniye mezkûr kumpanya yevmiye emti'a ve eşyâ-yı sâire fûrûhtuna mahsûs olarak li-ecli't-ticâre yapacağı ebniye ile hâricen şekil ve hey'etçe yek-diğere muvâfık olacaktır işbu daireye eşyâ vaz' eden tüccâr ism ve şöhret ve mahall-i ticâretlerini tahrîr ve ta'lik eyleyecekleri gibi i'lânât tab' ve tevzî' etdirebileceklerdir

On ikinci madde: Eşyâ teşhîrine mahsûs mezkûr kumpanya tarafından yapılacak işbu mahalde duvar kenarlarında bulunan yerlerin her metro murabba'ı için maktû'an seksen frank alınacak ve eşyâ ta'lik eyleyerek duvarı isti'mâl etmek hakkı dahi eşyâ sahibine âid olarak bunun için başkaca ücret alınmayacaktır ve ortalarda bulunan yerlerin beher metro murabba'ı için kırk frank ücret alınacaktır

On üçüncü madde: İşbu teşhîr kısmında eşyâlarını vaz' eden tüccârların satış ve gerek keyfiyyât-ı sâirece mültezimler mahallinden hâriçte yani meşher-i umûmîde cârî usûl ve nizâmât-ı mevzû'aya ve bu bâbda devlet-i aliyye komiserleriyle sergi idâresi beyninde karâr-gîr olacak kavâ'ide tâbî' bulunacaklardır

بزرگی بخماره اسنانک سرکه در دروزه نسکه ما آذون که بونجی کله سرکه داره که کازون مرسلک کار و دمرینه اوله و در انبار ابر بر جکند
ایسوه ایسکون برکه و نوسراره هینا کیتیا لیدی لازم دندر

بزرگی بخماره سرکه و ایسکون ایزر سرکنک حسن داره میمنده و شفا فوره کی میسوده نموصک و ضیالیدی نفع مات اطمانه و دستموسر برین
هونوسیه بر فرار سرکه می حکم مجموعیه متابقه مجبور و مقشر در هون نفع مانده ان اسکی اوله اعطام هونوسیه نامده و مندر ج بونجی لیدی ده
زاده کولدی ایسکون نوسراره مراجعت لیدی ایجاب اید

بزرگی در بخماره سرکه و نوسراره اسنانک فرودی نجه سرکی خنمانده تسلیم و نوسراره جانور

بزرگی بخماره سرکه و ایسکون ایزر بونک می فایده میمنده کچی و خند و خند ام اید بولور و بوبابده سرکی داره سنک تبعیه اید هکی اصول بخماره
رعایت لیدی لازم

بزرگی بخماره نسکه اوله صیه اسیا و زینه تونید مجوزانه لر سیاقده اوله اوزه سرکه و نوسراره لر فرنده اعه اوله جقد هونوبافده لر اوزه نوسراره
نسخه اید بوجون و با عاملت هم و من فای و نسکه اید اید اسنانک اسکی و دفر می صونک نوسراره بونجی جقد

بزرگی بخماره ایسکون ایزر فرنده زده و طبع اوله اعطامات مقصود و ایسکون ایزر اید کی در لر تونید اوله اید بیکدر سرکنک انفع
فهل و در دارن انفسر لغزیه میانه ویره جک بولور و اعطامات نصی سرکی نفع مانی اید قطعیا مجموع اوله فرنده بولور نصی اید بیکدر سرکنک
فوسراره لر فرنده معالده لازم ایجاب اید بیکدر

بزرگی بخماره سرکه وضع اوله اسنانک سرکنک خنمانده سرکه بیک سرک بونجی فضا و ج نه میلادی کولور و نسکه برینه قدر بولور نصی
لازم اولوب بونجی کله کله فالور سرکی هینا فرودخت اوله جقد

بزرگی بخماره شفا فوره سرکی داره هموسر سرکی زانده بلاده کمر و دجه نوسراره سرکی خنمانده سرکه برندن فالور بر بیک اوزه فرودخت
معالده سرک اوله بری معالده سیه بونجی اید مجوز معالده کله در برینس ایسکون ایزر لیدی بوب بوده نجه کندی از ایجاد و نفع اید اوله برکت
و با اصول اعطامات نفع طرز و موسراره سرکنک اوزه سرکنکده و نوسراره کولور بیکدر کولور صافه اوزه سرکنکده و بریده معالده در ایسکون ایزر
ایسکون سرکی اوزه سرکنک اتصال معده لیدی لازم در ایسکون علی اوله اسنانک اید مقصود فرودی مجوز معالده و بر بیکدر
سوزن بیا رنده ایسکون سده و فرمایه کی سرکه ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون ایسکون
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اوتوز بخماره ایسکون سده و فرمایه سنک شفا فوره کینه و نسکه کله
بهری سرکی کله
سرکی داره سنک کله
غیر ایسکون صافه قطعیا مجموع و بیک سرکی نفع مات مجموعیه موسراره ایسکون سده و فرمایه سنک سرکی داره سیر قاننه و نفع کله کله کله کله کله کله کله کله کله کله کله کله کله
علیه سر عقاید کله

اوتوز بخماره بوجه سرکه موسراره صافه ایسکون در سعاده سانه کله

اوتوز بخماره هونوسیه نامده کله
نوسراره مراجعت لیدی ایجاب اید

Bin üç yüz dokuz sene-i mâliyesi Nisanının on sekizine müsâdif bin sekiz yüz doksan üç sene-i Milâdiyesi Mayısının birinde Amerika'da Şikago şehrinde küşâd edilecek meşher-i umûmîye iştirâk arzusunda bulunan tüccâr ve san'atkârân-ı Osmâniye'ye mahsûs ta'limâtıdır

Birinci madde: Amerika kıt'asının tarîh-i keşfinin dört yüzüncü sene-i devriyesi mülâsesiyle Şikago'da küşâd edilecek meşher-i umûmîye hükûmet-i seniyye resmen iştirâk etmiştir

İkinci madde: Mezkûr serginin müddet-i devamı bin üç yüz dokuz senesi Nisanının on sekizinden .1 Mayıs sene 93. sene-i mezkûre Teşrîn-i Evvelinin on sekizine kadar .30 Teşrîn-i Evvel sene 93. dır

Üçüncü madde: Eşyâ vaz' ve teşhîr zımında sergide mahall-i mahsûs talebi ve yahud sergiye ma'lûmât ve izâhât istihsâli için hükûmet-i seniyye tarafından mahsûsan nasb ve tayîn buyrulan komiserlere mürâca'ât îcâb eylediği gibi sergi idâresiyle vukû' bulacak her türlü müzâkerât ve muhâberât için dahi komiserlerin vesâtatında mürâca'ât lâzımedendir

Dördüncü madde: Sergide eşyâ teşhîri için mahall-i mahsûs talep edecek tüccâr ve erbâb-ı sanâyi'in bu bâbdaki arzularını sene-i hâliye Teşrîn-i Evveli nihâyetine kadar tahrîren komiserlere bildirmeleri îcâb eder

Beşinci madde: Eşyâ-yı Osmâniye'nin vaz' ve teşhîri için sergi dahilinde inşâ edilecek Osmanlı çarşusunda bir daire-i mahsûsa tehy'e edileceğinden işbu dairede eşyâ sahiblerinin işgâl edecekleri mahalle göre iki sınıf ücret tertîb olunmuştur şöyle ki serginin hitâmına kadar duvar kenarlarında olan mahallerin beher metro murabba'ı için duvar satırları da bilâ-bedel isti'mâl olmak üzere seksen frank ve ortaya tesâdüf eden yerler için kırk frank ücret ahz olunacaktır

Altıncı madde: İşbu çarşı haricinde olarak serginin cins-i eşyâya göre munkasam oyduğu dairelerde mahall-i mahsûs talep eylediği halde bilâ-ücret komiserler vesâtatıyla istihsâli mümkün olup ancak bu halde tâliblerin öyle ayrıca istihsâl edilecek yerde saltanat-ı seniyyenin şân ve şerefiyle mütenâsib bir ayrıca bir şu'be vücûda getirmeleri îcâb eylediğinden tâlib olacakları mahallin sûret-i isti'mâli komiserlere bildirmeleri ve orada yapacakları inşâ'ât ve tezyînâtın resmlerini dahi sergi nizâmât-ı umûmiyesi îcâbınca meşher-i umûmî müdiriyetince tasvîb ve tasdîk edilmek üzere kezâ komiserlere takdîm eylemeleri lâzımdır

Yedinci madde: Daire-i mahsûsasında teşhîr olunacak eşyânın vaz'ı için îcâb eden raf camekan ve emsâli şeylerin masârıfı teşhîr edenlere âiddir ve bunların yapılmadan evvel resmleri komiserlerin kabûl ve tasvîbine arz edilmek lâzımdır

Sekizinci madde: Teşhîr için ashâbı taraflarından gönderilen eşyânın masârıf-ı nakliyesi ahz u teslim masârıfı ve sigorta ücreti ve sâir bil-cümle masârıf-ı lâzimesi ashâbına âiddir

Dokuzuncu madde: Madde-i sâbika hükmünden müstesnâ olarak âmil ve sâhibleri tarafından komisyon-ı mahsûsuna ibrâz edilen ve sergide şâyân-ı teşhîr görülen eşyâ-yı nefise hükûmet-i seniyye tarafından masârıfı tesviye olunarak sergiye irsâl ve teşhîr edilir ve âmili arzu eder ve tâlibi zuhûr eyleser orada komiserler tarafından gümrük resmi âmil ve sâhibine âid olarak ürûht edilir âsmân-ı hâsilası sâhibine verilir

Onuncu madde: Teşhîn olunacak eşyânın sigortası için sergi idâresi tarafından irâ'e-i teshîlât edilecek ise de Şikago'da sigorta mu'âmelâtının sergi mülâbesesiyle kesreti hasebiyle bu bâbda müşkilât zuhûru mütehammil olduğundan küllî kıymetde eşyâ gönderenlerin evvelce bir sigorta kumpanyasıyla işlerini kararlaştırmaları tavsiye olunur

On birinci madde: Sergi eşyâ kabûl müddeti bin sekiz yüz doksan iki senesi Teşrîn-i Sânîsinin birinden bin sekiz yüz doksan üç senesi Nisanın onuna kadar olup ondan sonra eşyâ kabûl edilmeyeceğinden gerek masârıfı kendüsüne âid olmak ve gerek masârıfı taraf-ı devletten verilerek gönderilmek üzere li-ecli't-teşhîr eşyâ gönderecek olanların işbu eşyâyı nihâyet sene-i hâliye Şubatının birine kadar hazırlayarak Ticaret ve Nâfi'a Nezaret-i Aliyyesi'ne veya komisyon-ı mahsûsa ve komiserlere mürâca'at eylemeleri îcâb eder işbu tarihten sonra vukû' bulacak mürâca'atları kabûl edilmeyecektir

On ikinci madde: Teşhîr eylediği eşyânın musâbakata girmesini arzu edenler evvelce komiserlere ihbâr eylemeleri lâzimededen olup ihbâr etmeyenlerin eşyâsı sergi komisyon-ı mahsûsunun nazar-ı tetkîkine vaz' olunmayacaktır

On üçüncü madde: Tehlikeli mevâdd ve eşyâ-yı ma'yûbe ve ihtirâ' berâtı aldığı alınmış olduğu halde terkîbâtı meçhûl ilaçlar ve fenne müstenid olmayan mu'âlecât ve sâir mevâdd-ı muzırta li-ecli't-teşhîr sergiye kabûl olunmaz

On dördüncü madde: Li-ecli't-teşhîr sergiye gönderilen eşyâ Amerika'ya duhûlünde gümrük resminden muaf tutulacağı gibi tekrar Amerika'dan ihrâcında da gümrük resmi alınmayacaktır sergiye âid eşyânın memâlik-i şâhânedan ihrâcında ihrâcât resminden ve satılamayub i'âdesi hâlinde idhâlât resminden mu'âfiyetlerine dahi irâde-i seniyye-i hazret-i şehriyârî şeref-ta'alluk eylemiştir

On beşinci madde: Teşhîr için vaz' olunan eşyâ sergi esnâsında satılırsa o esnâda cârî olan gümrük resmi hemen memûrîn-i îâdesine verilecek ve ancak bu gibi sergilerde cârî kavâ'id-i umûmiyeye tevfikân satılan eşyâ sergi hitâmına kadar mahallinden kaldırılamayacaktır ancak musâbakata mahsûs olmayan eşyâ sergi idâresinden müsâ'ade-i mahsûsa ahziyle bâyi'ine teslim olunabilir

On altıncı madde: Satıdan sergiye me'mûr Amerika gümrük me'mûrînine haber vermeyenler veya resm-i gümrüğü i'tâdan imtinâ' ve bu yolda hîle ve desîse irtikâb edenler Amerika nizâmâtı mücebince mücâzât-ı nakdiye ve sâireye mahkûm olurlar

On yedinci madde: Memâlik-i müttehîde hükûmetinin sergi eşyâsına mahsûs olarak gümrükçe kabûl eylediği teshîlâtta istifâde için mevâdd-ı âtiyedeki şerâ'ite ri'âyet eylemek icâb eder

On sekizinci madde: Li-ecli't-teşhîr sergiye gönderilecek eşyâyı hâvî sandıkların üzerinde saltanat-ı seniyye sancağı resmini hâvî yirmi santimetro arz ve otuz santimetro tûlünde bir veya müte'addid yâfta olub bu yaftalar işârât-ı âtiyeyi muhtevî olacaktır

Evvelen: Siyah yazı ile "Exposition of Chicago" (Şikago sergisi) ibâresi

Sâniyen: Şikago rûsûmât müdürü "Collector of Customs, Chicago" adresi

Sâlisen: Meşher-i umûmîye müte'allik eşyâ olduğunu ve şu'be-i Osmâniye'ye gideceğini li-ecli'l-ifhâm "Exhibits for Columbian Exposition, to the Ottoman Commission" ibâresi

Râbi'an: Eşyânın ilk vâsıl olacağı Amerika limanında bunları tesellüm ile Şikago'ya irsâl edecek kimesnenin ismi

Hâmisen: Eşyânın marka ve 'alâmeti ve numarası ve müte'addid sandıkların sıra numaraları

Sâdisen: Eşyâyı irsâl eden kimesnenin ismi ve mahall-i ikâmeti

On dokuzuncu madde: Her bir sandık derûnunda bulunan eşyânın bir listesini hâvî olacaktır

Yirminci madde: Sergiye eşyâ gönderenler mürsilin ismini ve sandık marka ve numarasını ve hâvî olduğu eşyâdan her birinin mikdâr ve memleketi piyasasındaki fiyatını hâvî iki nüsha üzerine faturasını ihzâra mecbûrdurlar işbu faturalar mürsil ve tâcir tarafından imzâ edilecektir ale'l-'âde Amerika'ya vukû' bulan irsâlâtta mürsilin Amerika konsoloshanesinde tahlîf olunarak faturasının sıhhatini te'mîn eylemesi hakkındaki usûl sergiye âid irsâlâtta cârî olmayacak ise de fatura münderecâtının adem-i sıhhati Amerika'da tebeyyün eylediği halde ashâbı Amerika nizâmâtı mer'iyesi mücebince dûçâr-ı cezâ olacaklardır

Yirmi birinci madde: Bu faturalardan biri eşyânın hîn-i irsâlinde posta ile Şikago rûsûmât müdürüne ve diğeri eşyânın ilk def'a vâsıl olduğu Amerika limanında tesellümüne me'mûr olan kimesneye gönderilecektir eşyânın hîn-i duhûlünde gümrük mu'âfiyetinden istifâde edebilmesi için bu vecihle irsâli ve ilk vâsıl olacağı Amerika limanında tesellümüne me'zûn olan kimesne tarafından gümrük me'mûrlarının taht-ı nezâretinde olarak ve sergi nakliyâtını icrâyâ me'zûn şimendüfer kumpanyalarından birinin vesâtatıyla doğruca Şikago gümrüğüne nakli elzem olduğundan yanlışlık olmamak üzere Nevyork limanında adamı olmayanların bir komisyoncu vâsıtasıyla sevk-i eşyâ eylemeleri ihtâr olunur

Yirmi ikinci madde: Eşyanın sergiye vürûdunda tesellümüne me'zûn kimesne bulunmadığı halde sergi idâresi tarafından mürsilin kâr ve zararına olarak der-anbâr edileceğinden eşyâ sevk edeceklerin bir kerre komiserlere ihbâr-ı keyfiyet eylemeleri lâzimedendir

Yirmi üçüncü madde: Sergide eşyâ teşhîr edenler serginin hüsn-i idâresi zımnında Şikago'daki komisyon-ı mahsûsun vaz' eylediği nizâmât ahkâmına ve devlet-i aliyye komiserlerinin işbu komisyon ile kararlaştıracağı ahkâm-ı mahsûsaya mutâba'ata mecbûr olacaklardır işbu nizâmâtta en esaslı olan ahkâm işbu ta'lîmâtnameye münderiç bulunduğu gibi daha ziyâde ma'lûmât almak isteyenlerin komiserlere mürâca'at eylemeleri icâb eder

Yirmi dördüncü madde: Sergide teşhîr olunan eşyanın fûrûhtu ancak sergi hitâmında teslim olunmak şartıyla câizdir

Yirmi beşinci madde: Sergide eşyâ teşhîr edenler bunun muhâfazası zımnında bekçi ve hademe istihdâm edebilirler ve bu bâbda sergi idâresinin ta'yîn edeceği usûl-i inzibâtiyeye ri'âyet eylemeleri lazımdır

Yirmi altıncı madde: Teşhîr olunacak eşyâ üzerine koyulacak yaftalar bir siyâkda olmak üzere sergide komiserler tarafından i'tâ olunacaktır işbu yaftalar üzerinde yalnız teşhîr eden tâcirin veya âmilinin isim ve mahall-i ikâmeti ve teşhîr edilen eşyanın ismi ve defter-i mahsûsundaki numarası muharrer bulunacaktır

Yirmi yedinci madde: Eşyâ teşhîr edenler tarafından züvvâra matbû' i'lânât-ı muhtasara ve eşyâyı ta'rîf edici varakalar tevzî' olunabilecektir serginin intizâmına hâlel ve züvvârın rahatsızlıklarına meydan verecek yolda i'lânâta tasaddî sergi nizâmâtı ile kat'iyen memnû' olduğundan buna tasaddî eden müşhîrler haklarında komiserler tarafından mu'âmele-i lâzime îfâ edilebilecektir

Yirmi sekizinci madde: Sergi vaz' olunan eşyanın serginin hitâmından sonra bin sekiz yüz doksan üç sene-i Mîlâdiyesi Kânûn-ı Sânîsinin birine kadar behemehâl ref'i lazım olub bu tarihten sonra kalanlar sergi hesâbına fûrûht olunacaktır

Yirmi dokuzuncu madde: Şikago sergi idâre-i umûmiyesi sergi dahilinde bâlâda muharrer vecihle numûnelerin sergi hitâmından sonra yerinden kaldırılabilme üzere fûrûhtu muâmelesi müstesnâ olarak yevmî mu'âmelât-ı bey'iyeye icrâsına iki sûretle müsâ'ade eylemektedir birincisi imtiyâz tarîkiyle olub bu da ancak kendi eser-i îcâd ve ihtirâ'ı olan bir âlet veya usûl-i i'mâliyenin tarz ve sûretini göstermek üzere sergi mahallinde vücûda getirilen ma'mûlâtı satmak üzere müşhire verilen müsâ'adedir imtiyâz ahz eylemek isetyenlere sergi idâresinden Eliya Suhâmî Sadullah ve kumpanyası sergide eşyâ-yı Osmâniye'yi munhasıran satmak ve bunun için bir Osmanlı çarşusu vücûda getirmek üzere idâre-i mezkureden istihsâl-i müsâ'ade ile akd-i mukâvele etmiş olduğundan bunun tüccâr-ı Osmâniye'ye ta'mîmi zımnında mûmâ ileyhim ile madde-i âtiyede muharrer mevâdd karâr-gîr olmuştur

Otuzuncu madde: Eliya Suhâmî ve Sadullah kumpanyasının Şikago sergisinde inşâ edecekleri Osmanlı çarşusunda bulunan beheri yirmi metro murabba'ı sathında dükkanların beheri sergi müddeti için cem'an iki yüz lira-yı Osmânî bedel ile tâliblerine icâr olunacak ve işbu dükkanlarda yevmî icrâ edilecek satış mikdârı mecmû'undan dahi yüzde beşi sergi idâresine ve beşi kendilerine âid olmak üzere yüzde onu mûmâ ileyhim Eliya Suhâmî ve Sadullah kumpanyasına verilecektir işbu çarşuda ma'mûlât-ı Osmânîye'den gayri eşyâ satmak kat'iyen memnû'dur ve bâyi'ler sergi nizâmât-ı umûmiyesiyle mûmâ ileyhim Eliya Suhâmî ve Sadullah ve kumpanyasının sergi idâresiyle Ticâret ve Nâfi'a Nezaret-i Aliyyesi'yle akd eylediği mukâveleler ahkâmına ri'âyete mecbûrdurlar

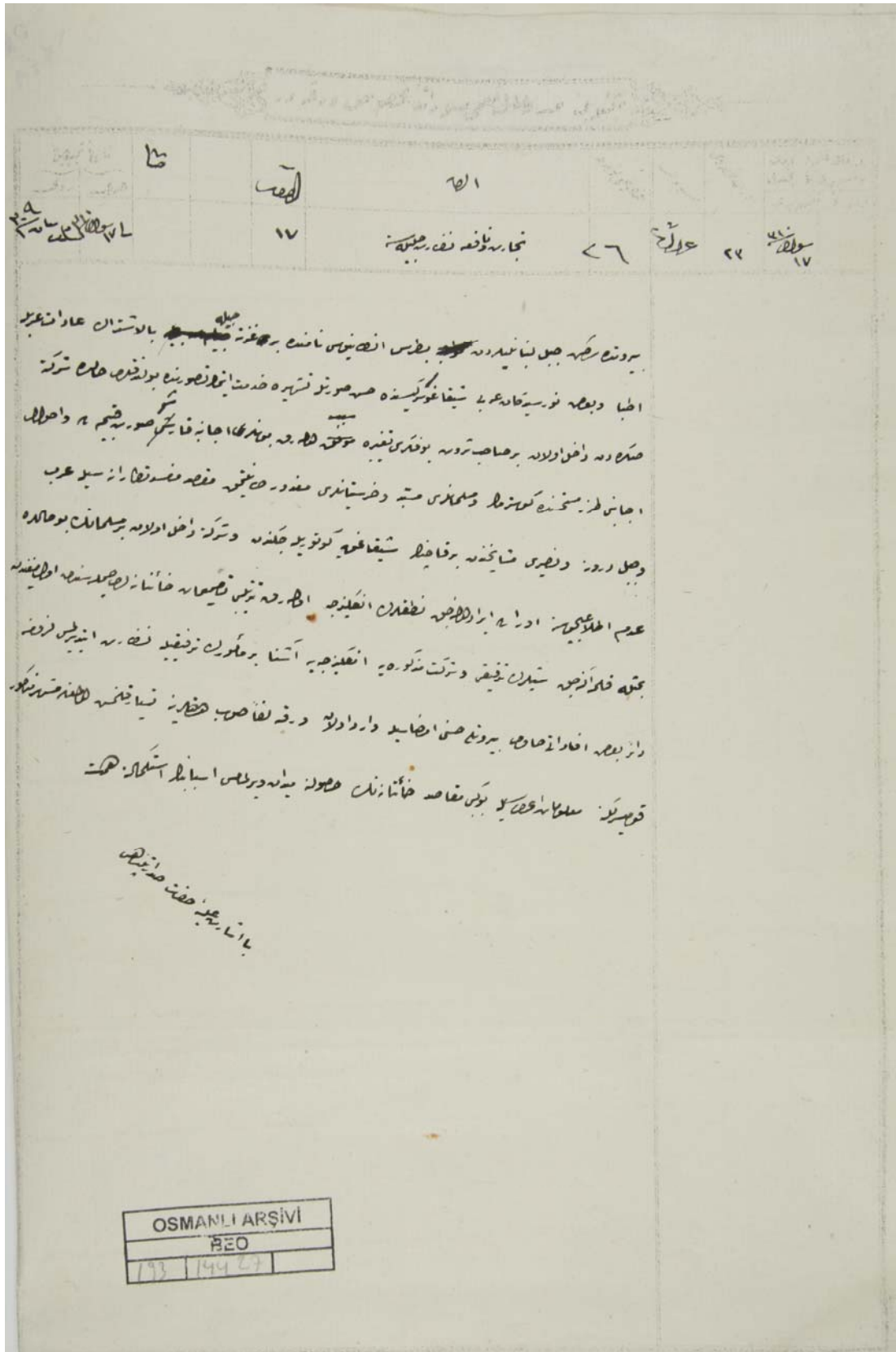
Otuz birinci madde: Bu vecihle sergide yevmî eşyâ satmak isteyenlerin Dersa'âdet'te sâkin mezkûr kumpanyaya mürâca'at eylemeleri lazım gelir

Otuz ikinci madde: İşbu ta'limât-nâme ahkâmı ma'mûlât-ı sînâ'iyye ve 'arzîyye hakkında olup şâyet sergide hayvânât teşhîr eylemek isteyenler var ise onların ayrıca ma'lûmât almak üzere komiserlere mürâca'at eylemeleri ihtâr olunur

Başbakanlık Osmanlı Arşivleri-BOA, Y. A. RES., 58/33,
25 Şevval 1309/22 Mayıs 1892

APPENDIX C:

The correspondence concerning planning of the Turkish Theatre and *Musavver Şikago Sergisi*



Mektûbî-i Sadr-i Âlî Kalemi müsveddâtına mahsûs varakadır
Husûsî numarası: 26
22 Nisan sene 309
17 Şevval sene 310

Ticâret ve Nâfi'a Nezâret-i Celîlesi'ne

Beyrut'da sâkin Cebel-i Lübnanlılardan Petros Antonyus nâmında bir gazeteciyle bi'l-iştirâk âdât-ı Arabla etıbbâ ve ba'zı nursiskân-ı Arabı Şikago sergisinde hüsn-i sûretle teşhîre hizmet etmek tasavvurunda buldukları halde şirkete sonradan dâhil olan bir sâhib-i servet bu fikri tağyîre sebep olarak bunları ecânibe karşı sûret-i kabîhada ve ahvâl-ı ecânibi tarz-ı müstahsende göstermek ve ve Müslümanları müstebidd ve Hıristiyanları mağdûr tanıtmak maksad-ı mefsetet-kârânesiyle Arab ve Cebel-i Dürûz ve Nusayrî meşâihinden bir kaçının Şikago'ya götürüleceğinden ve şirkete dâhil olan bir Müslümanın bu halde adem-i itlâ'ı için orada îrâd olunacak nutukların İngilizce olarak tertîbi tasmîmât-ı hâ'inâneleri cümlesinden olduğundan bahs ile kaleme alınacak şeylerin tetkîki ve şirket-i mezkûreye İngilizceye âşînâ bir me'mûrun terfikiyle nezâret etdirilmesi lüzûmuna dâ'ir ba'zı ifâdâtı hâvî Beyrutlu Hüsnü imzâsıyla vârid olan varaka leffen savb-ı devletlerine tisyâr kılınmış olmağla meşher-i mezkûr komiserliğine ma'lûmât i'tâsıyla bu gibi makâsid-i hâ'inânenin husûlüne meydan verilmemesi esbâbının istikmâline

Bâ-işâret-i aliyye-i hazret-i sadâret-penâhî

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 193/14427,
17 Şevval 1310/4 Mayıs 1893

Mektûbî-i Sadr-i Âlî Kalemi müsveddâtına mahsûs varakadır
Husûsî numarası: 221
3 Mayıs sene (1)309
28 Şevval sene (1)310

Hâriciye Nezâret-i Celîlesi'ne

Âdât-ı Arabla etibbâ ve nursiskân-ı Arabı Şikago sergisinde teşhîr için Beyrut'da sâkin Cebel-i Lübnanlılardan Petros Antonyus nâmında bir gazeteciyle sâirleri beyninde teşkîl olunan şirkete sonradan duhûl eden bir sâhib-i servet şirketin maksad-ı aslîsini tağyîr ederek bunları ecânibe sûret-i kabîhada ve ahvâl-ı ecânibi tarz-ı müstahsenede göstermek ve Müslümanları müstebidd ve Hıristiyanları mağdûr tanıtmak fikr-i mefsetet-kârânesiyle Arab ve Cebel-i Dürûz ve Nâsirî meşâihinden bir kaçının Şikago'ya götürüleceğinden ve şirkete dâhil olan bir Müslümanın bu hallere adem-i itlâ'ı için orada îrâd olunacak nutukların İngilizce olarak tertîbi tasmiât-ı hâ'inâneleri cümlesinden olduğundan bahs ile kaleme alınacak şeylerin tetkîki ve şirket-i mezkûreye İngilizceye âşînâ bir me'mûrun terfikiyle nezâret etdirilmesi lüzûmunu Beyrut'dan bâ-varaka inbâ ve Ticâret ve Nâfi'a Nezâret-i Celîlesi vâsıtasıyla saltanat-ı seniyye komiserliğine ma'lûmât i'tâ kılınmış olduğundan bu gibi tasavvurât-ı hâ'inânenin husûlüne meydan verilmemesi esbâbının istikmâli için Vaşington Sefâret-i Seniyyesi'ne de ta'lîmât-ı lâzime i'tâsına himmet

Îrâde-i aliyye-i hazret-i sadâret-penâhî muktezâsından olduğu evrâk müdîriyeti aliyyesinden ifâde olunmuşdur

Dâ'ire-i Umûr-ı Ticâret ve Nâfi'a
Ticâret İdâre-i Umûmiyesi
Numara: 42

Ma'rûz-ı çâker-i kemîneleridir ki

Beyrut'da sâkin Cebel-i Lübnanlılardan Antonyus nâmında bir gazeteci ile bi'l-iştirâk âdât-ı Arabla etıbbâ ve ba'zı nursiskân-ı Arabı Şikago sergisinde hüsn-i sûretde teşhîre hizmet etmek tasavvurunda buldukları halde şirkete sonradan dâhil olan bir sâhib-i servet bu fikri tağyîre sebep olarak bunları ecânibe karşı sûret-i kabîhada ve ahvâl-ı ecânibi tarz-ı müstahsende göstermek ve ve Müslümanları müstebidd ve Hıristiyanları mağdûr tanıtmak maksad-ı mefsetet-kârânesiyle Arab ve Cebel-i Dürûz ve Nusayrî meşâihinden bir kaçının Şikago'ya gönderileceğinden bahisle bu bâbda ba'zı ifâdâtı hâvî Beyrutlu Hüsni imzâsıyla meb'ûs varakanın leffiyle bu gibi makâsıd-ı hâ'inânenin husûlüne meydan verilmemesi esbâbının istikmâli için meşher-i mezkûr komiserliğine icrâ-yı teblîğât olunması hâme-pîrâ-yı ta'zîm ve terkîm olan 22 Nisan sene 309 târîh ve yirmi altı numaralı tezkire-i sâmiye-i hazret-i sadâret-penâhîleri buyurulacağı üzre ihbârât-ı vâkı'anın sıhhatinden ârî olmasıyla ol bâbda ba'zı tafsilât ve îzâhât verilmiş olmağın ol bâbda emr ü fermân hazret-i men lehü'l-emrindir

Fî gurre-i Zilhicce sene 1310 ve fi 3 Haziran sene 1309

Ticâret ve Nâfi'a Nâzırı
İmza

Dâ'ire-i Umûr-ı Ticâret ve Nâfi'a
Ticâret İdâre-i Umûmiyesi
Numara

12 Mayıs sene 309 târîh ve yedi numarasıyla Şikago sergisi komiseri atûfetlü Hakkı Bey efendi hazretlerinden vârid olan tahrîrât sûretidir

Beyrutlu Hüsnü imzâsıyla vâki' olup taraf-ı sâmi-i sadâret-penâhîden bâ-irâde-i aliyye-i nezâret-i celîlelerine teblîğ edilen ihbârâta dâ'ir on altı numaralı fi 26 Nisan sene 309 târîhli tahrîrât-ı celîle-i cenâb-ı nezâret-penâhîleri melfûfuyla birlikde vâsıl-ı dest-i bendegânem oldu ma'lûm-ı devletleri buyurulduğı üzre Şikago meşher-i umûmîsinde âdât-ı akvâm teşhîr ve irâ'esine mahsûs iki kısım bir olup bunun biri asıl sergi mahalli olan Cakson Park'da kâ'in antoloji ya'ni ilm-i ahvâl-ı akvâm şu'besi ve diğeri de pazarların bulunduğı Midvey Plezans kısmıdır antoloji kısmında resmen yer alınmadığı gibi memâlik-i seniyye-i Osmâniye'ye dâ'ir teşhîrât-ı husûsiyede bulunmadığından Beyrutlu Hüsnü imzâlı ihbârâtın Midvey Plezans'daki Osmânlı pazarına â'id olması me'mûl ve her ne kadar tafsîlâtı veya husûs-ı etıbbâ ve nur-ı etıbbâ ve nursiskân-ı Arab ve meşâyih ta'bîrleri bu pazarın hiç bir kısmıyla cihet-i münâsebet irâ'e edememekte ise de teşhîrin gazeteci Petros Antonyus nâmında biri tarafından icrâ edileceğı beyân edilmesine ve Osmanlı pazarındaki oyun mahallinin müte'ahhid ve müdürü de Antonyos nâmında bir Beyrutlu olmasına nazaran muhbirin maksadı işbu oyun mahalli olması meczûmdur bu cihetle bu bâbda ma'lûmât-ı âtiyenin arzına mübâderet kılınır şöyle ki nezâret-i celîlelerine Eliya Suhâmî ve Sadullah kumpanyası arasında mün'akid mukâvelenin yedinci maddesi mücebince Osmanlı çarşısında bir tiyatro ve mahalli mevcûd olup bu tiyatronun idâresi mezkûr kumpanya tarafından mârrü'z-zikr Beyrutlu Antonyus Efendi'ye ihâle edilmiş ve o da Suriye'den getirdiğı oyuncular vâsıtasıyla icrâ-yı lu'biyyât ettirmekte bulunmuşdur âdâb-ı milliye ve umûmiyeyi muhal oyunlar ber-vech-i mukâvele memnû' olmakla zararsız ba'zı kabîh oyunlar oynanarak mahallî rakslar icrâ ve şark âlât-ı mûsîkasıyla alaturka ve Arab havaları terennüm edilmektedir bu oyunlarda en cüz'î mazarrat tasavvuruna imkân bırakacak bir cihet olmadığı gibi olmamasına dahi dâ'imâ dikkat edileceğı vâreste-i arz ve îzahdır oyuncuların kısm-ı küllîsi Suriyeli Hıristiyan ve Mûsevîlerden ibâret olup aralıklar meyânında bir iki varsa da nursiskân ahlâkına şâyân olacak derecede mütemeyyiz gençler olmadığı gibi Cebel-i Dürûz ve Nâsirî meşâihinden dahi tabî'î eser yokdur oyuncuların hiç biri İngilizce bilmediğinden oyunların ifâdâtı Arabca olmakda ve yalnız bir tercüman her oyunun esâs neden ibâret olduğunu seyircilere sûret-i muhtasırada anlatmaktadır bu cihetle İngilizce nutuk tertîbi maddesi de muhbirin ifâdât-ı sâ'ire gibi i'zâm ve mübâyâ'a ve yâhud ihtirâ' eseri olup hülâsa tahrîrât-ı nezâret-penâhîlerine melfûf varaka münderecâtında Antonyus nâmında başka sıhate karîb bir ciheti bulunmadığına derkâr ve buraca ezher-i cihet menâfi-i hükûmet-i seniyyesinin muhâfazasıyla müceb sû-i te'sîr-i ahvâlden tevakkî ve ictinâb edilmesinin te'mînine dâ'imâ hâzır nâzır-ı dikkat eylemek vezâ'if-i kemterânem cümlesinden olmasına benâ'en şâyed fenâ yolda teşebbüsât olunursa derhal men' edileceğı bedîdâr bulunmağla ol bâbda emr ü fermân hazret-i men lehü'l-emrindir

Mukâbele olunmuştur
İmza

Aslına mutâbıktır
Mühür
Mektûbî-i Nezâret-i Umûr-ı Ticâret ve Nâfi‘a

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 200/14962,
28 Şevval 1310/15 Mayıs 1893

شماره موردی	سوریه اسمی	تسویق تاریخی	نوع	تاریخ	موضوع
			بیرونه ولایت	۲	۲

عادت طریقه و فریب نامه عبد شقاغوره تیاریمه بیرونه ساکه جدول پیدا
 در سرانف نوسانم بر غنایه جیت تکیه ایکی شرکت صدقه در دولایده
 بر صاحب شرکت مقصود صلیبی تغییر در بیرونه اجابه صورته قیوم
 و اصله جانبی طرز تسویق کو ستمن مسالمت و خویاندی مقصود
 مبنیقه قد مضرت کار نسیه عبد وجد در روز و فیروزه شکرند قیامت
 شقاغوره کو توریجک بیرونه منراضیم با ورقه بدیر لکنده بواسطه
 زرقه کیم واقفیم و در بیرونه شقاغوره و شرکت دها
 کیم در خلد سریم با بقعه اسما

از طرفت حضرت صاحب
 اولاد بیرونه بیرونه

سوره نیک افغانی بیرونه کسبه اولاد بیرونه اولاد



OSMANLI ARŞIVI		
BEO		
200	14963	

3 Mayıs sene 309

Beyrut Vilâyeti'ne

Âdât-ı Arabla etıbbâ ve ba'zı nursiskân-ı Arabı Şikago'da teşhîr için Beyrut'da sâkin Cebel-i Lübnanlılardan Petros Antonyus nâmında bir gazetecinin teşkîl ettiği şirkete sonradan duhûl eden bir sâhib-i servet şirket-i makâsid-i aslîsini tağyîr ederek bunları ecânibe sûret-i kabîhada ve ahvâl-ı ecânibi tarz-ı müstahsende göstermek ve Müslümanları müstebidd ve Hıristiyanları mağdûr tanıtmak fikr-i mefsedet-kârânesiyle Arab ve Cebel-i Dürûz ve Nusayrî meşâihinden bir kaçının Şikago'ya götürüleceği Beyrutlu Hüsnu imzâsıyla bâ-varaka bildirildiğinden bu sâhib-i servet kimdir ve efkârı ve derece-i teşebbüsâtı nedir ve şirkete kimler dâhildir serî'an bi't-tahkîk iş'ârı

Îrâde-i aliyye-i hazret-i sadâret-penâhî muktezâsından olduğu evrâk müdîriyeti aliyyesinden ifâde olunmuşdur

İşbu müsveddenin imzalı mübeyyazı keşîde olunmak üzere alınmıştır

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 200/14963,
28 Şevval 1310/15 Mayıs 1893

Mektûbî-i Sadr-i Âlî Kalemi müsveddâtına mahsûs varakadır
Husûsî numarası: 45
11 Mayıs sene 309
7 Zilka'de sene 310

Ticâret ve Nâfi'a Nezâret-i Celîlesi'ne

Âdât-ı Arabla etebbâ ve ba'zı nursiskân-ı Arabı Şikago sergisinde sûret-i kabîhada teşhîr etmek gibi bir makâside binâ'en Beyrut'da sâkin Cebel-i Lübnanlılardan Petros Antonyus nâmında bir gazeteciyle sâ'irleri beyinde teşkîl olunan şirket hakkında ba'zı ifâdâtı hâvî Beyrutlu Hüsni imzâsıyla vârid olan varaka meşher-i mezkûre komiserliğine ma'lûmât i'tâsıyla bu gibi makâsid-i hâ'inânenin husûlüne meydan verilmemesi esbâbının istikmâli zımnında 17 Şevval sene 310 târihinde bâ-tezkire taraf-ı devletlerine tisyâr kılındığı gibi mûmâ ileyh Antonyus Şikago'da Osmanlı at meydanı sâhib-i imtiyâzı olan Râci Efendi'nin şeriklerinden olub kadın hândeleri ve Dürzi ve Pedros gibi ba'zı süvârî ve deveci makûlesi eşhâs alarak bir kumpanya teşkîl ve Şikago'ya azîmet etdiklerine ve bunlardan başka gitmiş ve gidecek kimse bulunmadığına mutazammın Beyrut Vilâyet-i Celîlesi'nden bu kerre cevâben alınan 9 Mayıs sene 309 târihli telgrafnâme dahi komiserliğe tebliğ edilmek üzere leffen savb-ı devletlerine irsâl olundu efendim

Bâ-işâret-i aliyye-i cenâb-ı sadâret-penâhî

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 206/15389,
7 Zilkade 1310/23 Mayıs 1893

<p>جبل بنانی بوتروس آنتونیوی طرفه تشکیل اولیایه و کتایب معالجه وقت ایسایه شفاخو باسه سینه نغمات اولیایه (بوتروس آنتونیوی) نایلو و ۴۹ نورد تحریرت خوب</p>	<p>نوع ترجمه</p>	<p>صحیح</p>	<p>مقدم (کتاب محکم)</p>	<p>باب عالی ترجمه اردوی نورد</p>
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خارجیه نغمات (بوتروس آنتونیوی) نایلو و ۴۹ نورد
 وارد اولون ۴۹ نوردو ترجمت ترجمه --

نسخه اولیایه اسناد X

کتابه باب بنی
 ۴۹ نوردو ترجمت بعد اصفا لریک مال
 نوری طرفه تشکیل اولیایه
 نغمات اولیایه (بوتروس آنتونیوی) نایلو و ۴۹ نورد
 نغمات اولیایه (بوتروس آنتونیوی) نایلو و ۴۹ نورد

Bâb-1 Âlî
Terceme Odası
Fî 9 Haziran 1309

Nev'-i terceme:

Cebel-i Lübnanlı Butros Antonyus tarafından teşkîl olunan şirketin mu'âmelâtına dikkat etmesi için Şikago baş şehbenderine ta'lîmât i'tâ edildiğine dâ'ir fi 22 Mayıs sene 93 târihli ve 34 numrolu tahrîrâta cevâb

Hâriciye Nezâreti'ne fi 6 Haziran sene 93 târihiyle Vaşington Sefâret-i Seniyyesi'nden vârid olan 92 numrolu tahrîrâtın tercemesidir

Geçen Mayısın yirmi ikisi târihli ve 34 numrolu tahrîrât-ı aliyye-i âsafânelerinde mûnderic evâmire imtisâlen Cebel-i Lübnanlı Butros Antonyus tarafından teşkîl olunan şirketin mu'âmelâtına dikkat ve nezâret etmesini Şikago baş şehbenderimize tavsiye ve ihtâr eylerim emr ü fermân

Başbakanlık Osmanlı Arşivleri-BOA, HR. SYS., 72/55,
9 Haziran 1309/21 Haziran 1893

<p>تیارو دیولوی دریلک اوزج شفا فوره میل نمانی « بوتروس الطونه » طقنه تاییس اولام شکتی معامله زار شهزاده باشه شکتی کلمه مورد و خراج و نظامی قوتی قوتی اوزج شفا فوره میل نمانی ۹۰ نوردو خیرت اول</p>	<p>نوع ترجمه</p>	<p>صحیح</p>	<p>منجم مطمئن</p>	<p>باب عالی ترجمه اوقسی نوردو</p>
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خا- بیخه نضرتن (۷) عراره اوزج شفا فوره میل نمانی
 خا- سه سینه سینه واردا اولام ۱۱۰ نوردو لوتی برانک
 ترجمه سید

صیل نمانی ^{بوتروس الطونه} طقنه تاییس اولام
~~صفتک احوال راتر~~ ^{تکلیف حاصله}
 مورد ~~را اوزج~~ ^{وزایف} صورت شفا فوره میل نمانی
 و طقنه ایکی نوردو خیرات عاقلانه سینه
 رفاً تقدیم قذف اولون
 ملقون ~~را اوزج~~ ^{وزایف} ترجمه سید

کی اتا سنده ^{تیارو} ~~تکیلید~~ ^{برصقم} اریوندا برما
 اوزج ^{تکلیف} ~~صفتک~~ ^{تکلیف} شکل استینه و بو صفتک
^{اصلانه د} ~~صفتک~~ ^{صفتک} عارالت و اصدخه صفتک اهلایه باکله معلومه
 ویرمه ^{ظلمه} ~~صفتک~~ ^{ظلمه} عارالتی کویا استمدک ظالم

نظم در زهدیه در صورت بدعت

دخستینانک مطلق اولدقد ^ی اقتضای ایه با صورت

لعبات اجایسه متحد اولدیفه دار ^خ شصت الش

تاریخی تحریات ضیانه در اخذ اولد ^{امور عاید}

اقتضای بویج برقی کوه تحقیقات بر سقا فانه

بولنه ایلمده استعاره ^{غله} بویج در ننگ بولده لعبه ایلم

اولدیفه دار ^{کوردی} لعم بر اماره مصارف اولدیفه نعل

سجده ایلم مع حافیه جید لیماندا " بوز و سز نظونه "

ایه رید برقی کینک رکیده کانه " میدوی به زانه "

نام ترک کوه یی بر نیاند تا سیه ایلم طویلم

فقط کرک م ^{سودا} زاتیه و کرک استخباریه

واقعه استعاره ^س سورانه تا سیه ایلم یوم کر

مذکور تیان دره اهل اولدیفه لعبات ^{ایلم} یک یون اولوب

دانا ^{ایلم} درام اولدقد کس قوم نجیب عثمانیه حبیب

ان سیطانه و فضیلتیه و زانه ^س قاسو زره قد

ایمانات توسط اہل ذمہ ^{جمع برکت} صحیح طور پر رکھ کر
ہونہ بقیہ بالحد لعیات سے عموماً ہو سکتا ہے۔ رو بہ روی رہنا
نہ صرفی تحفظہ ابو الوکفہ در کہ ^۱ مہلک الہا اشد
جو رینک بولہ ^{جوہر کتب} بر مؤاخذہ ^۲ اصلاح ساعدہ اتمی مع
بہ نہ رہ۔ خیانت فیضانہ ^۳ سو سوہ ^۴ ^{ان کی} ^{بہ}
تلیغ ایتیم جہد بواجہ افذ ایہ حکم معلوما تہ سالہ ذمہ
زادہ علیہ ^۵ اشدہ ساعت اید حکم

Bâb-1 Âlî
Terceme Odası
Fî 1 Temmuz sene 1309

Nev'-i terceme:

Tiyatro oyunları vermek üzere Şikago'da Cebel-i Lübnanlı Butros Antonyus tarafından te'sîs olunan şirketin mu'âmelâtına dâ'ir şehri mezkûr baş şebenderliğinden mevrûd tahrîrât sûreti leffen irsâl kılındığına dâ'ir fî 6 Haziran sene 93 târihli ve 92 numrolu tahrîrâta zeyl

Hâriciye Nezâreti'ne fî 27 Haziran sene 93 târihiyle ve Vaşington Sefâret-i Seniyyesi'nden vârid olan 110 numrolu tahrîrâtın tercemesidir

Cebel-i Lübnanlı Butros Antonyus tarafından te'sîs olunan şirketin mu'âmelâtına dâ'ir Şikago baş şebenderimizden mevrûd tahrîrâtın sûreti şehri hâlin altısı târihli ve doksan iki numrolu tahrîrât-ı âcizânemi te'yîden ve leffen takdîm kılındı emr ü fermân.

Melfûf tahrîrâtın tercemesidir

Sergi esnâsında tiyatro oyunları vermek üzere Şikago'da bir şirket teşekkül ettiğine ve bu şirketin Arapların ahlâk ve âdâtı hakkında ahâlîye yanlış ma'lûmât verecek ve halkı gûyâ İslamların zâlim ve Hıristiyanların mazlûm oldukları zann ve zehâbına düşürebilecek lu'biyyât icrâ etmesi muhtemel olduğuna dâ'ir şehri hâlin altısı târihli tahrîrât-ı sefirâneleri ahz olundu bu bâbda birkaç gün tahkîkât-ı mû-şikâfânedede bulunmuş isem de iş'âr-ı sefirâneleri yolunda lu'biyyât icrâ olduğuna dâ'ir hiçbir emâreyi görmediğimi ma'a'l-mesârr iş'âr ederim ma'a mâ-fih Cebel-i Lübnanlı Butros Antonyus ile diğer birkaç kişinin sergide kâ'in "Midvey Plezans" nâm Türk köyünde bir tiyatro te'sîs ettikleri doğrudur fakat gerek şühûdât-ı zâtiyeme ve gerek istihbârât-ı vâkı'ama istinâden şurasını te'mîn edebiliyorum ki mezkûr tiyatrodaki icrâ olunan lu'biyyât pek yolunda olub kavm-i necîb-i Osmanî'nin âdâbına ve hissiyât-ı insâniyet-kârânesine karşı hiçbir şey hâvî değildir bundan başka bi'l-cümle lu'biyyât müdür-i umûmu Mösyö Rober Levi'nin nezâreti tahtında icrâ olunmaktadır ki mûmâ ileyhın bir gûna sû-i isti'mâlâta aslâ müsâ'ade etmeyeceği şüphesizdir tahrîrât-ı sefirânelerini şebender "Sursuk" Efendi'ye teblîğ ettiğim cihetle bu bâbda ahz edeceğim ma'lûmât-ı sâ'ireyi dahi iş'âra müsâ'at eyleyeceğim

Başbakanlık Osmanlı Arşivleri-BOA, HR. SYS., 72/59,
1 Temmuz 1309/13 Temmuz 1893

تاریخ	موضوع	محل	ملاحظات
۱۳۰۷	۹۶	۵۵۴	۹۶

به ارفنده بیوک باره قیوم ساکنه ارض مقدسه از بنف بنیامه اید قرینه بعد اتمام
 دلاعه و سعادتیه فیما بینا خوبه که توره دن سر کعبه ارضه و جلوه عمود اسلامیه بنابر
 ذی و بقا قلم تید اید برسد و سوا در سعادتیه خود اید بنجد اولاً انظر بنوی بلامی اید
 بدایع زینده بودا نند صف بعد معلومه و انا تا جاده مسجد درنه انصمیم وارد اول
 درنه نایه سوا علونید منجه و در رهازه ججه تلا لینه عهد بانقیه ایینه اینه
 محمد علی شاه قاجار

OSMANLI ARŞIVI
 BEO
 340 25453

Mektûbî-i Sadr-i Âlî Kalemi müsveddâtına mahsûs varakadır
Husûsî numarası: 357
27 Kânûn-ı Evvel sene 309
Gurre-i Receb sene 310

Zabtiye Nezâret-i Celîlesi'ne

Beyoğlu'nda Büyük Parmakkapu'da sâkine Ermeni milletinden İzinif Stan ile kızlarını ba'zı eşhâsın delâlet ve mu'ârefetiyle hafiyen Şikago'ya götürerek sergide âdâb ve ahlâk-ı umûmiye ve İslâmiyeye mugâyır kıyâfetle teşhîr etdirmiş ve şimdi Dersa'âdet'e avdet etmiş olan Antonyus Petros ile bu işde zî-medhal bulunanlar hakkında ba'zı ma'lûmât ve ifâdâtı hâvî muhibb-i devlet imzâsıyla vârid olan varaka leffen irsâl sûy-ı atûfileri mütehaddis ve münderecâtı câlib-i nazar bulunmuş olmağla bi't-tahkîk îcâbının icrâsına himmet olunması siyâkında şukka

Bâ-işâret-i aliyye

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 340/25453,
1 Receb 1311/8 Ocak 1894

Yıldız Saray-ı Hümâyûnu
Başkitâbet Dâiresi
Numara: 5746

Türk ve Arab ve İngiliz lisanlarında muharrer bulunmak ve münderecâtı siyâsiyyâta ta'alluk etmeyüb yalnız sergiden ve bi'l-hâssa sergideki Osmanlı şu'ubâtına aid husûsât ile ahd-i celîl-i hazret-i velî-ni'met-i a'zamîde memâlik-i mahrûse-i şâhânece rû-nümâ olan terakkiyâtdan bâhs olmak ve kable't-tab' devlet-i 'aliyye komiseri Hakkı Bey efendi hazretleri tarafından mu'âyene edilmek üzere Şikago sergisinde küşâd olunacak serginin devamı müddetince şehri mezkûrda bir gazete tab' ve neşri için tebe'a-i Osmâniye'den ve mezkûr sergideki Osmanlı çarşusu müte'ahhidleri Eliya Suhâmî ve Sadullah ve rüfekâsının şeriklerinden Süleyman el-Bustânî Efendi'ye ruhsat i'tâsı istid'â-yı vâkî'ı üzerine şeref-sâdır olan irâde-i seniyye-i cenâb-ı hilâfet-penâhî iktizâ-yı âlîsinden olmağla ol bâbda emr ü fermân hazret-i veliyyü'l-emrindir fi 21 Receb sene 310 ve fi 28 Kânûn-ı Sâni sene 308

Serkâtib-i Hazret-i Şehriyârî
Bende
Süreyyâ

Başbakanlık Osmanlı Arşivleri-BOA, İ. HUS.8/1310 B-59,
21 Receb 1310/8 Şubat 1893

Mektûbî-i Sadr-ı Âlî Kalemi müsveddesine mahsûs varakadır

Tarîh-i tesvîdi: Hicrî-23 Receb sene 310

Evrak numarası: 1746

Husûsî numarası: 340/1224

Tarîh-i tebyîzi: Hicrî-23 (Receb sene 310), Rûmî-30 Kânûn-ı Sâni sene308

Ticâret ve Nâfi‘a Behiyyesi'yle Hâriciye Nezâret-i Celîlesi'ne

Türk ve Arab ve İngiliz lisanlarında muharrer bulunmak ve münderecâtı siyâsiyyâta ta‘alluk etmeyüb yalnız sergiden ve bi'l-hâssa sergideki Osmanlı şu‘ubâtına âid husûsât ile ahd-i celîl-i hazret-i velî-ni‘met-i a‘zamîde memâlik-i mahrûse-i şâhânece rû-nümâ olan terakkiyâtdan bâhs olmak ve kable't-tab‘ devlet-i aliyye komiseri saâdetlü Hakkı Bey efendi hazretleri tarafından mu‘âyene edilmek üzere Şikago sergisinde küşâd olunacak serginin devamı müddetince şehri mezkûrda bir gazete tab‘ ve neşri için tebe‘a-i Osmâniye'den ve mezkûr sergideki Osmanlı çarşusu müte‘ahhidleri Eliya Suhâmî ve Sadullah ve rüfekâsının şerîklerinden Süleyman el-Bustânî Efendi'ye ruhsat i‘tâsı istid‘â-yı vâkî‘ı üzerine şeref-sâdır olan irâde-i seniyye-i cenâb-ı hilâfet-penâhî muktezâ-yı celîlinden bulunduğu Mabeyn-i Hümâyûn Başkitâbet-i Celîlesi'nden bâ-tezkîre-i husûsiye teblîğ kılınmış icrâ-yı teblîğât edilmiş olmağla ber-mantûk-ı emr ü fermân-ı hümâyûn iktizâsının îfâsına

1746 numaralı irâde-i husûsiyye masasına verilmiştir fi 1 Şubat sene 308

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 153/11423,
23 Receb 1310/10 Şubat 1893

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 بِرَأْسِ الْبَيْتِ
 أَهْلَهُ كَرَّمَ اللَّهُ وَجْهَهُ
 ٥٢٧

شیخا عوده نشاید بدو ترک غایت تجارت و نافع نصرت همه سنده با تذکره کوزه بدو آنچه کسوس در هر نظر
 برین ایامه عرض رتقیم قلمم اقدم «اصح» اهل بیت
 صد اعظم و ادر کرم
 صلوات

Bâb-ı Âlî
Dâ'ire-i Sadâret
Âmedî-i Dîvân-ı Hümâyûn
537

Şikago'da neşr edilen Türkçe gazetenin Ticâret ve Nâfi'a Nezâret-i Celîlesi'nden bâ-tezkire gönderilen ikinci nüshası dahi manzûr-ı âlî buyurulmak için arz ve takdîm kılındı efendim fî 22 Safer sene 311 fî 22 Ağustos sene 309

Sadr-ı A'zam ve Yâver-i Ekrem
Cevad

Başbakanlık Osmanlı Arşivleri-BOA, Y. A. HUS., 279/143,
22 Safer 1311/3 Eylül 1893

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
٤٤٨

شیخا غور کیس حضرت کا غور تک بوکہ دھن درو زیدہ ایچ نسخہ منطویع برہنہ جوہر عصر و تقیہ قد فرغ
اصدار کا لایعہ ابابوہ
صدر اعظم و بادشاہ

Bâb-ı Âlî
Dâ'ire-i Sadâret
Âmedî-i Dîvân-ı Hümâyûn
2278

Şikago'da sergisi hakkındaki gazetenin bu kerre dahi vürûd eden üç nüshası manzûr-ı
âlî buyurulmak için arz ve takdîm kılındı efendim fî 23 Cemâziye'l-âhir sene 311 fî
20 Kânûn-ı Evvel sene 309

Sadr-ı A'zam ve Yâver-i Ekrem
Cevad

Başbakanlık Osmanlı Arşivleri-BOA, Y. A. HUS., 287/81,
23 Cemaziyel Ahir 1311/1 Ocak 1894

۱۲ سوال «دعای مسیح» تاریخچه، مباحثه نظریه جلیله در درازا
تذکره سامیه صورتید.

دولتو اقدم حضرتی
شیخا غوره بوستانا اشدیه استا اولوب زده ده فقط اتمنا قضا ایدیه نو یورم
باشه شریک لکن جوابه عطفاً ه سوال «دعای مسیح» تاریخچه و ایلموز اولتوز بر نومرول تذکره
دولتنده استفسار اولنامه عریج مطبوعه ادواتله در سمانه جلیله مناسبت کورمه اولم
ایلموره ایفای مضمضانه لکنت بیورمه سیاقده تذکره کتاری ترقیم قلدی افصح

Fî 8 Şevval sene 311 ve fî 2 Nisan sene 310 târihiyle Hâriciye Nezâret-i Celîlesi'ne vârid olan tezkire-i sâmiyenin sûretidir

Şikago'da Bustânî Efendi'den iştirâ olunub nerede hıfz olunması iktizâ edeceği Nevyork Başşehbenderliđi'nin cevâbına atfen 5 Şevval sene 311 tâihli ve iki yüz otuz bir numaralı tezkire-i devletlerinde istifsâr olunan Arabca matba'a edevâtının Dersa'âdet'e celbi münâsib görünmüş olmađla ona göre îfâ-yı muktezâsına himmet buyurulması siyâkında tezkire-i senâverî terkîm kılındı efendim.

Başbakanlık Osmanlı Arşivleri-BOA, HR. SYS., 63/10,
8 Şevval 1311/15 Nisan 1894

اصفهان

شا

اصفا

۱۱۶

فایده نظریه حبلیه

۱۱۶

۱۱۶

۱۱۶

۱۱۶

۹
 بیضا غوده بوستانا اندیدیم اشرا اولوب که زده حفظ اولسی اصفیا ایدر جبهه ^۹ ~~اصفا~~
 تاریخ داین لوز اولوز برنوز واقعه دوندن ~~اصفا~~ ^{اصفا} عجبی طبعه اولدوق در سادات
 ایضا حضرت مکتور سینه لکه ایازیه هفت بولرسین
 جلی مریب کورسده لکه اولوز ایبار مقضیه

۹
 نو فورده ~~اصفا~~ ^{اصفا} ~~اصفا~~
 اصفا ~~اصفا~~ ^{اصفا} ~~اصفا~~

اصفا

OSMANLI ARSIVI
 BEO
 354 25335 1

Mektûbî-i Sadr-ı Âlî Kalemi müsveddâtına mahsûs varakadır

Evrak numarası: 231

Husûsî numarası: 116

Târîhi:

Arabî: 8 L (Şevval) sene 311

Rûmî: 2 Nisan sene 310

Hâriciye Nezâret-i Celîlesi'ne

Şikago'da Bustânî Efendi'den iştirâ olunub nerede hıfz olunması iktizâ edeceđi Nevyork Başşehbenderliđi'nin cevâbına atfen 5 Şevval sene 311 târihli ve iki yüz otuz bir numaralı tezkire-i devletlerinde istifsâr olunan Arabca matba'a edevâtının Dersa'âdet'e celbî münâsib görünmüş olmađla ona göre îfâ-yı muktezâsına himmet buyurulması siyâkında

Bâ-işâret-i aliyye

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

ذکر اولاد حاج محمد

مکتوبه ایلی
علاء
۲۶۱

معلومه فرستاده است

مرد صبه جلوسه دربر
 شفا غوده بوستانی اندی بدنه بولانه عجبی مطهر ادرانک بوقده ادرانامید حکومت سینه فایرهما برغز نشرا بکده اولاد نغوم
 موزر لک الله کیمایک ایچره اتر اسی صاحب اولرجه داره هوا باییده دست بندیم اولاد ۷۷ سالک ناچیلو دیک بوز اوله ای نوروش
 تذکره سامیه صداینا هلدی اوزرینه کیفیت و اشغوره سعادت سید عالیه نغمه سعیدینه ونوروجه بهه شهید لکه اشعرا اونجهوی
 ادرات مذکوره نیک دیمادنی ایساک ویا ادرده می حفظ اولنی لازم کله هکنک طبرسی افادنی شلال ذکر اولانه بهه شهید لکه بوز
 اخذ اولاد ۱۹ مارس ۹۴ ناچیلو بویو طهانه برنوروش خیر افرجهوی لغا تقسیم قلمند اقتضای امر وایسی مرگوره ارام عمیده
 صداینا هلدی ادر فرمانه حضرت وای ادرکده راه حواله لکله ایا بایر

صاحب باری
 س
 I

OSMANLI ARŞIVI		
BEO		
386	28778	2

Bâb-ı Âlî
Dâ'ire-i Hâriciye
Mektûbî Kalemî
Aded: 231

Huzûr-ı meâlî-mevfûr hazret-i sadâret-penâhî'ye

Ma'rûz-ı çâker-i kemîneleridir ki

Şikago'da Bustânî Efendi yedinde bulunan Arabca matba'a edevâtının Nevyork'da el-Asr nâmıyla hükûmet-i seniyyeye karşı hâsmâne bir gazete neşr etmekde olan Naum Mokzerel'in eline geçmemek için iştirâsı münâsib olacağına dâ'ir cevâben resîde-i dest-i tekrîm olan 27 Ca (Cemâziyelevvel) sene 311 târihli ve bin yüz on altı numaralı tezkire-i sâmiye-i sadâret-penâhîleri üzerine keyfiyet Vaşington Sefâret-i Seniyyesi'yle Mâliye Nezâret-i Celîlesi'ne ve Nevyork Başşehbenderliđi'ne iş'âr olunmuşdu edevât-ı mezkûrenin Dersa'âdet'e mi irsâl veya orada mı hıfz olunması lâzım geleceğinin bildirilmesi ifâdesini şâmil zikr olunan başşehbenderlikden bu kerre ahz olunan 19 Mart sene 94 târihli ve beş yüz doksan bir numaralı tahrîrâtın tercümesi leffen takdîm kılınmağla iktizâsının emr ve inbâsı merhûn-ı irâde-i aliyye-i sadâret-penâhîleridir emr ü fermân hazret-i veliyyü'l-emrindir 5 Şevval sene 1311 ve fî 30 Mart sene 310

Hâriciye Nâzırı
Bende
İmzâ

نزد
فارسینقه رتہ ۱۹۸۱ء تا تجدید نوریہ و با سہ ستمینہ لکند نہ وار اولاً ۱۹۸۰ء
خو یا نکه زعبید -

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

رَحْمَةً وَطَهْرًا
عَلَمًا

بر سائخ .. صلواتہ تمہ سبب اولہ نہ سکا نہ بچہ انکیزہ ارسالید او نہ سببنا ناطہ بر طعیر بویہ
قبول و سہ سراجیہ نہ بانہ عثمانیہ : اردو لریجہ ستمہ خو یا عید صبا بلقہ رتینا ہدیہ خداوند
صلواتہ نکرہ لہ ری عارتہ ارسالید ہر ہر بارہ صفظ امیصلکم لاسم کلہ بکلیہ صبتہ رائے اور عید
اصفا لہ تنظیم اردو فتح صفتمہ الارکہ -

384 28778 3

OSMANLI ARŞIVI		
BEO		
384	28778	3

Bâb-1 Âlî
Nezâret-i Umûr-1 Hâriciye
Tercüme Odası
Aded

*Hâriciye Nezâreti'ne fî 19 Mart sene 94 târihiyle Nevyork Başşehbenderliđi'nden
vârid olan 591 numaralı tahrîrâtın tercümesidir*

“Bustânî” Matba‘ası'nın semen-i mubayya‘ı olan seksen iki İngiliz lirası ile on şilini nâlık bir kıt‘a poliçenin kabûl ve tesviyesi için Bank-ı Osmânî'ye emr verildiđini mutazammın tahrîrât-ı aliyye-i cenâb-ı nezâret-penâhîleri ahz olundu matba‘a-i mezkûreyi Dersa‘âdet'e irsâl yohsa burada hıfz eylemekliđim lâzım gelib gelmeyeceđine dâ'ir evâmir-i aliyye-i âsafânelerine muntazarım emr ü fermân hazret-i veliyyü'l-emrindir

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 384/28778,
8 Şevval 1311/15 Nisan 1894

سورود صمدی ملی سورود مخصوص و قدس در

تاریخ ثبت	کتاب	صفحه		موضوع	سورود	روز و تاریخ	اولین نام و ردیف	دومین نام و ردیف	سومین نام و ردیف
۱۳۰۲	۲	۱۵		سابقه قدس حلیه	۱۰۰	۱۶۰۹			

بقدر اینست که اخیراً همه صاحبان
 بزرگ و زمانه کرده بجهت نفع موزونان عظیم طبع خود را اشتراکیت طلبان در راه ملک و ملت
 بستانا فرموده اند که در این راه از راه ملک و ملت در راه ملت و در راه ملت
 سایر در راه ملت و در راه ملت در راه ملت و در راه ملت در راه ملت
 اینها را در راه ملت و در راه ملت در راه ملت و در راه ملت در راه ملت
 روز قدس حلیه را در راه ملت و در راه ملت در راه ملت و در راه ملت در راه ملت

بنا بر

OSMANLI ARŞIVI
 BEO
 449 93654 1

Mektûbî-i Sadr-ı Âlî Kalemi müsveddâtına mahsûs varakadır

Evrak numarası: 1409

Husûsî numarası: 123

Târîhi:

Arabî: 2 Safer sene 312

Rûmî: 24 Temmuz sene 310

Ma'ârif Nezâret-i Celîlesi'ne

Şikago'da Bustânî Efendi'de olub Nevyork'da neşriyyât-ı muzırrada bulunan Naum Mokzerel'in iştirâ etmek teşebbüsünde bulunmuş olduğu Arabca matba'a hurûfâtı edevâtının merkûm Naum'un eline geçmemek üzere sefâret-i seniyye ma'rifetiyle mubâyâ'a ve Dersa'âdet'e celb olunması Hâriciye Nezâret-i Celîlesi'nce yazılmış idi bu kerre gelen tezkire-i cevâbiyyede edevât-ı mezkûrenin gümrüğe vürûd ederek Rûsûmât Emânet-i Celîlesi'nce resm ve arziyye taleb olunduğu ve işbu edevâta nezâretçe lüzûm olmadığı gösterilmesine binâ'en bunların nezâret-i celîlelerince gümrükden aldırılarak Matba'a-ı Âmire'ye mal edilmesi münâsib görülmüş olmağla icâbının icrâsına himmet

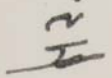
Bâ-işâret-i aliyye


 داریل کاتبه
 مکتوبی است
 عدد
 ۱۶۰۹

حضور معالیوف حضرت صدراعظمی

معرضه جا کر کتب لریه

شیفا غوره بوستانه افندیردا شزارا نه عربجه مطبعه او وانک در سعادت جلی افاده سی هادی رسیده دست نفیلم ۸ سوال اللی تا بیلو
 و یوز اودالمی نوزرولو تذکره سایر صدراعظمی هدی معه لمرکز ار عا جزئی اولار نه اولیا بده جورده باشه شهنزادکده سجه ایرده اشعار اوزینه
 ادوات مذکوره نیک نفعه رت عا جزئی نامه ارسال قندیغنی و یونقری هادی در نه صدقک در سعادت و رودنده ارساله اجرا ایرده اینه
 و کبیلر نیک کیفی اخبار و قوشتموی اعصه ایله جکری سالی جواباً وارد اولار نه با سالی تا بیلو والتیوز اوتوز دیت نوزرولو تحریراتک
 ترجمی لغا تقدیم قلنه و ادوات مذکوره اخیراً کرکر و رود ایدرک رسومات اناسه جیلدر سج رسم و ارضیه طلب اولمقدمه اولوب استو
 ادواته نفعه رت عا جزیه برکوز لزوم اولدیغنی جهله بوئرک یا معارف نفعه رت جیلدر سج یا خود مطبعه عا ره طرفنده کر کرده الیرلی اراده
 عدیه صدراعظمی هدی و ایسته بولنه ارفقدا اردو فرماده حفته و لک اولر کرکه ای کلام ای بونیه

هادی افندی


OSMANLI ARŞIVI
BEO
449133654 2

Bâb-ı Âlî
Dâ'ire-i Hâriciye
Mektûbî Kalemî
Aded: 1409

Huzûr-ı meâlî-mevfûr hazret-i sadâret-penâhî'ye

Ma'rûz-ı çâker-i kemîneleridir ki
Şikago'da Bustânî Efendi'den iştirâ olunan Arabca matba'a edevâtının Dersa'âdet'e
celbi ifedesini hâvî resîde-i dest-i ta'zîm 8 Şevval sene 311 târihli ve yüz on altı
numaralı tezkire-i sâmiye-i sadâret-penâhîleri mütâla'a-güzâr-ı âcizî olarak ol bâbda
Nevyork Başşehbenderliği'ne sebk eden iş'âr üzerine edevât-ı mezkûrenin nezâret-i
âcizî nâmına irsâl kılındığını ve bunları hâvî dört sandukun Dersa'âdet'e vürûdunda
irsâlâtı icrâ eden acente vekillerinin keyfiyeti ihbâr ve konşimentoyu i'tâ
eyleyeceklerini şâmil cevâben vârid olan 3 Mayıs sene 94 târihli ve altı yüz otuz dört
numaralı tahrîrâtın tercümesi leffen takdîm kılınmış ve edevât-ı mezkûre ahîren
gümrüğe vürûd ederek Rûsûmât Emânet-i Celîlesi'nce resm ve arziyye taleb
olunmakda olub işbu edevâta nezâret-i âcizîce bir gûne lüzûm olmadığı cihetle
bunların ya Ma'ârif Nezâret-i Celîlesi ve yâhud Matba'a-ı Âmire tarafından
gümrükden aldırılması irâde-i aliyye-i sadâret-penâhîlerine vâyeste bulunmuş
olmağla emr ü fermân hazret-i veliyyü'l-emrindir fi 26 Muharrem sene 1312 ve fi 18
Temmuz sene 310

Hâriciye Nâzırı
Bende
İmzâ

فارسیه رتبه نامها تاریخچه نویسد و با سه ستون بقیه در اوله
نوروزی خریدارند زجریه -

کتاب

نگار موجبات

ترجمه و طبع
علا

کتابه میانک اوده بدین تاریخچه یا از عمده رتبه رتبه هیند ه مذکور از راه متعلقه مسیور بدین
استادان نه مطبوعه آلات و ادوات بر کوه رتبه صفای سه نامه ایله ایلمیم آلات و ادوات
مذکور ه لجه فارس رتبه صفای در و رایه رتبه برای آلات اجایدله اجنه و کیدرس کبیه
زانه عمده صفای لوزاسقا و بدین صفای قرستوی رتبه اعطایه بیکدره اردوق هفتده لوزاسقا -

OSMANLI ARŞIVI
BEO
449/33654/3

Bâb-1 Âlî
Nezâret-i Umûr-ı Hâriciye
Tercüme Odası
Aded

*Hâriciye Nezâreti'ne fi 3 Mayıs sene 94 târihiyle Nevyork Başşehbenderliği'nden
vârid olan 634 numaralı tahrîrâtın tercümesidir*

Geçen Nisan'ın on yedisi târihli tahrîrât-ı aliyye-i cenâb-ı nezâret-penâhîlerinde münderiç evâmire imtisâlen Mösyo “Bustânî”den iştirâ olunan matba‘a âlât ve edevâtını bugün nezâret-i âsafâneleri nâmına irsâl eyledim âlât ve edevât-ı mezkûreyi hâvî dört sanduk Dersa‘âdet'e vürûd eder etmez bu irsâlâtı icrâ eden acente vekilleri keyfiyeti zât-ı âlî-i âsafânelerine iş‘âr ve buna müte‘allik konşimentoyu dahi i‘tâ eyleyeceklerdir emr ü fermân hazret-i men lehü'l-emrindir

Başbakanlık Osmanlı Arşivleri-BOA, BEO, 449/33654,
2 Safer 1312/4 Ağustos 1894

APPENDIX D:

Antar Ibn Shaddad

Hikâye

Şeddad ođlu Anter

Tarihi, Edebi, Aşk, Savaş, Müzikal, Kişileştirme

4 Bölüm

Kiři İsimleri:

Arap Kralı Kays
Absi Anter
Ziyad ođlu El Rabi
El Rabi'nin kardeři korkak İmare
Anter'in kardeři Őeybub
Hacib
Elçi
Mesud (Yemen Kralı)
Cündüle (Mesud'un hizmetkârı)
Suad
Müseyrülmihan
İbnülverd
Züheyr ođlu Haris
Ařtar ođlu Nimet (Kral)
Hırsız
Numan (Kral)
Abbad (Kral)
Arap
Abla
Müseyke
Ümmü Mesud
Arap kadın

I. Bölüm

I. Sahne

Kays, El Rabi, İmare, Mukrilvahş, Şeybub

Kays: Rend ağacının rüzgârı ve mutlu bayrak
Necd'deki Şeriye bölgesine benden selam gönder
Eğer bir gün Akik ve Barik'ten geçersen
Cömertliğimi ve aşkımlı anlat
Ey Numan sen zalim olmuşsun
Adalet, hidayet ve akıl yolundan sapmışsın
Canlarımız içimizdeyken, yola çıktın
Bedenlerimiz Necd ve Cerd'de göründü
Onlar kendi isteği ile ayrılmadı
Bu ise Allah'ın takdiri ve kaderidir

Anter: Ey Kral benim sözümü dinleseydin, Numanla beraber karşımıza düşman olarak Beni Kassan kralları ve Kısra, Anuşirvan çıksalar, bütün bu musibetler ve felaketler var olsa bile yurdumuzdan ayrılmazdık, bunlar ey cömert Kral Yemen Araplarının topraklarından birisine girdiğinde size gelirler. Sen de onlara acır ve gereğini yapardın. Bu halde iken karşımızda denizler, komşu olarak ta balık ve yunuslar var. Sıkıntı ve darlık içinde yaşıyoruz. Buna rağmen isyanı ve sıkıntılı komşuluğu kabul etmiyorum.

Kays: Ben Kral Cuun'a baskılar sonucu hâkimiyeti vermedim. Onun hâkimiyeti, develerinin rahat rahat yürümesi meralarının bol olmasındandır. Bunun için rahat yürüsün diye istediğini verdim.

El Rabi: Ey Koruyucu Kral, benim bir görüşüm var. Bu bataklık topraklarda kalmayalım. Onun sahibi var. Biz de el altından otlaklıklarını ve kaynaklarını öğrenelim. Onu cömert ve Arap cesaretine sahip bulursak, kendisine güvenir, bel bağlarız. Ona develer, atlar ve çok para veririz, karşılık olarak güven ve himaye alırız. Ömrümüzün sonuna kadar onun himayesinde kalır, savaşlardan emin bir şekilde yaşarız.

Anter: Ey Ziyad oğlu bu nasıl görüşür?

El Rabi: Sus Şeddad oğlu. Senin tabiatın fitne çıkartmaktır. Sen olmasaydın Yemen iline gelmez, Kral Numan'dan korkmaz ve yurdumuzdan da çıkmazdık. Yurdumuzdan ayrıldığı gibi Emir Dair, kardeşi Emir Cabir ve Nizal oğlu Muaviye'yi öldürmekle Yemen atlılarını bize karşı kışkırtmazdın. Damra oğullarını öldürmekle kor iyice kızıştı. Bunun sonucu Sa'd oğulları ve Temim oğulları karşımıza büyük bir kalabalıkla çıkacaklar. Kendileri Saadad Urbandan, Kahtan oğulları cebbarlarından, Kayn oğullarından, Fehd oğullarından bize karşı savaşmak için büyük bir ordu toplayacaklar. Kral Cuun eğer bu savaş olursa ve devam ederse bizim atlılarımız mahvolacak ve insanlar arasında ibret almak isteyene de ibretlik olacağız.

İmare: Anter, kardeşim Rabi isabetli karar alır. Senin görüşüne bağlı kalırsak, gece gündüz savaşırız. Karargâhımızda kalmaz ve düşmanın bizi dağıtmasına razı oluruz. Ben artık savaştan, dövüşten ve her sabah kadınlarımızı kılıçla korumaktan bıktım.

Anter: Ey Ziyad oğlu bu nasıl bir görüş? Bana sadık kaldığınız müddetçe musibetleri defetmedim mi? Sizin kadınlarınızı kurtarmadım mı? Ey Emir İmare cesaret ve kahramanlık sahibi olacaksın. Canlarınızı korumak için para verseniz bile, bu size ağır gelmeyecek mi? onu elde etmek için ne kılıç ne de ok atıldı. Şu dullar, yetimler, paralar ve develer kime verilir. Arapların misafirleri ya da edebiyat ehlinden biri, ey develer atlısı nedir bu?

Mukrilvahş: Ey ufukların sahibi üzülme. Her kötü işin altından İmare ve kardeşi Rabi çıkar. Kays onları iyi bilir. Anter sen süvarilerin başısın. Aslanları yenen, bütün hisarları yıkan sensin. Emret Faslan dalgalarına gidelim.

Anter: Keskin kılıçların vuruşlarını özlüyorum
Okları saplamak ta merakımda kaldı
Atlar savaş meydanında neşeli olur
Ölümü getiren alayların neşesi
Ucace'nin gölgesinde dövüş ve (ok) saplamak
Gece karanlığında çıkan kahraman eller gibi
Yaşamında övünme, ululuk ve yükseklik vardır
Arzuları isteklerine kavuşmaktır
O dünyanın kahramanlarıyla, karşılaşır ve buluşur
Önde olan kılıçların şakırtıdır
Savaş olup ta, kılıçlarla develer
Düşmanların karnına okunu sapla
Savaşlara ve develere hakkını ver
Onurlarını kılıçla yontmassa
Zelil insan gibi yaşar
Ölünce de kadınlar ona ağlar

Ey Gassan süvarisi beni takip et.

Mukrilvahş: Ey tek cesur olan, buyur. (2'si gidiyorlar. Şeybub'de gitmek istiyor.)

Kays: Ey Eba Riyah dur.

Şeybub: Ey Mennan emrin nedir.

Kays: Kahramanların başı hatalısın. Kavga ve dövüş zamanı değildir.

El Rabi: Hata yapan kardeşim İmare'dir.

Kays: Sen baştan hatalısın. Sen kızmasaydın, kardeşin konuşmazdı. Biz ise nerde olduğumuzu bilmeliyiz. Buraların hangi Arap Krallarından olduğunu bilmemiz lazım. Eba Riyah sen bunları biliyor musun?

Şeybub: Evet bu topraklar, çiçekli bahçeler Vebre oğlu Kelb oğullarının evleridir. Onların su kaynakları arar denilen bir kaynaktır. Onlarda bu su kaynağının etrafında parçalayıcı aslanlar gibidir. Bu verimli topraklar ve yaylaların sahibi Musad oğlu Mesudundur. Oda azametli bir kraldır. Şevketli bir sultandır. Onun emri altında birçok emir ve süvariler var ve onların sayısı 20.000 den fazladır. Himmetli kral benim bir görüşüm var. Onlara gidip himaye isteyiniz. Kardeşinin sözünden etkilenme. El Rabi ve İmare'nin sözü onu kızdırmıştır. Ben onu ve seni de razı ederim.

Kays: Bu doğru fikir ve iyi bir tedbirdir. Ey Rabi o zaman hızlı bir şekilde ona gidelim. Eğer onu kahraman bulursak kendisine koyunları ve atları veririz. Allah bir yol gösterene kadar onun himayesinde kalırız.

El Rabi: Öyleyse hadi gidin. Allah rahman ve koruyandır. (giderler)

II. Sahne

(Perde Abla ve Müseyke için açılır)

Abla: Müseyke bizim halimiz artık iyi oldu. Ottan dolayı atlarımız ve develerimiz çok sağlıklıdır. Bunların hepsi amcamın oğlu Anter'in himayesi sayesinde.

Müseyke: Evet Malik'in kızı babana yemin olsun öyledir.

Abla: Şu bize doğru gelen kim ola?

Müseyke: Zannedersen ye emir ya da tehlikeli bir kral'a benziyor.

Abla: İsteğini öğreninceye kadar sabret. Ey Arapların Efendisi hoş geldin isteğin, arzun nedir?

Mesud: İyilik ve himaye sahibi hanımefendi, şu temiz sudan bir yudum içip hararetimi söndürüp öyle gideyim.

Abla: Ey Akyal oğlu sana tatlı ve temiz su müjdeliyorum.

Mesud: Allah aşkına onu (suyu) bir köle veya cariye ile gönderme, sen getir ki, gönlümün susuzluğu gitsin.

Abla: Müjde arzun gerçek olsun ve susuzluğun gitsin.

Mesud: Nedir bu şaşırtıcı güzellik? Ölüm okuyla eş olan bu gözler nedir?

Ceylan gözlerine benzeyen gözlerini gösterdi
Ceylanın huyu olan kibrini gösterdi
Öyle bir ceylan gözler ki, güzellikleri gören için
(ay) doğmaktan utanırdı
Yüzünün güzelliği öldürür
Utanmak ve letafet onun özünde canlanır
Elbisesinin altında bir selvi dalı vardır
Ölümler onu içinde bitti

Abla: Delikanlı al iç mutlu ol. Huzurla ayrıl.

(Aşk gözüyle bakarak 3 yudumda içti.)

Abla: Susuzluğun geçmiştir. Artık geldiğin yere dönersin. Fazla bakma bu senin için tehlikeli olur. Sen hiç eski atalarımızın söylediği sözü duymadın mı? Gözünü her yere baksın diye rahat bırakma? Gönlün yorulur. Ölümü tatmadan önce de nefsinin isteklerine boyun eğme.

Mesud: Ey cömertin kızı bana acı.

Abla: Sözü nü uzatmadan artık git. Divan sahibi Kisra olsan bile terbiyeli, edepli ol. Emin olarak geri dön. Beyaz sakallısın, heybetlisin.

(Abla onu kovduktan sonra gider. Perde iner ve Mesud girer.)

Mesud: Ben Musad oğlu Mesud aslanları kahrederken nasıl bir cariye beni böyle hor görür. Buna aklım almıyor. Bu başıma gelen nedir? Aşktan başka bir şey mi beni güçsüz ve dilimi lal bıraktı. Bu duruma ve korkularıma katlanmam gerek.

Bir yudum suyla kalbimin hararetini söndürmeye geldim
Bu su bütün susuzluğumu dindirdi
Bu cömert ve latif olan bana suyu içirdi
Bu sudan sonra gönlüm azabı tattı

Ümmü Mesud: Oğlum nedir senin bu halin, neden askerlerden sonra geldin? Beni endişelendirdin?

Mesud: Anacığım o aşk çok uzakta ulaşılmazdır.

Ümmü Mesud: Bu anlattığın aşkın sebebi nedir?

Mesud: Sebebi öldürücü aşktır. Benim ruhumu yaktı ve üzüntülerimi uzattı.

Ümmü Mesud: Ey oğlum bu aşk sana nereden geldi?

Mesud: Abs oğullarından bir cariyedir. Onun o güzelliği dünyayı büyülüyor.

Ümmü Mesud: Bu halin Abs oğullarından bir cariye için mi? Çabuk söyle bana nasıl oldu?

Mesud: Ey bana acıyan anacığım. Adamlarım ve süvarilerim onların dişi develerinden, atlarından ve hayratlarından bahsettiler. Bu anlatılanların doğru olduğunu anlamak için oralara gittim. Onları endişelendirmem için yalnız ve kölemi almadım. Askerleri akşama dönerim diye salıverdim. Çadıra girdiğimde güzel bir ceylan gördüm. Güzellikte güneşle yarışır. Gönlümün ateşini alması için, ondan bir yudum su istedim. Selvi gibi kıvrıldı, elinde bir kadehle tekrar döndü. Ondan kadehi aldığımda aşkı ta içime girdi. O sudan içtikten sonra içimdeki hasret daha da arttı, aşk başıma geldi. Benim bu halimi görünce elimden kadehi aldı. Aşağılayarak beni oradan çıkardı. Bir anda kendimi kapı dışında buldum. Bir şey diyemedim. Tekrar içeri girdiğimde onu göremedim. Ta içim yandı. O ceylanı göremesem aşkından ölürüm. Anacığım (bu aşktan) ölmeden bana yardımcı ol.

Ümmü Mesud: Bu halin Abs oğullarından bir cariye için mi? O bir inci tanesi olsa bile sana Yemen, Aden, Sana ve bütün Arap kızları yeter. Onun yerine sana daha güzelini bulurum. Gel (bu sevdadan) vazgeç.

Mesud: Anacığım bu söylediklerine rıza gösteremem. Beni böyle azarlayınca bundan vazgeçeceğimi mi zannediyorsun? Beyti haram'a (Kâbe'ye), hacr ülesved, zezem ve Halil İbrahim makamına yemin ederim ki, işin ucunda ölüm olsa bile

Abs oğullarının kızı cariye almalıyım. Ondan vazgeçmemi istersen şu gördüğün kılıçla canıma kıyarım.

Ümmü Mesud: Hayır hayır benim himmetli oğlum. Sen rahat ol ben onu sana istemeye gidiyorum.

III. Sahne

Abla, Müseyke

Abla: Susamış birine su verdiğimiz adamın kabalığı gibi bir kabalık görmedim.

Müseyke: Babamın üzerine yemin ederim ki ben de görmedim. Şu gelen yabancı bayanı tanıyor musun?

Abla: Arapların hanımefendisi içeri gir.

Ümmü Mesud: Ey soylu kız emrin olur. (başüstüne)

Ey ululuk sahibi sana selamım olsun.

Abla: Hoş geldin evimi şereflelendirdin.
Teyzeciğim rahatına bak. İsteğin nedir isteğini yerine getireyim.

Ümmü Mesud: Ey kudret sahibi bana evli olup olmadığımı söyler misin?

Abla: Anacığım bu nasıl bir soru yoksa beni evlendirecek misin?

Ümmü Mesud: Babana yemin olsun ki evet. Arap, Rum ve Acem'de aziz olan, saygı gösterilen bir aslanla evlendireceğim.

Abla: Ey saygıdeğer bayan kim o?

Ümmü Mesud: Biraz önce seni ziyarete gelen senin su verdiğiindir.

Abla: Araplardan kim, krallardan kim ola ki;

Ümmü Mesud: O bu bölgelere hâkim Musad oğlu Mesud'dur. O tek çocuğum ve tek dalımdır.

Abla: Ey Arapların hanımı Mesud'u seviyor musun?

Ümmü Mesud: Evet (seviyorum) ey soylu.

Abla: O zaman yaşamakta olduğu delilikten onu vazgeçir, şayet kocam duyarsa onu ibretlik hâle getirir, mallarını yağmalar, adamlarını da yok eder.

Ümmü Mesud: O Kısra mı, Kayser mi, yoksa Asfer oğullarından bir kral mı?

Abla: O onlardan daha ulu ve makamı yüksektir. Tüm kaleleri zapt eder. Büyük ve küçükler hep efendileridir. Abs fakir olur, zillete düşerse onu o azizleştirir. O Muharib oğlu Halid'i öldüren, batının ve doğunun süvarisidir. O bir aslan gibidir. Ubte ve Münzir oğlu Numan'ı öldüren Gazanfer bir aslandır. Ateşi alevlendiren

odur. Keskin kılıçlarla vuran, okları saplayan odur. Atlıların hocası, savaşı ve sabrı öğreten, atların damadı olan Şeddad oğlu Anter'dir.

Ümmü Mesud: Eđer kocan bu kadar büyük ise ey kötülerin kızı neden bizden bu bölgeyi aldınız?

Abla: Zimamı alan Züheyr oğlu hayırsızdır. Rabi onların yaptıklarını bilseydi, onlar gelmeden ođlunu öldürürdü. Git ođlunla vedalaş yoksa onu bulamayacaksın. Hadi kurnaz kadın git artık. Sana yemek, içmek yok. (Onu çıkarıyorlar. Abla ve Müseyke'de gidiyor. Perde iner ve Mesud ve Cündüle girer.)

Mesud: Ey Bilal ođlu benim gönlüme Abla'nın gözlerinden bir ok saplandı, şayet bana bir akıl vermez isen kendimi öldüreceğim. (Yoksa) tüm zevklerimin peşine giderim. Bütün âlem bana ayıp dese bile Abs ođulları ile yaptığım antlaşmayı bozar, onların kötü huylu siyahı olan Anteri'de öldürür eşini de cariye olarak alırım.

Cündüle: Ey heybetli zat beni affet bu iyi bir fikir değildir. Anlaşmayı bozmak cömert insanın yapacağı iş değildir. Sen ki Yemen krallarının en meşhurusun. Gel yanlış bir iş yaparak antlaşmayı bozma. Bütün bunlar Abs ođullarının kızını almak için ise, ben o meseleyi hallederim. Eşim Zerka kızı Suad'a söylerim Abla'ya büyü yapar. Biz ise yorulmadan bu işi hallederiz. Şayet onlar antlaşmayı bozarlarsa artık yapacak bir şey kalmaz, onlara ölüm kâselerini sunarız.

Mesud: Cündüle eşin ona büyü yapabilir mi?

Cündüle: Evet, başımızda ki bu musibeti senden defeder. Sen rahat ol, kendini yorma, yakında bütün arzularına kavuşacaksın.

Mesud: Cündüle benim derdimi hafiflettin.

Cündüle: Allah seni baki eylesin. Tam bir mutluluk müjdeliyorum.

Mesud: Benimle rahat bir şekilde hayatını sürdürürsün. Ben şimdi rahatladım.

Cündüle: Bizim için daim ol.

Mesud: Abla benim arzumdur.

İkisi (Beste)

Sulh güneşi doğdu
Düğünler yıldızlarla göründü
Duygularımı açarak kadeh kaldırıyorum
Ünsiyet ve düğünler tam olacak

II. Bölüm

I. Sahne

Tiyatronun ortasında ocakta bir ateş yanıyor. Suad etrafında dönerek söyleniyor.

Suad: Ateşi alevlendirdim. Yaban ve çöllerin sahibinden aşk, bulutlar, rüzgârlar, çalılar. Kötüler için buhuru attım. Rabbin için hakka gel. Işıklı ay sen de gel. Kandaş aydınlatıcı yıldız hakkı için sen de gel. Hızlanın koşun artık ben ateşi alevlendirdim. Cinlerden benim sözümü dinlemeleri için Ondan (ateşten) alev ve duman çıkardım. Ey hizmetçiler (cinler) sizin üzerinize yemin olsun ki, en büyük tılsım ve yeminlerle ant içiyorum. Davetime icabet edin ve sözümü dinleyin. Boyun eğerek bana gelerseniz, emirlerime de uyarınız. Acele edin koşun koşun. Huşu içinde boyun eğerek gelin.

(4 cin giriyor)

4 Cin: Ey Suad buyur.

Suad: Hemen Malik kızı Abla'yı, bu zifiri karanlıkta, çıplak ve başı açık, kederli ve ağlamaklı bir şekilde bana getirin. (gidiyorlar) Sihir gerçekleşti ve emir yerine geldi. Ben de Şeddad oğlunu bu ateşle ibretlik yapayım.

(Anter, Mukrilvahş ile beraber girer.)

Anter: Ey dâhilerin annesi ölüm sana geldi
Hızlı ölüm kâsesinden iç
Nedir bu buhur ve isteğin nedir
Ey helâ kızı bununla ne yapmak istiyorsun
Neden sen bu gece okuyorsun
Buhur kokusu da göğe yükseliyor

Suad: Güzellik sahibi Abla'yı istiyorum
Doğuş ve yükseklerin Mesud'u
Ondan sonra senin ölmen en büyük arzumdur
Onun için sana tehlikeleri müjdeliyorum

Anter: Ey şerli insanların kızı yalan söyledin. (ona kılıçla saldırıyor.)

Suad: Ey karanlığın rengi sön. (Kılıcı kaldırıyor ama vuramıyor.)

Mukrilvahş: Eyvahlar olsun ey kahpe.

Suad: Ey zarara uğrayan yerinde dur. (Mukrilvahş ona saldırır ve onu öldürür. Muskayı alır ve Anter'e giydirir. Anter'in eli de eskisi gibi olur.)

Mukrilvahş: Bu senin için uzak bir iştir. Onun altında da her türlü azap vardır. Taşlar sana döndü. Ey Şeddad oğlu tehlikelerden ve kötü sandan emin ol.

Anter: Ey Şam'ın atlısı Allah seni mübarek eylesin. Gecelerin ve gündüzlerin kederinden seni muhafaza eylesin. Bu yaşlı, zararlı kahpenin işinden yanmak üzereydin. Ruhu hala azap çekmektedir. Allah'ta seni kötülüklerden korusun... Bu ne?

Mukrılvaş: Ey Arapların süvarisi bu benim muskamdır. O olmasaydı musibetten kurtulamazdım.

Anter: Kardeş doğru söyledin. Bu muska olmasaydı ben sihirden kurtulamazdım. Bunu sana kim yazdı?

Mukrılvaş: Necran hekimleri cinlerden korunmak için bana yazdılar. Onu kim taşırsa şeytanlar ondan uzaklaşır. Aslandan kaçır gibi kaçarlar.

Anter: Onu al Allah onu sana mübarek eylesin. Bütün isteklerini versin. O olmasaydı ben azaptan ve ihtiyarlardan kurtulamazdım.

Dışleri düşmüş olan
İlla tek dişi kalmış
Canavar yüzü gibi bir yüzü var
İçinde delalet ve keder belirtileri var

(Bu esnada Abla büyülenmiş ve 4 cin olduğu halde perde kalkar.)

Anter: Ey Şam süvarisi bu ne?

Mukrılvaş: Ey himmetli korkma! Eyvah ey şerliler.

Cinler: Zinhar (3 defa)

Anter: Ey amcakızı endişelenme.
Muska nerede?

Mukrılvaş: Ey heybetli kişi işte burada. (muskayı göğsüne koyar.)

Abla: Ah (çeker) ve ben nerdeyim?

Anter: Ey Malik kızı korkma. Başına gelen şeyleri bize haber ver.

Abla: Ey amcaoğlu bu çadırdıydım. Canavar gibi veya Süleyman cinlerinden 4 kişi geldi. Ayakları köpek ayağı, başları köpek başı gibiydiler. Saldırdılar ve beni taşıyıp buraya getirdiler. Sonra seni karşımda buldum. Kederlerim, sıkıntılarım gitti. Senin ellerinle sıkıntılarımdan kurtuldum. Ey himmetli kişi bunun için Allah'a hamdolsun.

Anter: Cömertlerin kızı bil ki senin kurtuluşun Şam süvarilerin eliyle oldu. Ben de büyüldüm, şerlilerin tuzağına düştüm. Sen kurtulduğun gibi ben de kurtuldum. Senin düştüğün beladan beni de, esirliğimden kurtardılar. O zaman çadıra gidelim. Sabah olunca Allah ne takdir ettiyse o olur.

(Giderler. Mesud, Cündüle yanında 2 Arap ve Musir Mihan giriyorlar.)

Mesud: Bir gül aşkın ateşiyle çevriliyor
Bağrı da ayrılık eliyle çevriliyor
Ey akılların fitnesi sana yeter ki benim
Gönlümü senin ellerinin arasında azap çıkardın
Ey yarılmış adam bana acı
Aşkın elleri kalbinde oynar
Şayet senin sevgin benim kalbime düşerse
Şaşırma, gönlümün sevgisi senin yıldızındır

Bu büyülenmiş aşktan yanıyorum. Kadir olan Allah yüce olsun.

Ey güzellik ve gönül Ablası
Kalbimdeki aşk ve zillet bana yetiyor ki
Ey Abs güneşi bana sana ulaşmak nimetini ver
Benim aklım gitti, benim gönlüm ise aşktan eridi
Sarhoş olmam sürmeli bir gözün cilvesindedir
O gözün cilvesi kılıcın yaptıklarını yapıyor
Endam kıvrılınca biz onu
Festivaldeki hareketlerini görürüz

Bu ateşi ve buhurun kıvılcımını görüyor. Acaba Suad nerede?

Cündüle: Suad ey kerimlerin oğlu cinleri çağırmakla ve Abla'yı götürmekle meşguldür. Baş eğip itaatkâr bir şekilde emrini, sözünü dinleyerek buraya gelecek.

Mesud: Bu ölü kimdir?

Cündüle: Ey celil olan o suad'tır. Zerka kızı Suad. Nedir bu keder ve bela?

Suad'ın güneşi gözlerde kayboldu
Bu yerleri hüznün kapladı
Suad öldürüldü onu öldürene yazıklar olsun
(o ölüm) Musad oğlu Mesud'un kılıcından çıkmıştır

Mesud: Ey Bilal oğlu nedir bu hal? Erkeklerle ağlamak yakışmaz. Gel aklını başına al ki, Suad'ı öldüreni bulalım.

Cündüle: Bayanlara ve erkeklere saldıran Şeddad oğlundan başkası degildir. Ah Suad gönül eriydi.

Mesud: Ey Bilal oğlu sabırlı ol ki, öldüreni öğrenelim. Şayet bu Anter ise ona kızıl ölümü tattıralım. Güneşin doğduğu yere kaçsalar bile, Abs oğullarını da yok edelim. Sonra antlaşmayı bozsak bile bir ayıplama olmaz.

Cündüle: Antlaşmayı bozmaktan daha güzel bir fikrim var. Yanıma 500 süvari alacağım. Onlara Kıyn oğulları ve Fehd oğullarının kıyafetlerini giydireceğim. Hiç birinin haberi olmadan karanlıkta saklanır, gece olunca atlara bineriz. Beni Kurada orada Abs oğullarına saldırır ve Damra oğullarının intikamını alır. Amr bin

Hamza'da şefkat ve merhamet sahibidir. O anda biz de Anter'i helak ederiz. Eşi olan Malik kızını da ele geçiririz. Gece karanlığında kimsenin haberi olmadan geri döneriz.

Mesud: Cündüle bu güzel bir fikir. Kimsenin karşı çıkamayacağı bir fikir. Ancak başarısız olursanız ne yaparız?

Cündüle: Ey kral senin emrinle Abs ve Adnan oğullarına giderim. Senin için onların önünde Kurad oğlu Malik'in kızını isterim. Onlar razı olurlarsa sen de isteğine kavuşursun. Ret cevabı verirlerse o zaman ayıplama kalmaz. Antlaşmayı bozarsın ve onlara ölüm kâselerini tattırırsın.

Mesud: Bu fikirle arzumuza ulaşıyoruz, Şeddad oğlunu kızdırıyoruz.

Cündüle: Ancak Kerim oğlu Suad'ın intikamını unutma?

Mesud: Hayır babamın üzerine yemin olsun ki unutmadım. Onu savaşa zorlamalıyız. Bulutlara çıksa bile zehirli ölümü tattırırım. Onu taşıyın ve toprağa gömün.

Cündüle: Eyvah bu nasıl bir musibet?

(Araplar onu taşıyor ve birlikte gidiyorlar. Kays ve yanında Elverd oğlu olduğu halde içeri girer.)

Kays: Verd oğlu Yemen'den amansız çıktık ne yapalım.

İbnülverd: Yemen topraklarından salimen çıkmamız aleni bir hata ve kötü bir ayıptır.

(Dışarıdan beste)

Ateşler alevlendi peki savaş nerede
Umutları elde etmek için musibetlere dalıyoruz

Kays: Bu sesler nedir. Akıncı atlarımızdır?

İbnülverd: Bu sesler neşe ve mutluluk sesleri değil, hüznün ve keder sesleridir.

Kays: Hayır Verd oğlu bunlar mutluluk ve neşenin sesleridir.

(Anter, Mukrilvahş, Şeybub, Rabi ve İmare bağlı olarak girerler.)

(Beste)

Ey dalalete uğramış Rabi
Azap kâsesini iç
Ey Kays düşünme
Ey veli nesli olan

Kays: Şeddat oğlu bu nedir?

Anter: Ey cömertlerin oğlu kardeşin Haris'in başına geleni sorma?

Kays: Kim ona bela ve musibeti getirdi?

Anter: El Rabi ve kardeşi gaddar İmare.

Kays: Ey kahramanların babası bunun sebebi nedir?

Anter: Ey Akyal oğlu senin iyiliğindir.

Mukrilvahş: Mesud saldırır ve zulmederse Anter ona söyle seni mazur görüp teşekkür etsinler.

Kays: Mesud'un düşmana yaptığı nedir?

Anter: Abs ve Adnan Kralı, kötülerin oğlu Mesud Abla'ya aşkını ilan etmiş. Ben de Beytullah'a, tavaf edenlere, Hacerülesved'e ve tavaf yerine, cesarettime, mertliğime yemin ederim ki şiddetli gökler onu benden korusa bile, Musad oğlunu öldürmeliyim. Evlerini harap edip yağmalamalıyım. Adamlarını öldürüp silahlarını almalıyım. Ben onun ve onun gibilerin hasmıyım.

Zelil olup benim etrafımda dönüyor
Musibetlerle bir olup bana geliyor
Ben de onun karnını çıkarıp
Kırmızı kılıçla dağlayacağımı bilmedi
Ey soylu kral senin emrin altında
Binlerce adamların var
Benim Abla'mı kötü bir serseri istedi
Kılıcım ve ölümüm bir yarış atı gibidir
Ey Musad oğlu sen etrafını
Tozlanmış olarak göreceksin
Sen orda iken akrabalarda merak ettiler
Şayet yemani kılıç Yemen'de işlerse

(Anter ve Mukrilvahş ikisi girerler.)

Kays: Biz bu musibetlerden kurtulduğumuza sevindik. Hesabını yapmadığımız şeyleri mi yeniliyorsun? Ya Rabi şimdi kavga zamanı mıdır?

Rabi: Ey Sultan babana yemin olsun ki, öyle değil. Tam tersi bizler saygılı kişileriz. Neşe ve eğlence içinde kadehleri yudumluyorduk. Biz bu rahatlık içindeyken senin kardeşin Haris ve benim kardeşim İmare tepeler arasında atlara binmiş olarak göründüler. O sırada Anter onları gördü. Onları savacak zannetti. Bundan dolayı bize bu duruma düşürdü. Ey emir biz de topluca senin ellerindeyiz.

Kays: Eba Riyah onları serbest bırakıyor. Bu gün neşelerin ne olacağını görelim. Allah ne dilerse o olur.

(Hepsi gidiyor. Mesud, Cündüle ve Müseyrülmihan girer.)

Mesud: Beni güzelliği ile esir bırakan
Âşık oldum aklım fikrim onunla
Babama yemin olsun ki o selvi gibi görüldüğünde
Onun güzelliği karşısında dolunay sönük kaldı
Yanağı ve alını ateşten bir nurdur
Gözleri ve kirpiği midyeden çıkmış bir inci tanesidir
Ona yanaşmak istediğimde bana şöyle dedi
Genç ve yiğit olan imkânsız şeyleri elde etmek ister mi?
Eğer istenilen isteyene gelirse
Tüm güzelliği kazanmak zor olur

Ey Cündüle bizi yüksekte alçaklara düşürdün. Bana Abs oğullarının kâselerinden balla karışmış zehri içirdin. Bunun (sebebi) senin zıt fikirlerindir.

Cündüle: Ey heybetli olan kim bizim süvarilerimizi ve kahramanlarımızı öldürülür. Siyah Anter'den korkacağımızı kim düşünmüş. Ben onu bildiğimiz süvarilerden zannettim. Bundan dolayı 500 süvari aldık ki, ondan süvariler ve cinler korkak. Bir saat içerisinde onları dağıttık ve çöllerde kaçmaya mecbur ettik.

Mesud: İsteğimiz yerine gelmediği halde antlaşmayı bozmadık. Kim öldü, kim kaçtı bilinmedi. Onlar Kıyn oğulları ve Fehd oğullarıdır. İkinci görüşüm ise Abla'yı istemek benim kinimi söndürmez. Onlar benim soruma adamlarımdan ve benden korktukları için cevap verirler. Ben Abla'yı elde edemez ve ailesini de sağ bırakırsam hatalı bir iş yapmış olurum.

Müseyrülmihan: Onların Yemen topraklarından salimen çıkmaları hata ve bizim büyük ayıbımız olur. Ey yüce olan bize emir ver onların küçüğünü büyüğünü bırakmayalım. Onların kökünü kazıyalım. Sen de onları kesmeye başla.

Cündüle: Onları çıkarmak nazlı Abla'yı almadan olmaz. Ben onu sana zorla alırım. O zaman onların mertliği buna izin vermez. Savaş ve kavga sırası gelir. Hele onların siyahı (Anter) varken Ablayı telsim etmez. Gel benim fikrime katıl, ben de fitne kapısını açayım.

Mesud: Eğer dileğime ulaşamasam ne olacak?

Cündüle: Şayet isteğini yerine getirmesem eşim Suad'ın yanına ulaştır.

Mesud: Ey Abs oğulları dünya artık bitecek
Sizin antlaşmayı bozmanız sayesinde
Size sözler verdim
Günler geçse bile
Ancak Abla'nın aşkı beni çağırdı
Onun için antlaşmayı bozarsam ayıp olmaz
Anter adamlarımı yok etmiş
Onun artık ölümden kaçacağı bir yeri yok
Beni karşısında cebbar ve inatçı biri olarak göreceksin
Benimle kırılmaz birde kılıç darbesi olacak

III. Bölüm

Kral Kays, Haris, El Rabi, ve İmare otururken perde kalkar.

Kays: Ey saba rüzgârı Allah için götür
Seher vaktinde o yüksek tepelere
Levi, El rakmeteyn, ve mutlu bağrağı Zibasına
Gurbetçilerin selamını götür
Safa ve Enes onlara selamı götür ki
O semtinde esir tacirlerin eline düşmüş

Ey amcaoğulları, Abs oğullarının efendileri bilin ki, yüreğimin korkusu ve aklım başımdan gitmesi, hangisini söylersem bunların sebebi, Şeddad oğlunun cahilliği ve Musad oğlu Mesud'un aşkından dolayıdır. Biz de musibetlerden ve afetlerden kurtulduğumuzda sevinir sevilmez hesaplamadığımız şeyler yeniden ortaya çıkar.

El Rabi: Ey aslan sen ise Anter'in sözüne kulak verdin ve inandın. Mesud'un Ablaya âşık olduğunu vurguladın. Onu görüp istediğini araştırıp söyledin. Mesud ne zaman Ablayı ne zaman görüp, gönülden bağlanıp âşık oldu. Ey kral endişelenme, Kral Mesud mükemmel insanlardandır. Anter'se uğradığı zilletten ve kahırdan dolayı Mesud'u Ablayı âşık olmakla suçladı. Ona Mesud'tan emri aldığımız zaman ne söz ne laf duyduk. Fesatlığı kullanıp Mesud oğlunu aşk ile suçladı. Onun isteği Mesud'la savaşmak, askerleri yok etmek, süvarilerde her tarafa dağıtmaktır.

İmare: Ey izzet sahibi şöyle bir görüşüm var. Kral Mesud Ablayı almak ve ona kavuşmaktan başka bir isteği yoksa Ablayı savaşmadan teslim edelim.

Haris: Öyle mi ya ey İmare eğer kadınlarından biri âşık olursa o aşk her kabile arasında yaygınlaşır. O bayanı ona teslim edip dar ve ar içinde yaşamayı mı tercih ediyorsun?

İmare: Ey aydın olan kişi, mertlik kalmadı mı da âşıklara istediklerini teslim edeceğiz.

Haris: Eğer bu mertliği biliyorsan neden bu küçük hatayı yapıp Ablayı almayı istedin, onu aptal Mesud'a teslim edilmesini istedin. Sen bunları Anter'in keskin kılıcını bildiğin için teklif ediyorsun.

İmare: Ey nesep sahibi Anter Arap efendilerinden biri sayılmaz. O siyah bir köle, kötü bir cariyenin oğlundan başkası değildir.

Haris: Kötü ve hakir kişi, büyüğü ve küçüğü küçük görendir. Cariye oğlu Anter ise hür ve saygın kadının bin oğlundan daha uludur. O kahramanları, güçlülere yok eden, gücü sayesinde katı (kalpleri de) yumuşatandır. Misafirine karşı cömert, kılıcına da serttir. Ey Ziyad oğlu, Kurad oğlu Ablaya gittiğinde sana bir şeyler söyleyende odur. Seni yere serdi, enini boyuna getirdi. Saçlarını yoldu. Cariyeleri, kadınları ve kızları sana güldürdü. Sonra şunları söyledi.

İmare sen böbürlenmeyi bırak
Şaşkınlığı da bırak
Ey hor görülmüş, kalk elbiselerini temizle
Bu güne kadar övünmen ve aldığın zafer yeter
Seni eş olarak isteyen bayana selam olsun
Ona kederi ve üzüntüyü yüklersin
Ziyad oğullarının en kötü olan Abla'yı istiyorsun
İnsanları helak eden de korkmadan
O ise inatçı ve her zaman korkutur
Çöllerde ve denizlerde yaşayanları da ürkütür
Sen Abla ile buluşmak için gelmişsin
O sırada cesur biri sana geldi
Seni toprağa sürdürüp, ulumaya terk etti
Sana o kirli elbiseyi hakir görerek giydirdi
Abla ve oradaki bayanlar sana güldüler
Bu başına gelen şeyleri görüp
Kral Kaysa canım feda olsun
Yaptığım bu işten dolayı beni azarlamasaydı
Ey aşağılık kişi senin başını ikiye bölerim
Şu elimde bulunan kılıçla

Ey veren (eli açık) acaba inkâr eder misin, cevabın nedir?

İmare: Ey heybetli bu olaylar ben küçükken olmuştur. Şimdi ben süvarilerin süvarisi ve akranlarımı yok edenim, ey iyi insan eğer ben yeşili giyersem, kırmızı ile kuşanırsam, süslenmiş miğferimi başıma takarsam, esmeri tanıyıp, kızıl atıma bindiğimde Anter ve ona benzeyen bin kişiye ne yapacağımı sorma.

(Anter yanında Mukrilvahş ve Şeybub ile girer.)

Anter: Ey haris bu nedir?

İmare: Sebebini sorma?

Anter: Sebep nedir o zaman?

İmare: Heybetli Efendim, biz neşe ve eğlence içinde idik. Şimdi ne konumda olduğumuzu bildik. Şaka geçti gerçek oldu. Ey şanlı hoş geldin sen aramızda olunca, aydınlık geldi.

Hacib: Ey iyilerin oğlu seçkin kral. Kral Mesud'un arasında devesine binmiş bir elçi geldi.

Kays: Hemen acele gelsin.

Hacib: Başüstüne ey ulu kral.

Cündüle: Mutluluk ve saygınlık senin yarenin olsun
Tüm mutluluğa erişmiş kral

İstedığın güzelliği ve rahatı sürdür
Senin ululuğun zamanın süslerinden bir kolye olacak

Kays: Hoş geldin şeref verdin
Ona iltifat ve edep adet haline gelmiş
Ulu kral sena ne emretti
Acele söyle

Cündüle: Ey doğru ve isabetli bilesin ki, Kral Mesud beni size, elde ettiğiniz zaferi kutlamak, selamete ve arzuya ulaşmanız için gönderdi. Oda onların diyarlarına saldırıp, köklerini kazımayı arzu etti. Ey ulu kişi Kral Mesud çok neşeli idi, ama onun başına gelen kederi sorma. Sizin düşmanınızın geleceği haberi geldiğinden beri neşeli değil. Beni size elçi olarak gönderdi ki, ben de sizden kızı istiyorum.

İmare: Mesud seni kızı istemek için mi gönderdi?

Cündüle: Evet, iyilerin oğlu.

İmare: Öyleyse onun istediği kız kimdir?

Cündüle: Ey hür ve saygıdeğer hanımın oğlu. (kral) Şeddad oğlu Anter ile evlendirdiğiniz Kurad oğlu Malik'in kızı Abla'yı görmüş. Abla'yı da kendi isteği olmadan evlendirmişsiniz diye duymuş. Böyle bir evlilikte Arap örfüne göre caiz değildir. Kızlarını odun taşıyan, koyun ve deve otlatan birine vermek ise, saygın insanlar için bir ardır. Eğer siz iyiliği istiyor, kötülüğü istemiyorsanız cevabınız Abla'ya ulaştırın. Sıkıntılardan kurtulmak için Abla'yı o siyahî köleden alıp yüce kral'a gönderin. Kral Mesud Abla'nın yerine Anter'e bineceği bir deve ve siyahî cariyelerden birini bedel olarak verir.

İmare: Allah'a yemin olsun ki bize nasihat vermekle çok aşırıya gittin. İşte Abla'nın kocası buradadır. Seni duyar ve işitir. Eğer o isterse Abla'yı teslim eder. Kabul etmez ise Kral Abla'yı zorla alsın.

Anter: Sus ey hakir. Korkaktan daha aşağısın bırak kral cevap versin.

Kays: Ey tek süvari gerisi sana kalmış. Bu bizi ilgilendirmez. Elçiye istediğin cevabı ver. Senin gördüğünün en iyisini biz görürüz. İşte bu da benim cevabım.

Anter: Ey merhametli Züheyr oğlu benim cevabıma gelince, Anter'in gördükleridir. Bu adam Abla'nın yerine beni deve ve cariyelerle kandırmaya çalışıyor. (Ona saldırıyor ve boğuyor)

Ben Şeddad oğlu Anter'im. Ben aslanları boğmuş, canavarları düşman etiyse beslemiş, acıların şairiyim.

Ateş utanmaktan daha iyidir
Ar ise sahibini cehenneme gönderir
Ar gelini teslim eden kişidir
Hem korkak, hem de süvarilerin başı bilinir

Ey imare burada kimin arlı olduğunu biliyorsun
Savaş gününde saklanıp mağarada saklanandır
Sana mutlaka o acı gün gelecek
Onun neşesi cehennem cenneti gibidir

İmare: Ey Şedded oğlu beni affet.

Anter: Ah kötülerin oğlu, senin sözün çirkin ve mertliğin ne azdır.

El Rabi: Anter meseleyi büyüttün.

Anter: Sus ey hakir. Sen, kardeşin, annen ve baban olmasaydı. Hadi onu taşıyın siz ikinizde yardım edin. Mesud'u ve bütün adamlarını öldüreceğimi müjdeleyin. Onlara bela ve işkenceyi tattıracağım.

(O esnada İmare ve iki Arap Cündüle'yi taşıyarak çıkıyorlar)

Anter: Borcu kılıçtan başka bir şeyle alma
Kötülük yapan kişinin üstüne kılıçtan başka bir şeyi hâkim kılma
Onlara komşu olan onlar gibi zelil olur
Onları evlerinin köşesinde bırak ve terk et
Bir savaşta olduğunda kaçma
Kişinin kaçması ecelini değiştirmez
Ben çakallara baş eğdiren kişiyim
Kahramanlar bile benden korkar

(İmare giriyor)

İmare: Ey kahramanların babası. Senin emrine itaat ederek hilekâr, hain Cündüle'yi tanıdım. Çadırın dışında sana onu teslim ettim. Şimdi de yanındayım beni bağışla.

El Rabi: Ey süvarilerin babası, meclislerin süsü, ben bilirim kardeşimin bu sözleri söylemesi hain Cündüle'yi öldürmeye sevk etmekten başka bir şey değildir. Sen onu öldürdün, ruhunu da Sakr Cehennemi'ne gönderdin. Şimdi biz de senin ellerinin arasındayız. Mallarımız ve canlarımız sana feda olsun. Ey eşi benzeri olmayan, heybetli istediğin şeyi emret, onu yapalım.

Kays: Ey Neciplerin oğlu bizim vücudumuz, canlarımız Şeded oğluna feda olsun. Şimdi İmare'yi affet ki, gereken tedbiri alalım. Kötülerin oğlu Mesud ile savaşmak bir iştir.

Anter: İmare'nin kusuruna bakılmaz. Onu da affettim. Musad oğlu Mesud onu aşiretini ve askerlerini ortadan kaldırmalıyım. Onlara acıyı tattırmalıyım.

Hacib: Ey kral bilesin ki, Kral Mesud sizin nankör siyahınızın yaptığını ihanet ve ar olarak kabul etti. Buna rağmen Abla'yı gönderin diyor. Gönderirseniz Cündüle'nin kanı için sizi affedecek. Göndermeseniz savaşla yüz yüze kalacaksınız.

Anter: Defol ey hakir, ona savaşa hazırlanmasını söyle. O ve sen geberin.

Kays: Ey kahramanın ođlu ne gzel syledin. Yemin ederim ki, sen zamanın svarisi ve akısın.

Anter: Ey Zheyr ođlu ben basit bir kleyim. Canım sana feda olsun. Haydi, ktlerin ođlu Mesud’la savařa hazırlanalım.

Son Beste

(Anter syler, ordu tekrar eder)

Anter: Kılıç bař oldu
Zirvelere hakem kesildi
Zulmedenlere yazıklar olsun
Dizleri stne cken
Hadi aslan gidelim
Kanları toprađa akıtalım
Ey Mesud kendine yok olmayı mjdele
Bilirsin biz cakallara bař eđmeyiz

Bitti

IV. Bölüm

Kays, El Rabi, İmare, Anter, Şeybub, Haris, İbnülverd ve Urban savaşa hazırlanmışken perde kalkar.

Anter: Ey kahraman biz toplandık, senin emrin nedir?

Kays: Benim fikrime göre Gamam dağına gidelim. Kadın ve kızlarımızı orada bırakalım. Başımıza yeni kederler gelmeden bunu yapalım.

Anter: Yenilenler geldiğinde ne yapılır?

Kays: Bizim savaşımıza hazırlar mı?

Anter: Ey kral bizim gibi insanlar her yerde yerleşmiş insanlardan korkar mı? O canavarlarını, aslanını ve ordularını toplasın. Bulutlara binseler bile, bizden istediklerine ulaşamazlar.

Kays: Benim görüşüme göre, gizlenelim onların üzerine aniden saldıralım. Onu ve adamlarını bir hamlede yok edelim. Gören Allah her şeye kadirdir.

Anter: Bu yerinde ve güzel ve tedbirli görüştür.

Kays: Bayanların yanında kimi bırakalım?

Anter: Emrederseniz El Rabi, kardeşlerini ve aşiretini hepsini orada bırakalım.

İmare: Şeddad oğlu bu olmaz.

Anter: Peki neden ey cömertlerin oğlu?

İmare: Sen her savaşta öncü oluyorsun. Sonrada şöhreti hak ediyorsun. Ziyad oğlunu da kadınları ve çocukları koruması için bırak. Onlar savaş ve kargaşanın adamıdır.

Anter: Şimdi ne istiyorsun?

İmare: Atlılar savaş meydanın da koşuyor. Ruh kuşu gibi Mesud'u keseyim. Bilenmiş kılıcımı da göstereyim.

Anter: Ben bilirim ki sen yeteneklisin. Biz çocukların güvende olacağını sizin sayenizde olacağını biliyorum. Ey şan sahibi kişi bunun dışında biz sizi akranlarımızın önünde tutuyoruz.

İmare: Ey Şeddad oğlu kadınlar ve çocuklardan endişelenme. Biz onları her türlü kötülüklerden koruruz.

Anter: Allah seni mübarek etsin.

İmare: Seni de mübarek etsin ey soyluların oğlu.

Anter: Hadi şimdi savaş zamanı. Mesud'u bugün toprağa atalım.

(Hepsi gidiyor Abla ve Müseyke giriyor)

Abla: Ey Müseyke benim kocam Gaddar oğlu Mesud'un için düşündüklerini yapar mı, yoksa başarısız olurda amacına ulaşamaz mı?

Müseyke: Ey azametli şüphesiz zaferle geri döner. Bu zafer onun ve eşimin himmetiyle olur.

(Anter Abla ile vedalaşmak için girer. Mukrilvahş'da Müseyke ile vedalaşır)

Mukrilvahş: Müseyke senden ayrılmadan önce vedalaşalım
Ayrılmadan önce bize birazda azık ver
Eğer ayrılık gelip ölüm kaçınılmaz olursa
Allah için bizim için ağla
Bizim evlerimiz Şam topraklarından başlar
Biz orda olduğumuz zaman mutlu oluruz
Oraları bizden sonrakilere bıraktık
Oralar iyi insanlara bedel olarak verildi
Cömertler bizi oralarda bırakın
Yükseklerde yer isteyenler
Arzuların onlara verilsin
Rakipsiz aslan gördük, ancak Abs gibi birini görmedik
O aslanların yeri yükseklerdir
İyiler arasında kılıç kendini gösterir
Gecelerden nasıl korkarız
Kahramanların efendisi Anter aramızda iken
Düşmanlar çoğaldıkça bizim için güç verici oluyor
Onlar yıkılmaz bir hisar gibidir

Müseyke: Ulu himmetli ile övündük
Baht güneşi bizde doğdu
Cesur aslan yok edicidir
Azimetle güçleniyor, yumuşamaz kayalar gibi

Abla: Ey Anter gönlüm hüznümlendi
Beladan dolayı gözyaşlarım akar oldu
Gözyaşlarım arttı, taşı
Gümüş ile inciler yanaklarıma döküldü

Anter: Ey Malik kızı o zaman bizi beklersin
O zaman aslanları ininde göreceksin
Musud'u da çöllerde yatırılmış göreceksin
Onu kumların üzerine serilmiş olarak göreceksin
Ey Malik kızı kararlı ve seviyeli ol
Neşeli ve mutlu ol, yavaş yürü

Korkma seni koruyan bir aslandır
O ki (düşman) zırh giyse bile zırhın içinde onu öldürür

İşte biz de şimdi savaşa gidiyoruz. Savaşı kazanmamız için bizi de
dua et.

(İkisi vedalaşır, Anter ve Mukrilvahş gider. O sırada İmare Abla
hakkında güzel söz söyleyerek girer. Abla ona karşı soğuktur ve onu istemez)

İmare: Bana siyah gözlerin beyazlığı ile bak
Kıskanma bundan başka kıskanılacak yok
Sendeki güzellik özünden başka bir şey değildir
Ben ise hapsedilmez bir aşığım
Senin ince yanakların gönlümü paraladı
O uhud ateşinde yüreğim azap içinde kaldı

Abla: Sen hala bildiğin çıkmaz yoldasın.

İmare: Ey Malik kızı babam üzerine yemin olsun ki öyleyim. Ben hala
aşığım, aşka ve aşırı sevginin esiriyim.

Abla: Sen o şiirinle kimi kastediyorsun?

İmare: Bilmiyor musun ey ince ve yumuşak tenli. Benim gönlümü çalan,
aklımı başımdan alan, güzel bir hanım değil mi?

Abla: Öyle akılsız biri bayanların ve çocukların hamisi olur mu? Şimdi git
Allah seni mübareklerden eylesin, iyiliği sana ulaştırmasın.

((Abla) onu elleriyle iter ve düşer. O esnada Abla ve Müseyke
giderler)

İmare: Bana saygı göstermedi ve azarladı. Ah bu aşk insanı nasıl da zelil
ediyor. Keşke benim soruma cevap verseydi de halime acıyıp kederden de
çıkartsaydı. Onu güzelce yedirir ve içirirdim. Bana itaatkâr olsaydı sahip olduğum
makamı da bilirdi. Bunu bilmediği için beni azarladı ve değersiz kıldı. Saygın
olsaydım o benden çekinirdi. Şu siyah Anter olmasaydı ona şunları söylerdim.

Anter: (Anter yalnız başına girer)
Neden korktun ey Vahhab?

İmare: Senin heybetinden ey heybetli. Savaştan neden döndün?

Anter: Ey Akyal oğlu arkadaşım Mukrilvahş ve bastıran Urve için döndüm.

İmare: Git, zafer ve galibiyet asırlar boyunca senin olsun. (Anter gider)
Benim söylediklerimi duysaydı beni tez elden öldürürdü. Dönmemek üzere git. Ne
kadar azametli ve kötü sakallısın.

(Kadın iki urban hırsızını yakalamış olduğu halde girer)

Kadın: Nerde bu insanlar? Nerde cesaretliler? Beni kurtar ey cesur.

İmare: Adam onu bırak. (ona bakar) onu alın ve beni bırakın benim gönlüm yandı.

1.Arap: Ey korkak elbiselerini çıkar.

İmare: Ben seninle konuşmadım sen de benimle konuşma.

1.Arap: Elbiselerini acele çıkar, yoksa başını vururum.

İmare: Hayır hayır, ne gücüm ne de kuvvetim var. Eşyalarımı al ve git.

1.Arap: Bana (bunlar) yetmez.

İmare: Mızrak nerede, işte bu da benim yaldızlı kılıcım.

Arap: Ey zelil hemen çıkar.

İmare: Peki sonra nasıl savaşırım?

Arap: Bu kimin için?

İmare: Hayır başım üşüdü.

Arap: Soyun ve uzatma.

2.Arap: Yeter arkadaş kalanlar benim olsun.

1.Arap: Bacaklarına giydiğini sen al.

2.Arap: Evet bu benim payım.

İmare: Eyvah benim elbiselerim, çizmelerim gitti. Nerde benim cesurluğum.

1.Arap: Ayağındakileri de Araplar alacak, kalk al onu.

Kadın: Ey soylu beni kurtar.

İmare: (İki Arap ve kadın gider)

Hadi git hayır bu
Bela senin yüzünden.
Acaba benim elbiselerim gelir mi?
Hayır, hayır hiç gelmez
Bunu da sana söylüyorum
İşte sabah sevgilisi gelmiştir

(1.Arap girer, yanında bir iple İmare'yi bağlar)

- Arap: (Şiir)
Ey hakir kişi işte senin elbisen burada.
- İmare: Nedir bu, ben himaye isterim.
- Arap: Bu adamdan korkma.
- İmare: Bana acı.
- Arap: Başüstüne benim gibi acıyan bulamasın. Ey kötü oğlu yardım ediyorum. (Bağlıyor) Benim kinimi nasıl gördün.
- İmare: Himmet ve sohbet geldi. Bırak kalkayım seni öldüreyim.
- Arap: Hasretinle çıplak olarak öl. (ve gider)
- İmare: Şayet bağlı olmasaydım senin kanını içerdim. Elbiselerimi alırım senden korkmam. Benim heybetli olduğumu bilmedin mi adımda İmare Vehhab gel beni çöz.
- Anter: (Anter girer)
Alçak nedir bu. Sana bunları kim yaptı?
- İmare: Ey kahramanların babası beni çöz. (Anter onu çözer)
- Anter: İşte bağların çözüldü. Sana ne oldu serseri?
- İmare: Ey kahramanlar babası, adamlar bize saldırdı. Onları kendimi siper ettim. Onların kılıcını ve hançerlerini parçaladım. Atım tökezlemeseydi beni yakalayamazlardı. Sonra benim elbiselerimi aldılar ve bağladılar.
- Anter: Vehhab nerden gitmiştir?
- İmare: Necib oğlu bu taraftan.
- Anter: Hazretlerini bağlayanların ve elbiselerinin peşine düş. (Anter gider)
- İmare: Köleler böyle olur. Büyük efendileriyle beraber olur. (diğerleri girer)
- (Savaş elbiselerini giymiş halde Urve, İbnülverd onlarla beraber Mukrilvahş söylenerek girer)
- İbnülverd: Rüzgâr yarış meydanından eserse
O rüzgârla aşkın ve gönlümün ateşi söner
Bir gün Akik ve Barik vadisinden geçersen
Onlar arasında benim sevgimi aşkımı anlat
Ey tatlı esinti Allah aşkına Necdi özleyen

Birinin mektubunu taşıyasın
Abs oğullarının yaşadıkları keder ve özlem
Bunların hepsi bende de var
Hepimiz savaştan bıktık ancak
Bu Allah'ın kulu için takdiridir

Mukrılvaş: İbnülverd nedir bu?

İbnülverd: Bunun sebebi Ümmünuman, özlem ve muhabbettir. Vatanımıza sağ salim dönebilir miyiz, yoksa Yemen'de helak olanlardan mı olacağız. Ne vatan nede Ümmühasan bilemiyorum.

Mukrılvaş: Askerlerin zaferi ve düşmanlara galibiyetimiz bümü olacak.

(O esnada Anter, Hamil, Mesud başının üstünde bir ok varken, beraberlerinde Kays ve tüm Araplar girer)

Anter: (Şiirini söyler Arap tekrar eder)

Büyük zaferlerle geldik
İzzet ve erdemlerle
Mesud ise bela
Rahatsızlık ateşinde

Hacib: (Kim: Ey Kral bilesin ki, Musad oğlu Mesud onunla savaşıp İbnülhariç tarafından öldürülmeden önce girer) Şeddad. Yemen topraklarına mektup göndermiştir. Onları da sizinle savaşmaya kışkırtıyor. Kahramanlarınız helak etmeye sevk ediyor. Şimdi Barik oğulları, Hurayke oğulları, Bağida oğulları, Züeyb oğulları, Kayn oğulları, Berreyn Arapları, Bahreyn orduları Musud oğlu Hassan'a ulaşınca kadar gelmişlerdir. Onun huzurunda bayrakları ve sancakları kaldırmışlar. Babasının yerine kral ilan etmişler. O da onlara zafer vaat etmiş. Ey övgüler sahibi toplandıktan sonra yenildiler, süvariler utanarak geldiler. Hepsinin sayısı ise elli bin den fazla, hepsi de demir ve mızraklarla silahlanmış, atları ise öne geçmiş, okları parıldamış. Gök gürültüleri gibi sesleri var. Gönülleri ise kayalardan daha katıdır.

Anter: Olsun ey korkak olan, binlerce saf saf olsalar bile Şeddad babamın hayatı üzerine ederim ki, onlar çölde otlayan koyunlardan farksızdır. İmtihan gününde ise insan ya kazanır ya kaybeder.

Her kim sahip olmadığı özelliklere sahip
Olduğunu idea ederse
O cahil ve tembel birisidir
İmtihan günü yalanları yüzlerine vurulmuştur

Ey kral endişelenme, senden yeterli olan çöller, denizler ve körfezlerin insanları hem de, Süleyman cinlerinin sırrı var.

1.Elçi: Müjde olsun ey Şeddad oğlu.

Anter: Nedir ey iyilerin oğlu ?

1.Elçi: Ey saygılı kişi seninle beraber büyük bir ordu var iken, rakibin Nimetülaştar gelmiştir.

Anter: Onu nerde bıraktın ey Bessam?

1.Elçi: Gamam dağının yakınında. Hemen onunla buluşmaya gel, zafer ise Allah'tandır.

Anter: Doğru söyledin ey Bessam, hadi gidelim ey kral.

2. Elçi: Ey cömert mutluluk görüldü. Abbad Kral gelmesiyle onun beş yüz süvarisi oldu. Bunların hepsi sizin için.

Anter: Gerçekten mutluluk görüldü. Hamd ve şükür Allah'adır.

3.Elçi: Kral Numan'ın gelmesi sana müjde olsun.

Kays: Gerçekten neşe güneşi bize doğdu. Savaşan krallara müjde olsun.

(Beste, Anter söyler onlar tekrarlar)

Anter: Merhaba, merhaba, merhaba
Erdemli krallara merhaba
Ey ümmetlerin kralı sizinle buluşmakla
Muhakkak bunun sona ermesini istiyoruz
Acı ve zahmetlerden sonra vatanımızda
Bunun yorgunluğunu çıkarırız

Hint oğlu Kral Amr: Elbette onu unutursunuz kardeşim güzel ahlaka sahip Numan sizden razıdır.

Anter: Ey Hint oğlu sen ve kardeşin korunasin. Ey kardeşim zorlukta iken bize geldin. Her birimiz savaşların ve musibetlerin peş peşe gelmesinden hastalandık ve ağır konuşuyoruz.

Kral Abbad: Ey Kral hak süvarilerin babasıdır ki benim gibi kral ve sultan olmuştur. Onun kılıcı Duhan ve Sevad toprağında bana teslim etmiştir. Döndükten sonra da beni bu sıkıntı ve zahmetlerde bıraktı. Bana yaptığı bu iyiliğe karşı ben de iyilik yapayım.

Kral Numan: Şimdi övünmeyi ve azarlamayı bırakın. Allah'a şükredin ki, sizi salim olarak toplamış ve tehlikeden güvene çıkartmış.

Anter: Hamd âlim olan, nimet veren, acıyan Allah'adır
Aynı şeyde fehmetli Numan'a, erdem ve büyük fazilet sahibi
Ey Mecid olan Allah'ım (sen) koru ve ebedileştir
Sultanımız Abdülhamit'i aynen Hıdivimizi de baştan sona kadar koru

(Hikaye bitti)

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