

“Every Picture Tells A Story”:

An Analysis of the Crime-Atrocity-Murder Illustrations in Servet-i Fünun as

Recurrent Messages Emphasizing a Critique of the West

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ABSTRACT

The current study of Side Emre which is titled as “Every Picture Tells A Story: An Analysis of the Crime-Atrocity-Murder Illustrations in Servet-i Fünun as Recurrent Messages Emphasizing A Critique of the West” endeavoured to analyze and interpret several disconnected issues of the illustrated Ottoman popular periodical Servet-i Fünun published in the years 1891, 1892, 1893 and 1895. The main focus of the study lied on the interpretation of the textual and illustrative materials of Servet-i Fünun with a gradual condensation on the crime-atrocity-murder illustrations and articles.

Chapter I dealt with the first three issues for the aim of tracing the character and format of the periodical. The “texture” of the periodical was analyzed via a synthetic and comparative method.

Chapter II, dealt with a number of thematically categorized illustrations of Servet-i Fünun, to expose various “visual channels of Westernization” that were being utilized. This chapter proposed several sub-branches of visual channels under the “foreign” and the “domestic” agenda.

The final chapter of this study was about the textual and compositional interpretations of the “crime-atrocity-murder” illustrations with the aim of deciphering the messages emphasizing a criticism of the West.

The main channel of research in this study consisted of a thorough and minute examination of first-hand sources in Ottoman Turkish and English. Several issues of **Servet-i Fünun, Musavver Cihan, Malumat, Hazine-i Fünun, The Levant Herald and The Oriental Express** were analyzed. The Appendix sections disclose the Turkish

transcriptions of the examined issues of **Servet-i Fünun** and **Musavver Cihan**. Apart from that, the Press Memoirs of Ahmed İhsan Tokgöz, “**Matbuat Hatıralarım**” and “**Tahsin Paşa’nın Yıldız Hatıraları, Sultan Abdülhamid**” were the only bibliographical materials that were referred to in this study.

KISA ÖZET

Side Emre'nin "**Her Resmin Bir Hikayesi Vardır: Servet-i Fünun'daki Suç-Vahşet -Cinayet Temalı İllüstrasyonlar ve Onların Batı'yı Odak Alan Eleştirileri Kapsamında Devamlı Kullanılan Mesajlar Olarak İncelenmesi**" adlı lisansüstü tez çalışmasında Servet-i Fünun'un 1891, 1892, 1893 ve 1895 yıllarında basılmış bağlantısız bir dizi nüshası incelenmiştir.

Çalışmanın ana temasını derginin metin ve illüstrasyonlarının incelenmesi oluşturmuştur. Suç-vahşet-cinayet temalı illüstrasyonlara geçiş çalışmanın üçüncü bölümünde yapılmıştır.

Birinci bölümde derginin ilk üç nüshası sentetik ve karşılaştırmalı bir metod çerçevesinde Servet-i Fünun'un karakter ve formatını analiz edebilmek, derginin "dokusunu" inceleyebilmek amacıyla çalışılmıştır. İkinci bölümde ise bir dizi, temalarına göre sınıflandırılmış illüstrasyonlar, dergide kullanılan "Batı'nın görsel kanallarını" ortaya çıkartmak için incelenmiştir. Bu bölümde "yabancı" ve "yerli" alt başlığı altındaki illüstrasyonlara bakılmıştır. Üçüncü bölüm ise suç-vahşet-cinayet temalı illüstrasyonlarının metin ve kompozisyon incelemelerinden oluşmuştur. Bu bölümün ana fikri illüstrasyonların ve makalelerin iletmiş olduğu "Batı eleştirisini" en dar noktada irdelemektir.

Bu çalışmanın en belirleyici araştırma malzemesini ana metinler oluşturmuştur. **Servet-i Fünun, Musavver Cihan, Malumat, Hazine-i Fünun**, Osmanlı Türkçesi kaynaklarını, **The Levant Herald, The Oriental Express** ise İngilizce ana referans malzemelerini oluşturmuştur. Çalışmanın arkasında bibliyografya bölümünden önceki "Appendix I, II" kısmında bu malzemelerin hem orijinalleri hem de Türkçe

transkripsiyonları verilmiştir. Bunların dışında Ahmed İhsan Tokgöz'ün **“Matbuat Hatıraları”** ve **“Tahsin Paşa'nın Yıldız Hatıraları, Sultan Abdülhamid”** adlı kitaplar dönemi ve Servet-i Fünun odaklı 1890'ların matbuat ortamını anlatmaları bakımından yararlı olmuşlardır.

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INTRODUCTION

Servet-i Fünun is an illustrated Ottoman periodical published every week on Thursdays. The very first issue appears on the 14th of March 1307 (26th of March 1891) and until the death of its editor in 1942, the actual life of the periodical is quite long and uninterrupted. Ahmed İhsan Tokgöz's "**Matbuat Hatıralarım**" (covering in the first section the years 1888-1908 and 1908-1914 in the second section) which was published in 1930-1931 provides an extremely useful reference for tracing the character and format of *Servet-i Fünun* in the press milieu of the 1890s, in addition to perceive the socio-cultural and political surrounding within which it exists. Ahmed İhsan Tokgöz, the chief editor of *Servet-i Fünun* reveals the periodical's character. It consists of topics and illustrations pertaining to literature, science and arts. Other than that, biographies, translations of various texts, travellers' accounts and novellas are the constituent parts of the periodical. The purchasing chart of the periodical shows the triple branch of the predetermined reading audience. This audience consists of the readers in İstanbul, all the other remaining parts of the Ottoman land and finally the foreign readers (the subscription regulations are given in details in the "Şerait-i İştira" chart in the Appendix I, as will be observed the price of the periodical differs for the three different categories).

The examination of the selected issues covering the years 1891, 1892, 1893 and 1895 can be put forth as direct reference points to the editor's assertions about the contents and the character of the illustrated periodical and the reader is enabled to connect the periodical with its foreign counterparts that exist within the same genre (for further reference see Appendix II). The table of contents section ("Mündericat") in each issue relates the headings of the periodical successively and the articles appear

in this predetermined order. When this section is omitted, as will be observed in some issues, the general framework of the periodical is preserved according to that non-existing table of contents section that can be surveyed in the previous issues. Therefore the faithful reader knows what to expect where even without being informed explicitly.

The first chapter of this study is going to deal with the first three issues of *Servet-i Fünun*. The main aim of this chapter will consist of tracing the character and format of *Servet-i Fünun* as perceived simultaneously in the first three issues. This opening chapter is designed to accommodate the readers with the illustrative and textual subject-matter, in other words with the “texture” of the periodical. A concise, synthetic and comparative approach will be utilized in the examination of these issues.

The second chapter of the study is aimed to examine a number of thematically categorized illustrations appearing in various disconnected issues of *Servet-i Fünun* for the understanding of a number of divergent **“visual channels of Westernization”**.

Within the compass of Chapter II, the examination of the recurrent messages and responses loaded in the “visual channels of Westernization” that are communicated via the illustrations will be explored. The examination of these “visual channels of Westernization” in *Servet-i Fünun* will help us to locate the arguments of Chapter III that is designed to focus primarily on the “critique of the West” with reference to the “crime-atrocity-murder” illustrations appearing in 1891, 1892, 1893 and 1895.

These **“visual channels of Westernization”** consist of the amalgamation of two separate agendas, **“foreign”** and **“domestic”**:

The “**foreign agenda**” is going to be analyzed under four subtitles: “Landscape Illustrations”, “Human Portraits”, “Pastoral Scenes” and “Various Pleasure Giving Scenes”. The examination of these subtitles is designed for an understanding of the imagery of the “West” as demonstrated in *Servet-i Fünun*. The contents, in addition to the contextual placements of the illustrations in the periodical’s “domestic texture” will be examined. The inspection of the general view of the “West” as communicated in the illustrated Ottoman periodical of the 1890s will be the nucleus of this sub-section.

The latter underling division of the “**visual channels of Westernization**” is composed of the “**domestic agenda**”. This section aims to display the applications of the Western model of publishing an illustrated periodical into the context of an Ottoman periodical, *Servet-i Fünun*. The main idea of this section will be that of unveiling the success of this domestic application. In other words, the “visual success” of “Ottoman Westernization” in *Servet-i Fünun* is going to be exhibited via the analysis of the illustrations. Under this section, “Illustrations of Various Edifices and Landscape Depictions”, “Portraits of Various Ottoman Soldiers” and “Portraits of Famous Ottoman Medical Doctors and Various References to Issues about Medicine” are going to be analyzed.

The third chapter of this study will aim to pursue the textual and compositional interpretations of the “crime-atrocity-murder” oriented illustrations with the purpose of tracing the messages emphasizing a criticism of the “West”. In other words, the recurrent messages encoded in the “crime-atrocity-murder” oriented illustrations emphasizing a critique of the “West” will be analyzed.

The conclusion section of the study will attempt to achieve a final synthesis of the existing three chapters. The main points of the previous chapters will be

reevaluated and expanded. In addition to this, an alternate interpretation of the “crime-atrocity-murder” illustrations is going to be proposed.

CHAPTER I

“Exploring the Character and Format of *Servet-i Fünun*:

A Synthetic Analysis of the

First Three Issues”

The first issue of *Servet-i Fünun* was published on the 14th of March 1307 (26th of May 1891) at the Alem Printing Offices in İstanbul, with a typical statement of gratitude to Abdülhamid II. The first day of *Servet-i Fünun*'s publication coincides with the birthday of Abdülhamid II. The “Şükran” section in its entirety reveals Ahmed İhsan's approach to the task of printing and publishing alongside his comments and sublime prayers for the Sultan's birthday emphasizing the convergence of the two events while stressing their symbolic connotations. The attempt of publishing an illustrated periodical coincides with the felicitous and sacred day manifesting the Sultan's birthday and thus the demonstration of a hoped-for success of *Servet-i Fünun* is somehow legitimized by the editor. The importance attributed to the task of printing in general and publishing an illustrated periodical in this particular context, goes hand in hand with the continuous declaration of gratitude and the endless motivation to serve the Sultan. And thus from the very beginning of its publication, the reader has understood the major mission and motive of *Servet-i Fünun* with the “Statement of Gratitude” part written by the editor. The attitude of *Servet-i Fünun*, when the selected issues are taken into consideration, is constantly faithful to the concept of “serving the Sultan” via the task of printing and publishing. The mission of this illustrated Ottoman periodical is to serve the Sultan through its variational illustrative and textual contents:

“...velinimet-i azamımız padişahımız efendimiz hazretlerinin vücud-ı pürsüd-ı hümayunlarının mehd-i terakkiyi dirahşan eylediği ruz-ı mes’adet - bahşaya musadif olan bugün dahi bir musavver gazete neşrine ibtidar ediyoruz. Tabiidir ki bütün Osmanlılarca fevz-ü saadet anı olan böyle mukaddes bir günde şürü edilen iş de mazhar-ı muvaffakiyet olunur... Elde edebildiğimiz malumata tahsil eyleyebildiğimiz ilm-ü marife müşahadesiyle mesrur olduğumuz asar-ı teşvik ve tergibe hep o şehriyar-ı maali-küster efendimiz hazretlerinin saye-i ihsan-ı vaye-i cenab-ı padişahlerinde nail ve mazhar olmuş naçizlerden bulunduğumuz cihetle padişah-ı kemalat- perverimize ömrümüzün son anına kadar izdiyad-ı şevket ve iclal duası etsek yine hakkıyla ifa-yı vecibe-i zimmet ve vazife-i ubudiyat edememiş oluruz”.¹

The style and the choice of the vocabulary is consistent with the overall aim of this thanksgiving section. The elegantly juxtaposed stock phrases and expressions are utilized for the sole aim of pleasing the Sultan. The strong wish for the continuity of his rule, in other words, the eternity of the office of the Sultan, is emphasized while a thread of parallelism between his sovereignty and the hoped-for continuity of the periodical’s publication is expressed. This explicit message is hoped to be communicated with gratitude declarations in the future issues of *Servet-i Fünun* :

“ İnşallah saye-i maarif- vaye-i cenab-ı hilafet- penahilerinde daha çok asar terakki ve müsadakat ibrazına müyesser ve ömrümüz oldukça her sene bu yevm-i saadet ve terakkinin tebrik-ü tes’idine muvaffak oluruz. Amin, ve min Allahü’t - tevfik.

Padişahım viladetin gecesi

Nura gark oldu asuman u zemin

Daim ol tahtgah-ı izzete

Yaşa ey şehriyar-ı adil amin. “²

The “Şükran” section is not an unexpected section within the compositional framework of the printed daily or weekly publications of the 1890s. “The Declaration of Gratitude” we have seen is not an exception when the rest of the variational counterparts of *Servet-i Fünun* is considered. Within the specific genre of which

¹ See Appendix I, p: 1-2.

² Ibid.

Servet-i Fünun happens to be a prominent sample, the “Şükran” section represents the essential symbolic beginning to the task of printing a periodical.

A Comparative Analysis of the “İstanbul Postası”

The “Şükran” section, in the first issue is followed by “İstanbul Postası”. This part is going to appear in all of the studied issues of *Servet-i Fünun* and constitutes the most up-to-date part of the entire periodical. It reflects the spirit of living in the city as seen from the eyes of the chief editor. “İstanbul Postası” may be viewed as the weekly city news, providing information to the readers with a major concentration on the most recent and pleasant events. The sphere of the “pleasant events” brings about the deliberate exclusion of issues or news directly or indirectly linked with politics and religion. This omission is yet another expected feature within the genre to which *Servet-i Fünun* belongs³.

The main purpose of “İstanbul Postası” is to communicate the happenings, and events in the city with the major and deliberate omission of political considerations. The mission to serve the Sultan is actualized without any reference to that delicate sphere and this has yet more subtle connections with the so-called all powerful censorship proceedings of the 1890s:

“Gazetemizde muhterem karilere her hafta İstanbul meşagili hakkında bir fikir icmalı verecek olursak tabiidir ki mucib-i memnuniyeleri olur. Hele taşrada olanların memnuniyet celb edeceğimize şimdiden kaniiz. İstanbul’da olanlara gelince eğer içlerinde “Ben oturduğum yerin alimlerine vakıfım” iddiasında

³ For further details about the issue of censorship and the illustrated domestic - foreign and weekly press of the 1890s, please refer to Kabacalı, Alpay “Başlangıçtan Günümüze Türkiye’de Basın Sansürü” Gazeteciler Cemiyeti Yay.: 29, 1990, p: 54-82.

olanlar var ise (İstanbul Postasını okumaktan feragat etmek kendi ellerinde) dir. Ümid ederiz ki başka sütunlarımızda istediklerini bulurlar”.⁴

In the first issue, “**İstanbul Postası**” serves as an editorial explaining the motivations and the main concerns of the editor in coping with the task of publishing a periodical. The theme of continuity and zeal in the craft of publishing is emphasized. The rest of this part deals with the observations of Ahmed İhsan as depicted while wandering in the city. His report is personal on the surface level and is adorned with a genuine celebration of springtime in İstanbul. While giving tips and clues about how to spend an enjoyable day in the city, he also tries to evoke a springtime spirit in his readers with a specific choice of terminology and manner of conduct:

“On gündür şehrimizde devam eden letafet-i hava hakikaten fevkaladedir. Sokakların, caddelerin -adi zamanda kalabalıktan mahrum olanları da dahil olmak şartıyla gösterdiği cuş’u huruş bu sözü isbat eder. ...Görüyorsunuz ya “Posta”mız parlak bir nevrüz tebriği ile başladı. İnşallah gelecek nevbahar haftası sizi bundan daha neşeli bir tebrik ile karşılarım”⁵

This attitude is symptomatic of the other “**İstanbul Postası**” articles that are seen in the selected issues as well. The cordial tone aims to establish close and intimate ties with the readers at a superficial level. Ahmed İhsan in a way, assumes a known audience that consists of a small number of well acquainted members. Greeting the readers with pleasant and joyful events is the main point of emphasis in the “**İstanbul Postası**” section. Sight-seeing and alternate ways of transportation while sight-seeing are the chief topics of discussion in the first issue. “**İstanbul Postası**” is Ahmed İhsan’s diary with the omission of his private affairs, political and religious discussions on a wider plane and it happens to be the perfect vehicle to communicate the strictly a-political happenings in the city. His impressions of the city

⁴ See Appendix I, p: 3.

⁵ See Appendix I, p: 3-4.

most delusively actually “do not” inform the readers about what is going on in İstanbul, although that is the expressed claim of the editor. Scandalous and sensational events are also omitted in this section and we do not have access to the so-called “vulgar” piece of news.

“İstanbul Postası” of the second issue, showing an apparent stylistic parallelism with the article of the first issue, begins with a joyful account of the past week, harping on the same themes that were related in the previous issue:

“Bu haftamız fevkalade şaşalı ve müzeyyen idi. Viladet-i pürmeymenet cenab-ı padişahiye müsadif olan nehar said ile şeb-i münevverde İstanbulumuz talik edilen hesabsız rayat-ı tezyiniye ve yakılan nakabil tadad-ı kanadil ile bir hadika-i neşe ve sefa halini almış idi”⁶

The birthday of Abdülhamid II, the publication of *Servet-i Fünun*, the condition of the city in the past week, all contribute to the joyful tone of Ahmed İhsan’s address in this section. In a way the “Şükran” section of the week before is reemphasized in this issue. The editor sees the task of publishing the periodical as an almost holy or sacred mission. The motivation to serve and to please the readers is immense. And thus we have access to the core of his motivations. To serve the Sultan and to serve a reading audience that consists of subscribers from İstanbul, from the provinces and non-Ottoman subjects. As it is understood, during the preceding week Ahmed İhsan received a number of very positive and encouraging remarks from his readers. This flow of positive feed back from his colleagues on a major scale nourishes and at the same time greatly flatters him. As a result, very humbly, he sets out to thank and communicate his gratitude to his reading audience that is composed of his colleagues:

“Her yerde olduğu gibi musavver gazetecilikte dahi insan nail-i muvaffakiyet olmak için behemehal meslekdaşlarının nazar-ı muhabbet ve teveccühünü kazanmış bulunmalıdır...Sevgili rüfekamın gazetem

⁶ See Appendix I, p: 27.

hakkında yazdıkları fıkarat-ı müşevvikaneyi okuduğum zaman çeşman-ı iftiharım sirişk-i memnuniyet ile doldu”⁷

At this stage, the reading audience that appreciates *Servet-i Fünun* according to the editor’s knowledge, consists of his colleagues. The support of his colleagues is extremely important for Ahmed İhsan. He thanks Ahmed Mithad Efendi and all the articles that were published in “**Tercüman-ı Hakikat**”, “**Servet**”, “**Tarik**” and some French dailies about *Servet-i Fünun*. Up to this point we have an idea as to the reading audience of *Servet-i Fünun*. After this brief reference we do not see any further clues about the composition of his readers. At the end of this humble gratitude statement which is mainly addressed to the colleagues of the editor, “**İstanbul Postası**” continues in the second issue with the issue of foreign and Turkish almanacs. Ahmed İhsan relates the errors he has discovered in the Turkish ones with the hope of their correction:

“Sonradan tahattür ettim ki isimleri Fransızcasından aynen nakl etmişler “Litakiye”nin Lazkiye, “Sayadı”nın Sayda ve “Por Lagos”un Kara Ağaç olduğunu bilmeyerek böyle yazmışlar. Sahib-i takvimin böyle nakıslara düşmeyip badema daha müdakkik ve az lakayd davranmasını tavsiye ederim”⁸

And thus another feature of “**İstanbul Postası**” comes to the foreground. Correcting the misreadings and inviting the authors of almanacs to be more attentive while dealing with their task defines the attitude of Ahmed İhsan in the task of printing.

Then comes the accounts of Ramazan in the city. The splendour of the shops are narrated. “**İstanbul Postası**” comes to an end with the part about one specific theatre company that stages the only worth attending plays during the Ramazan,

⁷ See Appendix I, p: 28.

⁸ See Appendix I, p: 30-31.

according to Ahmed İhsan's perception. Here, he tries to influence the decisions of his audience:

"...mübarek günlerin uzun gecelerin halka tatlı imrar ettirmek için icra-yı lubiyat edecek tiyatrocularımız da intihab ettikleri yerlere barakalarını kurdular. İçlerinde şayan-ı zikr Osmanlı kumpanyalarından başka tiyatrocu denecek ve aktör sıfatına layık bulunacak oyuncu heyeti bulunmadığı için yalnız bu kumpanyanın intihab ettiği yeri haber vermekle geçeceğim...Münak Efendi kumpanyası bu kış oynadığı yeri Ramazan içinde intihab etmiştir. Tabiidir ki sahne-i temaşaya vaz edeceği oyunlar hakkında karilerime malumat vermekte kusur etmeyeceğim"⁹

The role being attributed to an editor writing articles about the city affairs is most explicitly announced in the above passage. The editor will not fail to inform the readers in this specific context about the plays that will be staged during the Ramazan in İstanbul.

"İstanbul Postası" of the third issue coincides with the first day of Ramazan. The birthday of the Sultan, Ramazan and the publication of *Servet-i Fünun* coincide within a span of three consecutive weeks. The editor celebrates this exceptional day with specific reference to his Stamboulian reading audience and describes the city. The tone and the contents are variational counterparts of the previous "İstanbul Postası" sections. The obvious stylistic and thematic continuity needs to be stressed:

"Sokaklar sabahları tenhalaşır. Geceleriye cevelangah-ı erbab-ı zevk olur. Cevami-i şerife minareleriyle beraber her tarafta nur-ı hidayet tecelli eyler. İstanbulumuzun Müslüman halkı eyyam-ı mukaddesin müşerref-i envarı olur. Sahur zamanına kadar epeyce uzunca olan geceleri hoş geçirmek için teravîh namazını eda eden ehl-i ibadet "şeref-i ramazan" ile tezeyyün etmiş olan kıraathanelere, gazinolara, tiyatrolara müteveccih olur"¹⁰

⁹ See Appendix I, p: 31-32.

¹⁰ See Appendix I, p: 56-57.

One of the main sources of entertainment during the Ramazan is the Ottoman theatre. Ahmed İhsan relates his discontentment of the plays that are going to be staged by the company:

“Bize yeni yeni oyunlar arz edeceğini ümid eylediğimiz Osmanlı tiyatrosunu sorarsanız haber vereyim ki ilk gece için köhne “Balmumcu” piyesini sahne-i temaşaya vaz edecek imiş “ehl-i zevk” bu piyesi seyr ede ede usandı”¹¹

As clearly understood, the theatre going audience of which Ahmed İhsan is a member, demands new and varied plays that favour the existence of “the sublime” rather than “the already too obvious or the ludicrous” in the stories. The grotesqueness of the loud and bloody plays is openly despised without any reservations. Here, Ahmed İhsan’s taste can be taken as a mirror to the reactions, likes and dislikes of the theatre going minority of İstanbul.

“İstanbul Postası” comes to an end in this issue rather abruptly. When compared to the first two issues, it is clearly observed that Ahmed İhsan cuts this part short on purpose since there is an additional part in the third issue about Ahmed Vefik Paşa.

“Şuunat: Medeniyye ve Fenniye”

The third section of *Servet-i Fünun* “Şuunat: Medeniyye ve Fenniye” consists of various unrelated topics about scientific issues and events pertaining to various European cities. This section is an incoherent hotch-potch of unrelated topics that gives clues about the general bent of the textual foreign agenda of the periodical. There are no illustrations accompanying texts that compose this part.

¹¹ See Appendix I, p: 57.

The “**Şuunat**” section of the first issue starts with the account of a traveller who is said to have crossed the African continent. He, in fact is wrongly known as the first traveller who has accomplished the deed. The editor corrects this misunderstanding, and relates that the very first man who, in reality, passed through Africa is the Portuguese Honorato De Costa and not the Englishman Livingstone¹². Immediately after that, comes the information about the statistics being published by the French Ministry of Justice:

“Fransa Adliye Nezareti'nin neşr ettiği istatistikde epeyce şayan-ı dikkat malumat görülyor. Tekmil Fransa dahilinde beher yüz bin nüfusta ondört kişi cinayetle itham edilmiştir”¹³

The same vein of information continues with the illiteracy in France:

“Tahsil-i marifin tamamıyla okumak ve yazmaktan bibehre olanlar yüzde otuzaltı nisbetinden ta yüzde yirmi ikiye kadar inmiştir. Kezalik bir senede idam ile mahkum edilen yirmi sekiz kişiden ondokuzu müebbeden küreğe konulup dokuzu idam kılınmıştır”¹⁴

Ahmed İhsan here chooses to relate what he clearly specifies as “worth attention”. “**Şuunat**” section continues with the account of a man who travels from Russia towards Paris on wooden stilts. After that, the estimates about various types of edifices on the River Thames in London, alongside the average of annual food consumption patterns of Londoners with their gross income rates, are cited. This section goes on with the news about the flower trade and the income being achieved through it in the region of the Alp mountains in France. Continuing his accounts about various unrelated topics, Ahmed İhsan informs the readers about the conference being held by the Prussian school headmasters:

¹² See Appendix I, p: 7-8.

¹³ See Appendix I, p: 8.

¹⁴ Ibid.

“Prusya Meclis-i Mebusanına li ecli’l müzakere takdim edilen mekatib kanun-ı layihasını mevki-i tedkike almak üzere Prusya mektep müdürleri Magdeburg’da içtima edip “mekatib-i ibtidaiyye maarif-i umumiyyenin esasıdır” nokta-i mühimesi üzerine binayı müzakere etmiş mekatib-i aliyyede faidesiz mekatib-i ibtidaiyyede ise muzır olan ihtiyat sınıflarının lüzum-u ilgası hakkında rey vermiştir”¹⁵

This section comes to an end with two thematically very unrelated pieces of information. The first one is about the statue of Guillamme Tell being given as a gift (which is worth one hundred thousand francs) to the Lausanne Municipality by a man named Monsieur “Öziris” for the compensation to the hospitality being shown by Switzerland to the army of General “Borpaki” during the 1871 war. The second and the last piece of the “Şuunat” section is about the assignment of Emile Zola to a membership post in the Academy:

“Ahiren vefat eden Fransız meşahir-i müellifinden Oktav Feviye, Emil Öjen’in yerine akademi azalığa meşhur Emil Zola’nın intihab edileceği söyleniyor”¹⁶

“Şuunat” section in its entirety, while giving thematically disconnected pieces of information about events and people that happen to be complete “strangers” in an Ottoman context, also enlightens what may be called as a “certain frame of mind that gives precedence to knowledge about foreign worlds and lives”. The readers are informed with a variety of “worth mentioning” topics about foreign cities, cultures, consumption average of people or some mathematical calculations and statistics. What could be the main aim of Ahmed İhsan in relating knowledge of this kind and origin? He, no doubt assumes that the reading audience is feeling somehow “hungry” for news of this type. He tries to widen the informative scope of *Servet-i Fünun* with particular emphasis on what he sees as the thoroughly “alien” within a domestic context. He tries to satisfy this particular gap by relating what may be considered

¹⁵ See Appendix I, p. 9.

¹⁶ Ibid.

today as highly incoherent and unsystematic. However, when the rest of the genre within which *Servet-i Fünun* takes place is considered, the attitude of Ahmed İhsan as the chief editor, appears to be in total conformity with the periodical's Western counterparts. "Le Petit Parisien", "Le Petit Journal" and "The Illustrated Police News" can be cited as stylistic and thematic counterparts to *Servet-i Fünun* in the 1890s. This list can well be extended to trace further comparative clues about the due position of *Servet-i Fünun* in the Ottoman Press milieu of the 1890s.

Our gaze today may cause us to be slightly uneasy because of the ruptures that are observed in the "Şuunat" sections of *Servet-i Fünun*. The contents of this section, do not flow naturally within the dynamics of the entire article. But when the rest of the periodical is taken into consideration, these topics present the reader a very balanced panorama shifting between the planes of the domestic, as seen in the constituent parts of the "Table of Contents" other than the "Şuunat" section and the concentration of foreign affairs that is seen in the "Şuunat" sections. *Servet-i Fünun* itself represents the very image of an extensively applied web of disconnected pieces of information, demonstrating a consistent informative flow of chaos. Not delving deep into details or critical evaluations, Ahmed İhsan does a very neat job via his authorship. The "Şuunat" section in itself, presents an order within the predictable boundaries of a carefully designed disorder. The contents of this section with their loosely drawn boundaries communicates the message that the world can be "small" and "accessible" when it is comprised of the compositional sections determined by the editor.

In the "Şuunat: Medeniye ve Fenniye" section of the second issue, one finds, in total coherence with the previous issue, some scattered bits of scientific and

popular knowledge gathered from entirely foreign sources with the aim to inform the readers about the practical discoveries pertaining to recent times. The account begins with the declaration of a misunderstanding about Monsieur Pasteur's treatment of consumption and ends with the attack of mice on a farm in England:

"İngiltere'de Norfolk çiftliklerine fare hücum etmiştir. Farelerin adedi sekiz bini tecavüz ettiği için çiftlik sahibi şu muzur hayvanları telef ettirmek hususunda onbin frankdan ziyade mesarif ihtiyar etmiş imiş"¹⁷

In the middle part, totally coherent with the rest of the "Şuunat" sections of *Servet-i Fünun*, we have access to a variety of technical innovations like the positive and contributive effects of electricity on the plants and the telephone line connection that is going to be established between Paris and London.

"Şuunat: Medeniye ve Fenniye" section of the third issue while relating a number of unconnected technical foreign news, inclines more to sensational news when compared with the previous sections. For instance, Ahmed İhsan chooses to relate how a daily paper in England promises to "give a rich girl" as a "gift", to its subscribers:

"...abonelerin cümlesine bu kızın fotoğrafı gönderilir, abonelerin fotoğrafı da cem olunarak kıza verilir, intihab genç İngiliz misine bırakılır. Madmazel kimi intihab ederse ona varacak imiş. Fakat o kadar çok namzed arasında intihab hususunda madmazel karar veremez, sahib-i gazetenin de gayreti beyhude gider"¹⁸

Apart from this rather sensational piece that creates a thematic rupture within the expected contents of the "Şuunat" sections, there are more news that concentrate on "people" but emphasizing a widely different perspective by strictly omitting the plane of the "scandalous". In the below cited context, Tolstoy is under inspection:

¹⁷ See Appendix I, p: 34.

¹⁸ See Appendix I, p: 58.

“Rusya meşahir-i muharririnden olan Kont Tolstoi gayet muttarid suretde imrar-ı vakt eyler imiş. Bir gazetede okunduğuna nazaran bu zat asla et ve balık yemez daima müstahazarat-ı nebatîye yemekle iktifa eder imiş”¹⁹

There are no clues to disclose the reasons why Ahmed İhsan chooses to relate the every-day living routines of the vegetarian Russian Count Tolstoy, one of the leading novelists of the 19th century and of all times. The regularity and continuity of his eating habits is stressed by the editor. The supposed appetite for the “strange” or for the “mysterious rituals of foreign people and customs” may be one of the reasons. Ahmed İhsan arouses the curiosity of *Servet-i Fünun* readers via these mostly popular and weird pieces of information specifically in the “Şuunat” sections. In this piece, the specific choice of narrating the eating habits of Tolstoy reinforces the argument that more is coincidental and unexpected within the textual framework of *Servet-i Fünun* than one may expect. The task of the editor consists of re-reading or scanning a number of foreign publications and then communicating or even adapting to a certain extent, what he thinks worth attention, via his neatly stitched articles. His channel of selection gives us interpretive clues about the deciphering the possible character traits of *Servet-i Fünun* as can minutely be perceived with a close look on the “technical-scientific and cultural happenings pertaining to the exclusively foreign” in this illustrated Ottoman periodical of the 1890s.

Another reference to support this vein of argument can be followed in the information being given about a club that was opened in New York a year earlier. The first annual celebrations of the “Franklin Klüp” takes place and the readers learn the “weird” details of this event :

¹⁹ See Appendix I, p: 59.

“Elektrik ile taam New York’da bir sene akdem “Franklin Klüp” namıyla bir klüp tesis olunmuş idi, bu klüp ilk sene devriyesini garib bir suretde şenliklemiştir. Klüp reisi yevm-i teessüsde elektriki bir takım garaib-i latifeden mürekkep bir taam ihzar eder, salon tabii olarak elektrik ile münevver bulunduğu gibi yemekler elektrik ile pişmiş, tabakların getirilip götürülmesi de masa üstüne yapılmış bir nev-i elektrik şimendüferiyle icra olunmuş idi”²⁰

The readers of *Servet-i Fünun* are informed accordingly about the existence of this strange club in New York that uses electricity in cooking, and all the relevant machinery in the 1890s. The world somehow gets smaller by degrees. It shrinks to the limits that enable the Ottoman readers to get informed about a club that has a copy of Benjamin Franklin’s appearance on the tables. The issue of various areas where electricity is exploited remains a topic of interest within the Ottoman context of the 1890s. And the publication of events pertaining to the use of electricity is not a novelty that is singularly seen in *Servet-i Fünun*. Representing a thematic clash with the “Franklin Klüp” article, “**The Oriental Advertiser**” dated of the 13th, the 15th and the 16th of August 1890, relates three consecutive articles about the “The Recent Execution In The United States”²¹ There is another façade to enlighten various uses of electricity in the 1890s and the readers of *Servet-i Fünun* do not have access to this kind of unpleasant piece of news. This event is the first exploitation of “electricity” used in order to “legally execute” a convict in the United States. The capital punishment is designed yet as a another experiment to be actualized by this exceptionally beneficial discovery of the century. The hidden voice writing the article in “**The Oriental Advertiser**” openly condemns this type of capital punishment since the experiment literally fails and the convict is unwillingly tortured before he was

²⁰ See Appendix I, p: 60-61.

²¹ “The Oriental Express / Le Moniteur Ottoman” Atatürk Kitaplığı Süreli Yay. Böl. No:2 /

K.Cild:12xx / Numero: 2141-2260 / Année: 1890-1891. The issue dated: 13th of August 1890, p:4.

executed. The tone of anonymity is witnessed in the entire framework of **“The Oriental Advertiser”** with a major exclusion of view points. The tone of anonymity takes another form with *Servet-i Fünun* and it’s emotional detachment from what is being related, specifically in the **“Şuunat”** sections. At this specific incident there is controversially an apparent tone of detestation and hatred directed at the execution in **“The Oriental Advertiser”**. The moral of the story comes with the last words of the second article:

“If the Americans really want to do away with the disadvantages of capital punishment, which should doubtless be instantaneous, let them amend their criminal procedure. When that is done, it will not matter whether the rope is used or a powerful battery, or a dose of prussic acid”²²

This passage of animosity reminds one of the criticisms about the **“crime-atrocity-murder”** illustrations concentrating majorly on America. These illustrations and the reasons of their criticisms are going to be related in the third chapter of the study.

The following section about **“Ahmed Vefik Paşa”**, in the third issue is presented with an open protestation against an article that was published in the last week’s **“Tercüman-ı Ahval”**. The entire extract that is quoted in *Servet-i Fünun*²³ Ahmed Vefik Paşa’s death is regretted in both of the articles. However, Ahmed İhsan’s obituary article is more detailed and encompassing when compared to the one that was published in **“Tercüman-ı Ahval”**. Ahmed İhsan relates in details the biography of this very important literary and political persona with specific reference to his works and the posts he has occupied during his lifetime. The portrait illustration of Ahmed Vefik Paşa is published on the first page where the **“İstanbul Postası”** and

²² Ibid. The issue dated: 15th of August 1890, p:4.

²³ See Appendix I, p: 61-62.

“**Şuunat**” sections are presented. The due regret and respect attributed to Ahmed Vefik Paşa is explicitly revealed through this specific type of presentation. One of the many tasks of *Servet-i Fünun* is to bequeath due respect and prominence to distinguished people after they pass away. The periodical is utilized as the most proper medium for sincere lamentations.

“**Muallim İle Talebenin Ders Muhaveresi**”

In the first issue of *Servet-i Fünun* the section called as “**Muallim İle Talebenin Ders Muhaveresi**” relates a lengthy conversation between a student and a teacher and this section after a brief continuation in the second issue, will not appear anymore in the selected set of *Servet-i Fünun* issues. The topic of this conversation in the first issue is “needles”:

“Bugün sence ziyade samimi ziyade mühim görünecek bir cihet ile iştigal eyleyeceğiz. Meşgul olacağımız maddenin ünvanı da (bir genç kızın refik-i şefiki) dir.”²⁴

The entire section consists of a conversation dealing with the issue of “needles” and ends with the teacher’s promise to talk about the “history of the needle” in the future:

“Küçücük iğneyi şimdi en eski zamanlardan beri takibe başlayacağız. Emin ol ki zahmetimiz beyhude yere gitmeyecektir. Zira deruhde eyleyeceğimiz iş ve ezmine-i mütekaddimede müteahhire kadınlarının derece-i say u amellerini nazarıımızda tayin milel-i muhtelif eyleyeceği gibi o kadınların tarz-ı maişetlerini de bize öğretecektir...ama herşey birgünde olmaz, bunu da bir başka gün öğrenirsek o kadar zihnini yormamış olursun”²⁵

The tone and the view-point taken by the teacher reveals an obvious masculinity. It is emphasized that a woman’s true occupation should unfailingly

²⁴ See Appendix I, p: 10-11.

²⁵ Ibid.

revolve around the task of knitting and sewing. Praising domestic occupations while relegating the task of reading and studying to a secondary position appears as a point to be emphasized:

“Acaba iğne dikişten daha mühim ve ciddi olan kitap mütalaası, ders talimi için mi kuşe-i nisyanı atıldı? Hayır, iğnenin elden atılması zevzekliğe olan hahişden mütevellid bir neticedir”²⁶

These quotations on a visible plane reveal a very absurd topic of discussion. However, looking at it more closely, it may be perceived that the main topic being raised here has little to do anything with “needles”. The whole argumentation reveals the ideas of the editor about the roles that are attributed to women in general. This represents an obvious paradox when the rest of the illustrative and textual material about “women” in the selected set of *Servet-i Fünun* issues is taken into consideration. On the one hand we have the topic of the “needles” directly linked with an explicit praise of sewing and yet on the other we will have “fashion illustrations” in the future issues, depicting various French women with the most striking seasonal outfits of the French fashion. There is a complementary imagery of women if we are to look at the two textual and illustrative messages. Indoors, domestic occupations have their priority. Life being spent outdoors, brings about the pleasurable contribution of fashion to everyday life. The exhibitionist aspect where fashion and life style meet outside the household needs to be stressed. This feature represents a minority beyond doubt. Up-to-date fashion illustrations with no explanatory articles forms another characteristic feature of *Servet-i Fünun*. The domestic application of Western fashion to the Ottoman context exists within the texture of *Servet-i Fünun*. We do not see any domestic ladies with exclusively French seasonal outfits.

²⁶ Ibid.

The sole companion of women in the Ottoman context is depicted as the “needle”:

“-Bir genç kızın refik-i şefik-i nedir?

-Validesidir.

---değil, zira sana sorduğum şey validelerin de refik-i şefikidir, kadınların da refik-i şefikidir, büyük validelerin de refik-i şefikidir. Hem her zamanda gelmiş ve gelecek validelerin. Kadınların, büyük validelerin! Her sınıf ve mevkide bulunan validelerin, kadınların, büyük validelerin!...

- Canım merakım arttı, dediğiniz ne oluyor?

-Merakın artdı ha, peki söyleyim, iğnedir”²⁷

This passage reveals the ways in which the occupations of women are treated and how the due roles being attributed to womanhood regardless of age or social standing stand within the context of *Servet-i Fünun*. Starting from the needle, the narrator enters into other planes of argumentation.

The oncoming part, “**Muallim İle Talebe Arasında Muhavere : Coğrafya Dersi**” of the second issue begins where the conversation was interrupted in the first issue. However, we do not get the intriguing “History of the Needle”. Instead we are introduced with another topic of discussion. The teacher justifies this temporary omission. Thus we have the first flaw on part of the editor, a promise is not kept and the discussion takes another turn:

“Fakat derslarımızden hakkıyla istifade etmeliğin için bir bahsi iki üç ders devam etmek benim tedris programıma mugayirdir. Onun için bugün sana coğrafya dersi vereceğim, vaadim olan iğne tarihini de unutmayacağım, yevm-i münasibinde anlatacağım”²⁸

The geography lesson concentrates on the lands of the Ottoman Empire. There is an explicit symbolic significance in the choice of this topic. With a map of Anatolia, the teacher chooses to attract the attention of the student to a specific and

²⁷ Ibid.

²⁸ See Appendix I, p: 34.

predetermined topic of discussion. The moral of the lesson is quite evident. Praise is directed at the sacred lands of the empire. The aim of the teacher is to reinforce intense feelings of praise on the part of the student because he/she was born in the Ottoman lands. This piece is almost written with a panegyric attitude. Anatolia as seen in the map is reflected as a land with great magnitude, that manifests power and heroism. The student seems unaware of this. The teacher draws out a number of visual and direct comparisons with European lands and the arguments are reinforced with this comparison. In the end the main motivation of the teacher is entirely fulfilled. The message is successfully communicated via the lengthy conversation:

“-Memalik-i Osmaniye'nin kısm-ı mühimmini teşkil eyleyen Anadolu nazarında taali etdi, tecelli eyledi değil mi?”

-Evet.

“-Hakkında muhabbet ve takdirin çoğaldı ya?”

-Evet.

“-Hah! Ben de matlubumu istihsal etdim demektir.”²⁹

“Resimlerimiz”

The following part of the first issue of *Servet-i Fünun* is called “Resimlerimiz”. In this part the articles of the illustrations are given. In the first issue, there are eight illustrations with their articles. The articles are respectively about: “İzmir”, “Trieste”, “Odesa”, “Oktav Feviye”, “Mösyö Krispi” and “Fenni Eğlence”.

Before passing onto the articles, it is useful to trace very briefly the origins of the illustrations. In his Press Memoirs Ahmed İhsan relates his efforts at acquiring the illustrations:

²⁹ See Appendix I, p: 38.

“İyi bir resimli haftalık gazete çıkarmak için matbaamda yeter derecede hazırlık yoktu. Avrupa’da yeni doğmuş olan çinkografıyı İstanbul’da bilen yoktu...Ben de güç bela elime geçirdiğim izinden gereğince yararlanmak için gelişkin bir teknoloji sağlayacak araç gereçler edinmek istiyordum. Avrupa ile yazışarak birçok galvanoplasti kalıbı getirttim. Bunlar, o dönemin ünlülerinin resimleriydi....Bible House’dan doğal manzara kalıpları kiraladım ve 1891 Mart’ının 27’nci günü *Servet-i Fünun*’un ilk sayısını çıkardım.”³⁰

Ahmed İhsan borrows some plates of pastoral scenes from the Bible House which was an establishment essentially involved in missionary publications. As it is, printing illustrations at that time was indeed very problematic. This was not only due to the lack of sufficient technology. The entire notion of the whole process, starting from finding pictures as the initial step, was still a very recent concept:

“Resim bulmak, hakkettirmekteki güçlükler artıyordu. Getirttiğimiz resimleri de iyi basamıyorduk. Matbaada, yazılar eskimesin diye, kazan silindirine çuha sarılırdı. Bunun yüzünden çinko resimler basılamıyorduk. Ben de bunun nasıl çözümleneceğini bilemiyordum”³¹

The significance of *Servet-i Fünun* as an illustrated Ottoman periodical, comes to the foreground at this point. As he relates, the first six issues of the periodical appear with illustrations that are gathered from the borrowed galvanoplasties (iron or steel materials coated with zinc) of the Bible House at Mercan, with engravings ordered from various boxwood engravers located in the neighbourhood of Babiali and with the portraits of well-known and popular foreign people brought from Paris. The original foreign illustrated periodicals that Ahmed İhsan aims to imitate and adapt to the Ottoman context appear with unrivaled pictorial materials and his aim is to give this adaptation task the full value it deserves. On his way back from his first voyage to Europe, Ahmed İhsan makes a contract with the “**Angerer and Goeschel**” zinc and engraving company in Vienna, and according to this contract he

³⁰ Tokgöz, Ahmed İhsan “Matbuat Hatıralarım” İletişim Yay. İstanbul 1993, p: 53-54.

³¹ Ibid.

sends various landscape photographs of İstanbul and receives their cliches later on. The publication of the illustrations in *Servet-i Fünun* is actualized via this chain. As we learn from his memoirs, the basic reason of Ahmed İhsan's voyage to Europe is to learn the methods of engraving and to bring the relevant technology to İstanbul for printing illustrations. However, the notion of learning or learning by imitating the advanced technology of engraving in Europe can also be witnessed elsewhere in the Ottoman world of the 19th century. In a Prime Ministry Archive document dated of the 10th of June 1894 it can be observed that there were people other than Ahmed İhsan who were sent to the West officially to learn this business³² The significance of this reference lies in the fact that Ahmed İhsan's voyage for learning the advanced technology of engraving dates a little earlier than the journey of Sergeant Fethi and Muhittin Efendi.

Ahmed İhsan's self-financed journey towards the West brings about a book called "Avrupa'da Ne Gördüm?". In his book, which was inspired by Ahmed Mithat's "Avrupa'da Bir Cevelan", Ahmed İhsan writes his personal experiences and observations during his long and adventurous travels in Europe. The whole financial gain of his book is spent to compensate for the expenses of this long tour in Europe.

If we turn back to our initial topic of discussion now, it is observed that "Resimlerimiz" section of the periodical is composed of some carefully chosen but apparently disconnected illustrations and their articles. The balance between the domestic and the foreign oriented illustrations needs to be emphasized.

³² Başbakanlık Arşivi, Yıldız Tasnifi, Mütenevvi Maruzat Evrakı, 4.L.1308-30.Ra.1310 / 13.5.1891-22.10.1892 / Cilt:III / No: 22 / Dosya No: 72 - Sıra No: 99 - Tarihi: 29.5.1310 / Belge Adedi: 1.

The first article of the first issue is about an “İzmir” illustration on the third page of *Servet-i Fünun*. The contents of the article carefully describe the illustration. The illustration appears on the page of “**İstanbul Postası**” and the article is given on the seventh page. This specific feature is symptomatic of all the selected issues of *Servet-i Fünun*. The illustrations never appear on the same page with the corresponding articles. Even if they do, the intervention of “coincidence” has to be taken into consideration before tracing an obvious vein of continuity and repetition. The prescriptive description of the chosen part of the İzmir Harbour serves to inform the readers about the geographical location and the trading facilities. This mostly encyclopedic information about the İzmir Harbour gives the most essential and concise bits of knowledge that is sufficient to satisfy the reader who seeks to be informed about the harbour via a summarized and compact version. The contents of the article start with the description of the illustration and go on with an extremely succinct demographic map of the city, with its basic population history, and the edifices of the setting. The significance of this article lies in the observation that Ahmed İhsan tries to unite the İzmir Harbour with the other illustrations that are presented. Towards the end of his article, he says:

“İzmir’e en çok mahreçlik eden Avrupa Limanları Trieste, Londra, Marsilya, Odesa limanlarıdır ki bunlardan Trieste ile Odesa’nın birer resmini gazetemizde derci ile atıye dahi haklarındaki malumatı ilave etdik.”³³

And thus one can observe a thematically coherent picture of the İzmir, Trieste and Odessa Harbours in *Servet-i Fünun*. The contents of the information being given about Trieste and Odessa Harbours are similar. The main point of significance lies in the observation that both of the harbours have connections of trade with İzmir.

³³ See Appendix I, p.13.

Ahmed İhsan balances the contents of the three articles by stressing that point and thus the equilibrium between the domestic and the foreign is maintained. The illustrations of Odessa cover two scenes: “Büyük Merdiven” and “Liman”, and those of Trieste cover: “Kordon” and “Kordon Dahili”. There is no effort to describe the contents of these illustrations. The artists of these illustrations are foreign. Most probably they were ordered from France. Ahmed İhsan had chosen thematically flowing illustrations and articles in the first issue.

The two portrait illustrations of the first issue of *Servet-i Fünun* belong to Mösyö Krispi and Oktav Feviye. Presented on the page of the novel “**Seyyie-i Tesamuh**”, these two characters are explained in details on the previous pages as was the custom. The basic biographical informations of the two important characters are presented. Octave Favier is said to be famous amongst the Ottoman readers:

“Osmanlı karileri Oktav Feviye’yi pek ala tanırlar. Müteveffayı müşarünileyhin asarından “Bir Fakir Delikanlının Hikayesi”, “Müteveffıye”, “Bir Kadının Ruznamesi” romanları ahiren Türkçe’ye tercüme olunmuş ve bu yoldaki asar-ı mütercimenin kısm-ı mühimmini işgal eylemekte bulunmuş olduğundan gazetemizde bir de resmini derc etmeyi münasib gördük”³⁴

His importance as an intellectual is given with Ahmed İhsan’s indecision to locate him in a specific genre. However, this depiction does not diminish his admiration for Oktav Feviye. He informs his readers about some future plans related to Oktav Feviye’s novels:

“Maksadımız Oktav Feviye’nin Türkçe’ye mütercem üç eserini -ki bir tanesi muharrir-i hakirin tercümesidir- kaide-i edeb ve münazaraya mutabık olarak tankid eylemek idi, inşallah yakinen böyle makaleler dahi vücuda getirerek mutaalin-i kirama tenkid-i hakiki hakkında bir fikr-i salim veririz”³⁵

³⁴ See Appendix I, p: 15.

³⁵ See Appendix I, p: 16.

Ahmed İhsan presumes a reading audience well acquainted with the works of the author. The same argument may be applied to the concise article on Mösyo Krispi as well.

The artists of these portraits are again foreign, most probably French.

The last illustration of the first issue is called “Fenni Eğlence”. The article corresponding to the illustration shows the brief scene of a semi-scientific experiment. Amusement and science are merged and thus the readers have access to some tips about various diverting details pertaining to topics mostly about household objects. The article of this entertaining experiment is presented on the same page with its article. This exception may be intended to serve for the purpose of reading and examining the illustration concurrently.

In the “**Resimlerimiz**” section of the second issue there are five articles about the illustrations of: “Ayasofya”, “Süleymaniye”, “Trabzon Kalesi”, “Stanley” and “Mösyo Fresine”. The articles about the architectural settings are designed to illuminate the history and the unseen parts of the given illustrations. In the article about “Ayasofya” and “Süleymaniye” the thematic connection of the information being given needs to be underlined. The two illustrations are presented on the same page, side by side. A due comparison can thus be achieved both by the illustrations and by their articles. The artists of these illustrations can be of domestic origin, since the signature can alternately be read as “Atinzanyan”, “Atjanyan” or “Atzanyan” written in Ottoman Turkish. This phenomenon is very rare when the entirety of the illustrations in *Servet-i Fünun* is considered. “Trabzon Kalesi” is beyond doubt an illustration of foreign origin. The signatures of these artists can be read as “P. Louis” and “L. Bassett”. These signatures can also be observed in the “Trieste” and “Odesa” illustrations of the previous issue. In the article, a brief history of the setting is given,

in addition to its agricultural and trading products, the origin of the city's name. Again in this article as with the other ones seen in this issue, there is not a single attempt to explore and examine the contents of the illustrations. The unseen or rather the unperceptible-hidden pieces of information about the settings are given. The vision of the reader is thus built up via a different method than the previous issue. Especially the illustration depicting Trabzon is extremely romantic and "orientalistic" in nature.

The remaining illustrations with articles depict two foreign figures "Stanley" and "Mösyö Fresine". "Mösyö Fresine"'s portrait looks indeed as if its done by the very same hand that had done "Oktav Feviye"'s and "Mösyö Krispi"'s of the previous issue. Stanley, is said to be a very well-known character not only in the Ottoman context, but in the entire world as well. Ahmed İhsan had informed his readers in the first issue with a reference, that an illustration of the famous traveller Stanley is going to appear in the next week's *Servet-i Fünun*. He keeps his promise. The article of Stanley is full of praise since as is related the basic reason of his journey to Africa, was to save Emin Paşa:

"Stanley, Emin Paşa'yı kurtarmak için Afrika'da icra ettiği seyahatine dair bir de eser-i mühim vücuda getirmiş ve refik-i muhteremimiz Tarik Gazetesi tarafından mezkur eser (Afrika-yı Zalimalud) ünvanıyla tercüme ve neşr edilmiş olduğundan seyahati vakıasına müteallik tafsilatı oradan almalarını kariin-i kirama tavsiye ile seyyah-ı şhirin resmini derc-i sütun ederek musavver gazetecilik vazifesini ifa ile iktifa eyledik"³⁶

Additional information about saving Emin Paşa from Africa, ca not be found in the examined issues of "The Levant Herald" and "The Oriental Advertiser"³⁷.

³⁶ See Appendix I, p: 46.

³⁷ "The Levant Herald and Eastern Express" Atatürk Kitaplığı Süreli Yay. Böl. No:7 / K. Cild: 11x
Number: 174-301 / 1-185 / Year: 1890-1891- "The Oriental Advertiser / Le Moniteur Oriental"

However, the due significance given to Stanley is somehow justified. Ahmed İhsan, according to his perception, actualized his mission, fulfilled his responsibility by publishing an illustration and an article on Stanley who possesses popularity within an Ottoman context. Stanley's book on Africa is translated and published in "Tarik" and Ahmed İhsan advises his readers to refer to it for further information. The duty attributed to an illustrated periodical is thus achieved by *Servet-i Fünun*.

"Mösyö Fresine"'s article is briefer than Stanley's. As is related, Monsieur Fraissinet is a prominent and famous political figure not only in France but also in Europe.

Apart from the above-mentioned illustrations with articles, there are three illustrations without any articles in this issue of *Servet-i Fünun*. Starting from this issue, there are going to be many illustrations without articles. These illustrations will be about a variety of themes. Most of them would depict "pleasure giving scenes" and "pastoral scenes".

The illustrations without articles in this specific issue are "Bir Tablo: Orman ve Rüzgar" (A Tableau: the Forest and The Wind), "Nevbahar" (Spring) and a portrait illustration "Amerika'da Rüsumat Kanun Layihasını Terkiib Eden Mak Kenley" (The Portrait of Mekinley who Composed the Customs Administration Laws In America). The portrait is placed between Stanley and Mösyö Fresine. We have no clues about Mekinley and the reasons for his presence in this issue. "Bir Tablo" is a foreign landscape illustration, showing wind in a forest, whereas "Nevbahar" depicts two birds symbolizing springtime. There are no human figures in these illustrations.

They may be put for the mere purpose of variety, since they do not exhibit any thematic cohesion with the rest of the illustrations. The portrait of Mak Kenley is somehow out of place when juxtaposed against the other portrait illustrations. The other pictures without articles appear thematically repetitive and consistent within the general illustrative framework of *Servet-i Fünun*.

In the “**Resimlerimiz**” section of the third issue, there are eight articles about the eight illustrations being published. The illustrations are titled as follows: “Yokuş Çıkan Şimendüfer” (The train that goes upwards), “Rasadhane” (Observatory), “Gece Ziraati” (Night Shift), “Samoa Adaları Reisi” (The Leader of the Samoan Islands), Cebelü’t - Tarık”(Cebelitarık), “Rakuza”(Ragusa - Dubrovnik), “Aleksandır Dumazade”(Alexandre Dumas Fils) and “Mareşal Mak Mahun” (Maréchal Mac Mahon).

On the twenty-seventh page of the third issue, the illustration of Riki Railroad (Cog Railway) is presented under the name of “Yokuş Çıkan Şimendüfer”. The article of the “Riki Demiryolu” depicts minutely the illustration that was being published:

“Bu nüshanın yirmiyedinci sahifesinin balasını tezyin eden resim İsviçre Dağlarına çıkmak için inşa edilip dişli hat üzerinde tahrik olunan nev-icad ve yokuş çıkar şimendöferi gösterir”³⁸

The argument about the advanced technology involved in the construction of the railway and the train is backed with the scene depicted in the railroad illustration:

“İlm-i hendesenin hasıl eymiş olduğu terakkiyat-ı ciddiye ve seri-e vaktiyle külliyyen ba’idü’l-ihhtimal farz olunacak her türlü teşebbüsât-ı sımaiyyeyi bugün mevki-i fiile getirmekte tereddüd bırakmıyor. Bu iddianın isbat-ı adil ve katii olmak üzere resmini arz etdiğimiz yokuş çıkan şimendöferi gösterebiliriz”³⁹

³⁸ See Appendix I, p: 70.

³⁹ Ibid.

Here, for the first time, Ahmed İhsan cites the illustration as a “proof” to the argument he has proposed in his article. Therefore, the illustration becomes the first-hand source, the direct reference to the text. A very detailed account of the railroad is given in addition to the basic construction units of the railway and the train itself. Even the lake that is seen at the background of the train is explained. The editor tries to be brief and reliable.

In the “Rasadhane” illustration, again the same method of pointing from the article towards the illustration is perceived. The basic historical account about the oldest observatory and more recent ones are cited with the most popular ones located in Greenwich Village, Paris and Cambridge Observatory in the United States. Then, the gaze of the editor turns from the foreign to the domestic and he ends the observatory article about the “Nisfû’n-nehar dairesi” in the Ottoman context. His conclusion is significant:

“Her hükümet Nisfû’n-nehar Dairesi olmak üzere kendi rasathanesinden mürur edeni itibar etmiş ise de bizde muteber olan Nisfû’n-nehar Ayasofya cami-i şerifinin kubbesi üstündeki alem ortasından mürur edendir.”⁴⁰

“Elektrik ile İcrai-yı Ziraat” is the title of the following article. The subtitle of the illustration, like the “Yokuş Çıkan Şimendüfer”, is different from the title of the article. The subtitle of the illustration is “Gece Ziraati”. The idea and the technology of lighting up the darkness, and thus turning the night into daytime is related with a certain tone of envy and admiration in Ahmed İhsan’s article. Such progress that is being observed in the West deserves proper appreciation:

“Resimlerimiz içinde dahi görüldüğü vechile tenvir-i elektriki sayesinde ziraat geceleyin dahi husule geliyor bunun için adi bir lokomotifin kuvve-i mahsusasından istifade olunuyor...Memleketlerinde gayr-i

⁴⁰ See Appendix I, p: 72.

mezru bir karış yer bırakmadıktan sonra sarf-ı gayrette geceyi gündüze katan gayret-viran takdire şayan değil midir?”⁴¹

The reference to the discovery of “electricity” and the facilities gained with the use of electricity in everyday life is again stressed. As we have emphasized earlier, only the beneficent contributions of electricity is referred to. The themes of electricity and technological improvements are seen as repetitive topics in *Servet-i Fünun* both textually and illustratively.

In the “Samoa Adaları” illustration, which is presented on the same page with “Gece Ziraati”, there are two Samoan tribe members. The sitting figure is, as explained, the chief of the Samoan tribe and he is called “Maliye Tua” while the other one is the private secretary of the chief. Ahmed İhsan relates the basic history of the Samoan Islands with the inclusion of “the white men’s burden” theme in his article. This illustration is the first one of a series of many others that depict “foreign people of alien lands”. This is going to be a common theme in *Servet-i Fünun*. The gaze towards the manifestations of the “foreign” is a very common theme within the Ottoman press milieu of the 1890s. Beyond doubt, Ahmed İhsan tries to satisfy the inherent curiosity he assumes on the part of his readers about far away lands, savage people and their customs. His gaze via the periodical is directed not only towards the West but towards the East and Far East as well. He locates the Ottoman world somewhere in between. The “West” is the ultimate symbol of civilization and progress although with a number of serious flaws. The severe aspect of criticism directed against the image of the “West” that is fostered with the contents of the “Şuunat” sections of the periodical will make itself apparent in the third chapter. The potential reasons of these criticisms will also be explored in this chapter. In addition to this

⁴¹ See Appendix I, p: 72-73.

feature it must be emphasized that he does not criticise or reflect a tone of superiority in his article over the images represented to illuminate the “Eastern world”. The theme of the “white man’s burden” was a much discussed issue within the Ottoman context of the 1890s⁴². The continuity on various images of savage people can be based on this attachment to the Western world and the connotations related to the religious conversions strictly within this context. In the article about the Samoan tribe leader there is a total detachment from view points in Ahmed İhsan’s voice. He orders most of the illustrations from abroad, specifically from France, but this feature does not limit his specific choice of the themes of illustrations within an Eurocentric perspective. Ahmed İhsan briefly relates the theme of “white man’s burden” in his article:

“1830’da Londra’da misyoner cemiyeti Samua cezairinde neşr-i dine giderek vahşilerden epeycesini nesraniyet dairesine sokmuş ve ondan beri gerek İngiliz gerek Katolik misyonerleri hayli muvaffakiyet ihraz etmişlerdir.”⁴³

In the “Cebelü’t-Tarık” illustration, which is located on the same page with “Raguza”, Ahmed İhsan relates the geographic significance of the setting with the details concerning its discoverer:

“Tarık bin Ziyad ile Cebelü’t-Tarık’ın medeniyet-i Arabiyece olan ehemmiyeti ve tarih nokta-ı nazarındaki ulviyyeti malumdur, biz burada yalnız cebel-i mezkur ile üzerine İngilizler tarafından inşa edilmiş istihkamatin resmini arz ediyoruz”⁴⁴

Not dwelling on the obvious importance of Tarık bin Ziyad in the Arabic world in his article, Ahmed İhsan directly relates that his task was just to reveal the

⁴² Tokgöz, Ahmed İhsan “Matbuat Hatıralarım” İletişim Yay. İstanbul 1993, p: 86-89.

⁴³ See Appendix I, p: 74.

⁴⁴ Ibid.

illustration depicting the construction on Cebelü't-Tarik which was made by the English. Coming from the same source as those of other foreign landscape illustrations, this one also bears the signatures of two Frenchmen.

“Raguza” (Dubrovnik), is the third landscape illustration of this issue. Being very brief in its account, Ahmed İhsan relates that Raguza, is a city located on the Dalmatian coast of the Adriatic Sea.

The last two illustrations of the third issue are the portraits of “Dumazade” and “Mareşal Mak Mahon”. Located on the page of “Seyyie-i Tesamuh”, Ahmed İhsan relates that these two characters are very well known by the readers and evidently do not need much explanation or information disclosing their due significance and prominence:

“(La Dam O Kamelya) romanının müellif-i şehiri Dumazade’yi kariin-i Osmaniyeye tanıtmak için ihtiyar-ı külfet fazladır. Dumazade’nin eşher-i asarı lisanımıza mütercem olduğu gibi yazdığı tiyatroların en mutenaları da pek çok defalar Osmanlı tiyatrosunun sahne-i temaşasına vaz edilmiştir.”⁴⁵

The same argument can be applied to Maréchal Mac Mahon as well:

“Fransa meşahir-i ricalinden olan Mareşal Mak Mahon’un namı dahi halkımızca malum bulunduğundan müşarünileyhin bir de resmini derc ile kariin-i Osmaniyeye şeklini tanıtmak hizmetini ifa eylemiş olduk.”⁴⁶

The task of *Servet-i Fünun*, when widely known characters are concerned, is just to print their illustrations. The duty of *Servet-i Fünun* as an illustrated Ottoman periodical, is to communicate the images of such famous characters to its readers. The portraits possess an obvious relevancy within the Ottoman context so the pictorial depictions suffice. In some certain way, articles about politically or literarily depicted portraits are designed to emphasize the accomplishments or the achievements of the

⁴⁵ See Appendix I, p: 75.

⁴⁶ Ibid.

relevant persona. This was the case in “Ahmet Vefik Paşa”, “Stanley”, “Mösyö Krispi” or “Oktav Feviye”. Either some injustice done to the character is refuted in the article or the mission to communicate the importance and attention that he deserves is put forth.

“Milli Roman - Seyyie-i Tesamuh”

The final section of *Servet-i Fünun* in the first three issues under inspection is a novel called “**Seyyie-i Tesamuh**”. In every issue there is under this section a narrative work left open ended only to be continued in the coming issues. Under the heading “**Milli Roman**”, this work of Nabizade Nazım is published in the first three issues. The story is revealed through an extremely dramatic tone. The language and the vocabulary are highly eloquent and embellished.

“The Last Page of *Servet-i Fünun*”

The last page of the first two issues of *Servet-i Fünun* consists of the “**Şerait-i İştira**” chart with the relevant subtitles and of a number of book advertisements. The page formats and the contents of the first two issues are identical. After the second issue, however, the format of the last page is going to change entirely, except for the “**Şerait-i İştira**” chart. Therefore it can be said that the format of the last page alters with each consecutive issue after the second issue of *Servet-i Fünun* in the selected set of issues.

The “**Şerait-i İştira**” (Subscription Regulations Chart) chart displays the variational price lists for “**Dersaadet**” (Subscribers from İstanbul), “**Vilayet**”(Subscribers from the Provinces) and “**Memalik-i Ecnebiye**” (Foreign

Subjects). Ahmed İhsan, announces that *Servet-i Fünun*, starting from the oncoming issues, will present fashion illustrations originally taken from France. Starting from this issue, we will observe that he keeps his promise and not only publishes the latest fashion illustrations but also many others concentrating specifically on women and children. As seen in the last page, the subscribers of *Servet-i Fünun* are encouraged to send articles. In addition to that volunteers for unspecified posts are welcomed to apply:

“Gazetemiz fūnun ve sanayie ve meslek-i mahsusuna aid her türlü makalâtı maalmemnuniye derc eder. Derc olunmayan evrak iade olunmaz. Vilayet-i şahanede gazeteye aid hususâtı deruhde edecek vekillere lüzum vardır. Talib olanların müdüre müracaatı mercudur”⁴⁷

The depiction of a number of announcements about newly translated books such as “Çinde Seyahat”, “Hevada Seyahat”, Gülle Mumyanın İzdivacı”, Tuhaf Bir Hane”, “Mektep Tatili”, “Hermin”, “Asya-i Şarkiye Seyahat”, “Gizli Ada”, “Brustaya Seyahat” and “Bir Aktörün Mirası” located in the last pages of the periodical appear in the first two issues. Most of these books are translated into Ottoman Turkish by Ahmed İhsan and are sold to the subscribers with a discount. Quite a number of the above mentioned translated Jules Verne novels are published with illustrations. The due choice on part of the editor-translator in specifically selecting “these” books for translation gives clues as to the guesswork trying to locate the preferences of a reading audience. This supposed reading audience started to read translated books of Jules Verne’s novels. “Le tour du monde en quatre-vingt jours” written in 1873 by Jules Verne was translated for the time into Ottoman Turkish by Ahmed İhsan. After this novel, there comes a sequential chain in the narratives of Jules Verne totally coherent with the positive and encouraging feed-back on part of the readers. The

⁴⁷ See Appendix I, p: 80.

inclusion of translated book advertisements in *Servet-i Fünun* serves to attract the attention of the subscribers and thus foster popularity of both the periodical and the translations. As related in the memoirs, Ahmed İhsan's Jules Verne translations were the best-sellers of the time among a wide public of readers.

“Yeraltında Seyahat”, another famous Jules Verne novel, is going to be published in *Servet-i Fünun* when “**Seyyie-i Tesamuh**” comes to an end. Ahmed İhsan announces this and while doing so, he does not fail to arouse the curiosity of the readers:

“... bu romanda Jul Vern garabet-i fevkaladeyi muhafaza eylemekle beraber metn-i hikayeye bir de cinayet-i garibe karışdırmış ve böylece eseri gayet meraklı bir hale getirmiştir”⁴⁸

This specific point needs to be stressed since the illustration of the murder scene is published on the back page of *Servet-i Fünun*, including the forthcoming issues as well. In translating science-fiction novels and publishing them occasionally in *Servet-i Fünun*, he tries to catch the spirit of the 1890s. Those novels and the contents of the “**Şuunat**” section when juxtaposed against each other, propose a coherent textual imagery within the highly unsystematic framework of *Servet-i Fünun*.

“Tahayyülat-ı Edebiye: Fuzuli”

“**Tahayyülat-ı Edebiye**” of the second and third issues is the only section that presents a flaw in the expected framework of *Servet-i Fünun* as depicted in the first three issues. Nabizade Nazım relates the reasons of the inclusion of this article which is only the beginning of a series of similar articles:

⁴⁸ See Appendix I, p: 54.

“Tihcan-ı Şiir ıtlakına seza olan Fuzuli, Baki, Nefi, Nabi, Nedim ve Şeyh Galib’in asarını tahlile tedkik etmek maksad-ı mahsusuyla bir -Tahayyülat-ı Edebiye- kısmı açtık. Intikad, asar-ı edebiye için bir ayna demek olup bu gibi eserlerin takdir-i mahiyetleri ancak intikad-ı bitarafane ile mümkündür.

Biz de acizane bu yolda bir hizmet göstermek arzusundayız”⁴⁹

Here, the due significance being given to the importance of objective criticism is significant. Criticism is said to serve as a mirror to the literary works, eventually ending with their appreciation. *Servet-i Fünun* again accomplishes an important task by publishing such critical evaluations. This brief part can give further clues about the author’s intellectual perception. “Tahallüyat-ı Edebiyye” begins with Fuzuli’s portrait as a poet, and goes on with the morale of this prominent literary figure. Literary criticism of Fuzuli’s selected works is made. Nabizade Nazım then, compares Nedim and Fuzuli:

“Fuzuli ile Nedim yan yana konulduğu halde insan birisinde hazin hazin tebessümler görür ki bu rikkat ve nezaketi diğèrinin şuhane kakkahalarında bulamaz... Bazı tabiatlar vardır ki güneşli bir yağmur havasından lezzet alır. Bazı tabiatlar vardır ki parlak güneşli tablölardan hoşlanır. Yine bazı tabiatlar vardır ki enginde fırtınalar, kasırgalar içinde ömür sürmekten zevk-yab olur. Fakat sünbüli havadan hoşlanmayacak tab-ı selim yoktur”⁵⁰

In the third issue this section continues as promised. In addition, a second article about Fuzuli’s works is also presented. This time, Ahmed İhsan relates his personal reflections and criticisms about Fuzuli’s works without reservations. His critical approach is on the line of the constructive:

“Fuzuli dünyaya nazım için gelmiştir; nesirci değildir. Şahidimiz “Hadikatü’s - Sada” ile divanına yazdığı “Mukaddime”dir. “Nişancı Mehmed Paşa” mektubu bile beğenilmez. Nesirci Fuzuli “çatra patra” söyler bir ecnebidir. Ecnebi ama henüz doğru dürüst ifade-i merama muktedir olmadığı bir lisanın en nazik şivelerini sarf ve istimal gayretinde bulunan bir ecnebi. Ne kadar tuhafdır değil mi?”⁵¹

⁴⁹ See Appendix I, p: 38.

⁵⁰ See Appendix I, p: 44.

⁵¹ See Appendix I, p: 69-70.

This sort of attitude towards literary criticism constitutes the gist of Ahmed İhsan's critical perception. He becomes a reliable and objective source of reference rather than a biased and unstable one when topics pertaining to literature are taken into consideration. The inclusion of literature into the character and format of *Servet-i Fünun* will assume a prominent and stable role in the near future with the founding of the literary movement "Edebiyat-ı Cedide" in 1896. The active participants of this significant literary movement are prominent "literati" such as Recaizade Ekrem, Tevfik Fikret, Cenap Şehabettin, Kemalzade Ali Ekrem, the poet Safa, Halid Ziya, Siret, Süleymanpaşazade Sami, Reşid Bey, Mehmed Rauf, Doktor Suad, Süleyman Nazif, Hüseyin Cahid, Hüseyin Cavid, Hüseyin Şuayib, Ahmed Hikmet and Hüseyin Kazım⁵²

Conclusive Remarks for Chapter I

In tracing the character and format of *Servet-i Fünun* within the compass of Chapter I, a synthetic and comparative approach was attempted for the thoroughly simultaneous inspection of the first three issues of the periodical.

The findings of Chapter I disclose the presence of a double-faceted stratum that is being utilized within the periodical's framework, covering the first three issues. This stratum in *Servet-i Fünun* is composed of the "continuous compositional sections" and the "occasional compositional sections". These sections compose the building blocks in what can be identified as the "character and format" of *Servet-i Fünun*.

⁵² Tokgöz, Ahmed İhsan "Matbuat Hatıralarım" İletişim Yay. İstanbul 1993, p: 80.

The “continuous compositional sections” of *Servet-i Fünun* in the first three issues consist of “**İstanbul Postası**”, “**Şuunat: Medeniyye ve Fenniye**”, “**Resimlerimiz**” and “**Milli Roman**”. The “occasional compositional sections” within the compass of the first three issues consist of “**Şükran**” article of the 1st issue, “**Muallim ile Talebenin Ders Muhaveresi**” section in the 1st and the 2nd issues, “**Tahayyülat-ı Edebiyeden Fuzuli**” section of the 2nd and the 3rd issues and “**Ahmet Vefik Paşa**” article in the 3rd issue.

The first sub-division of the “continuous compositional sections” in *Servet-i Fünun* is the “**İstanbul Postası**”. It is the strictly city-centered memorandum of the chief editor. The themes are confined to the domestic happenings that take place in İstanbul, with a consistent and faithful omission of political and religious affairs. It is the “Author’s Preface” written within the predetermined limits of decorum, never transgressing what may be designated as the “soap-news pertaining to the city with a major dominance on the unarmful and mostly pleasant public events”. This section represents a thematic rupture within the entire framework of the “continuous compositional section” of *Servet-i Fünun*. The contents of “**İstanbul Postası**” has nothing in common with the “**Şuunat**” and the “**Resimlerimiz**” sections.

The second sub-division of the “continuous compositional sections” in *Servet-i Fünun* is the “**Şuunat: Medeniyye ve Fenniye**” section. This part relates scientific and cultural happenings pertaining to the “foreign” within the Ottoman context of the 1890s. The “**Şuunat**” section is the randomly juxtaposed textual documentary division of *Servet-i Fünun* with no communication of specific ethical view-points. The global focus on “people” and their scientific accomplishments or their cultural habits and life

styles disclose, on a magnified scale “the theme of the compressed foreign world” that can only be penetrated via the textual medium. In some of the domestic publications of the 1890s, reference to this theme can be observed. “**Hazine-i Fünun**” and “**Musavver Cihan**” as the thematic and compositional counterparts of *Servet-i Fünun*, can be cited as direct reference points to this premise. Therefore it would be misleading to attribute the reference to this theme to *Servet-i Fünun* alone. In its totality, the “**Şuunat**” section represents a randomly dispatched jigsaw puzzle that has many thematic ruptures within its compositional parts. When the pieces of information are taken by themselves in isolated fragments, there remains no meaning. However, when the section is perceived in its entirety, in other words, when the puzzle is perceived in its complete form, with every single imagery placed in its proper location, the informative-meaning is communicated to the reader. The jigsaw puzzle “**Şuunat**” section saturates the weird, the popular, the scandalous, the scientific and the cultural scraps of information exposing the exclusively “foreign” in the Ottoman context of the 1890s as seen through the eyes of Ahmed İhsan. From the particular the reader has a gradual access to the global and over encompassing.

The third sub-division of the “continuous compositional sections” in *Servet-i Fünun* is the “**Resimlerimiz**” section. When the “**Resimlerimiz**” sections of the first three issues of *Servet-i Fünun* is explored there appears to be an obvious correlation in the first two issues and a gradual alteration in the due handling of the visual materials, when these issues are compared with the third issue.

The proposition of the “thematic correlation - continuity and progressive mutation in the contents of the illustrations of the first three issues of *Servet-i Fünun*” needs to be minutely expanded. In the first issue, the domestic landscape snap-shot

of “İzmir Kordon Boyu” is textually and illustratively connected to its foreign thematic counterpart as seen in “Trieste Kordon” and “Trieste Kordon Dahili”. The illustrations depicting scenes about Trieste and Odessa appear in consecutive pages, and thus give the effect of “permanence” to the readers. These are very ordinary and realistic pictorial depictions with no surrealistic or absurd elements. The second issue is more “introvert” and “homogeneous” when the compositional contents of landscape illustrations are taken into consideration. “Ayasofya”, “Süleymaniye” and “Trabzon Kalesi” are the chosen landscape presentations of the second issue of *Servet-i Fünun*. There exists no illustrative shifts between the “foreign” and the “domestic” in this issue, as we have seen in the very first one. The portrait depictions of “Stanley”, “Mösyö Fresine” and “Mak Kenley” are presented within a systematic format similar to the portrait presentations of the first issue. There is no surrealistic imagery in this issue. The third issue is rather variational in the due choice of pictorial depictions when compared to the first two issues. Tracing the titles of illustrations explicitly characterizes this premise. “Yokuş Çıkan Şimendüfer”, “Rasadhane”, “Gece Ziraati”, “Samoa Ataları Reisi”, “Cebelü’t-Tarık”, “Raguza”, “Aleksandır Dumazade” and “Mareşal Mak Mahun” illustrations disclose an extremely unconnected web of spectacle and heterogeneous imagery: A flowing clash and amalgamation of illustrations that present a huge and thematically paradoxical “foreign tableau” to the readers. The eye of *Servet-i Fünun* in the third issue, shifts to the West and to the East concurrently, bombarding the readers with a variety of discontinuous images. The illustrative compass of *Servet-i Fünun* is full of thematic webs of “lacunae”. The illustrative make-up of *Servet-i Fünun* shows a consistent alteration even within the first three issues. There always is this “immutably” variational aspect when the

illustrations of *Servet-i Fünun* are taken into consideration. The thematic continuity and repetitiveness in the illustrations of each issue begins to disseminate with the third issue of *Servet-i Fünun*.

The variegated representation of the *Servet-i Fünun* illustrations draws an immediate contrast with some of its textual counterparts like “**Hazine-i Fünun**” and “**Musavver Cihan**” within a domesticated panorama. A direct comparison displays the fact that there are only three domestic portrait illustrations when the collection of “**Hazine-i Fünun**” covering the years 1308-1312 is examined. The table of contents sections of “**Hazine-i Fünun**” including the randomly chosen dates covering the 15th of July 1892, 20th of July 1893 and the 22th of July 1893 can be cited as points of reference for the periodical’s true character⁵³ with a major concentration on scientific and literary issues. The dominance of the “domestic” is easily discernible in “**Hazine-i Fünun**” with the major omission of illustrations pertaining to the “people and customs of foreign worlds”. “**Musavver Cihan**” is closer to *Servet-i Fünun* when the table of contents section of the issues dated as of the 26th of March 1891 (this date coincides with *Servet-i Fünun*’s first day of publication), the 10th of March 1892, the 27th of April 1892 and the 24th of June 1892 are considered. The existence of the “foreign agenda” can be observed both textually and illustratively⁵⁴. However, when a final comparison is made, *Servet-i Fünun* appears to be a radically different kind of illustrative periodical than “**Hazine-i Fünun**” and “**Musavver Cihan**”, specifically because the “shifts” between the foreign and the domestic textual

⁵³ “Hazine-i Fünun” Atatürk Kitaplığı Süreli Yay. Böl. No: 0/6 Sayı: 1-52 / 1-52 / 1-52 / Yıl: 1308-1310 / 1310-1311 / 1311-1312.

⁵⁴ See Appendix II, p: 170-172.

and illustrative materials is more vigorous and repetitive. The so-called gaze of *Servet-i Fünun* towards the “West” and the “East” while displaying the attitude of Ahmed İhsan to the task of printing and publishing, also exposes keys to foster an “understanding of the general temperament of the Ottoman vision of the 1890s. Coping with the symptoms of the notion of the “world getting smaller by degrees” is the principal leit-motiv of the domestic press milieu of the 1890s reaching a spectacular and successful peak with *Servet-i Fünun*.

The character and format of *Servet-i Fünun* should be perceived according to this specific perspective. The foreign counterparts of the popular genre within which *Servet-i Fünun* happens to be a mere domestic adaptation in the Eurocentric context of the 1890s, reveal a more solid and consistent vein of illustrative representations. A comparative analysis of these periodicals with *Servet-i Fünun* display how successful the domestic adaptation could be. The illustrative supplement of “**Le Petit Journal**” dated as of the 15th of July 1893 discloses a scene of popular riot taking place in Paris on its front page as well as its cover page⁵⁵. Articles explaining these scenes of public aggressions are published in the section titled as “Nos Gravures”. The illustrative supplement of “**Le Petit Parisien**” dated as of the 7th of September 1890, exposes on its front page the murderous attack of a woman on her husband and is titled as “The Ville-d’Avray Affair”. Such popular and scandalous scenes of crime illustrations depict the “response” to the demand on part of the reading audience for “the grotesque manifestation of the strictly vulgar”. The character and format of

⁵⁵ Başbakanlık Arşivi, Yıldız Tasnifi Perakende Evrakı: 17-f / 2 - Gazeteler Kısmı Kataloğu (1883-1909) / Dosya No: 3 / Gömlek No: 8 / Gazetenin Tarihi: 1893 - 7 / 15 / Sayfa Sayısı: 8.

Servet-i Fünun appears to be in total conformity with the stock formats being offered by these “Western” popular counterparts.

The fourth sub-division of the “continuous compositional sections” in *Servet-i Fünun* is the “**Milli Roman**” section. Within the character and format of *Servet-i Fünun* this section is one of the basic compositional elements. The contents and the title of this section will alter in a linear manner, when each narrative comes to a close but the presence of this section will be ever-existent.

The “occasional compositional sections” within the compass of the first three issues has the “**Şükran**” article in the first issue and “**Muallim ile Talebenin Ders Muhaveresi**” section in the first and the second issues. These subjects disclose the textual manifestations of an apparent motivation to serve the Sultan via communicating messages of gratitude and expose imminent efforts to inflame an almost public-spirited perspective in the readers with a specific focus on the “sacred” lands of the Ottoman Empire. The article on “**Ahmed Vefik Paşa**” published in the third issue and the article on “**Tahhayyülat-ı Edebiyeden Fuzuli**” that appears in the second and third issues represent the last parts of the “occasional compositional sections” in *Servet-i Fünun*. The entirety of the articles included in this section has a powerful moralistic aspect and strong view-points assumed by the editor. The urge to correct the wrongs being done and to bestow the respect that a prominent public persona deserves in its totality was the main idea of the article on Ahmed Vefik Pasha. The penetrating account on Fuzuli relates via a chain of comparisons, an objectively manoeuvred array of literary criticism. These discontinuous sections form one aspect of the character and format of *Servet-i Fünun*. The temporary publication of these discontinuities most paradoxically possess the most powerful vein of subjective view-

points and hard core argumentations within the general bent of the periodical. The due formation of the character and format of *Servet-i Fünun* is thus shaped with this specific feature.

The character and format of *Servet-i Fünun* is explored with a specific gaze on the above analyzed fragments of double strata within which the textual and visual materials are exhibited. The primary mission of *Servet-i Fünun* is to serve the Sultan and the reading audience concurrently. This reading audience in the first year of the periodical's publication consists of some six hundred subscribers. The quantity of *Servet-i Fünun*'s publications and the subscribers increase simultaneously in time with the oncoming issues as is related by Ahmed İhsan in his Press Memoirs. The overall selling rates of the weekly periodical may not rival the selling rates of the daily newspapers of the 1890s, however it must be borne in mind that when compared to its thematic counterparts (like **"Musavver Cihan"**, **"Hazine-i Fünun"** and **"Malumat"**) *Servet-i Fünun* appears to be the most popular and "continuous" weekly illustrated periodical of the 1890s, possessing an uninterrupted publication span of almost half a century with very brief ruptures. This feature alone exposes the unrefutable uniqueness of *Servet-i Fünun* in the domestic press milieu of the 19th and 20th centuries.

There are several skillfully encoded messages within the above double stratified texture of *Servet-i Fünun* designed to satisfy the supposed demands of the Sultan and the readers. In order to depict the mission and motivations of Ahmed İhsan in publishing an illustrated periodical of the caliber of *Servet-i Fünun* one needs to explore the encoded messages within the periodical's texture. However, as was related in the previous paragraph the textual manifestations of these missions and

motivations are revealed via the “occasional compositional sections” like the “**Şükran**” article, “**Muallim ile Talebenin Ders Muhaveresi**” section, the article on “**Ahmed Vefik Paşa**” and the article titled as “**Tahhayülat-ı Edebiyeden Fuzuli**”. The stable and repetitive parts of *Servet-i Fünun* like “**İstanbul Postası**”, “**Şuunat**”, “**Resimlerimiz**” and “**Milli Roman**” do not display any ethical intrusion or any argumentative contributions to the relevant subject-matters on part of the editor. We do not see any explicitly announced repetitive messages in these sections.

CHAPTER II

“An Understanding of the Recurrent Messages and Responses Being

Communicated Via the Illustrations in *Servet-i Fünun*:

Visual Channels of Westernization”

The second chapter of this study is going to focus on several categorized illustrations of *Servet-i Fünun* for the understanding of a multiplicity of visual channels of Westernization. The main aim of this chapter will be that of unravelling the recurrent messages and responses being communicated via the illustrations. These messages and responses will in turn enlighten “the visual channels of Westernization” that consist of two separate agendas.

The first one is the “foreign agenda” and under this title “Landscape Illustrations”, “Human Portraits” and “A Variety of Pleasant Scenes” are going to be expanded. By the examination of the “foreign agenda”, the variational perceptions of the “West” will be discussed. The general view of the “Western image” as seen superimposed on *Servet-i Fünun’s* foreign illustrative compositions will be unravelled.

The second one is the “domestic agenda” and under this heading the application of the Western model of publishing an illustrated popular periodical is going to be discussed. The main idea of this chapter will be that of exposing the success of the domestic application, in other words, the success of Ottoman Westernization as seen through the illustrative materials published in *Servet-i Fünun*. Exposing the success of the domestic application via a close gaze on the domestic “visual channels” being offered by the “Illustrations of Various Edifices and Landscape Depictions”, “Portraits of Various Ottoman Soldiers” and “Portraits of

Famous Ottoman Medical Doctors and Various References to Issues about Medicine” will be attempted.

Before passing onto the illustrations for the aim of understanding the visual channels of Westernization, it would be useful to dwell very briefly on a textual reference which is published in the 22nd issue, for the end of contributing to the discussion of “the claims to modernity and Westernization” in *Servet-i Fünun*. The 22nd issue of *Servet-i Fünun* begins with an extraordinary announcement titled as: “Avrupa’da Ne Gördüm? Fransa, İngiltere, Belçika, Flemenk, Almanya, İsviçre, İtalya, Avusturya”⁵⁶

This piece informs the readers about Ahmed İhsan’s illustrated book about his journey to Europe. The book of the “Journey to Europe” is going to be published in September. This voyage is actualized for the double aim of both learning the engraving techniques while establishing bussiness contacts with various European engraving companies to obtain forms and for the aim of providing high quality papers for the periodical. The memorandum kept by Ahmed İhsan during the journey would be used for the articles about some of the prominent Western capital cities.

Ahmed İhsan’s book is published in İstanbul for the aim of compensating the financial burden of the journey as well. He keeps his promise again, and publishes a subscription chart for *Servet-i Fünun* readers who wish to buy his book.

The discussion of “the claims of modernity and Westernization” in *Servet-i Fünun’s* comes to the surface with the editor’s claims of improving both the contents and the format of the periodical via connections with Europe. The ultimate aim is to improve the paper quality of *Servet-i Fünun* so that it would successfully compete it’s foremost European rival “**La Revue Illustré**”:

⁵⁶ See Appendix I, page:86

“Bu nüshamızdan itibaren gazetemiz kendine mahsus olarak Paris’de iken yaptırdığım kağıda basılıyor, bundan sonra dahi daima bu kağıda basılarak o rengi dönüştürülüp bir cildde birkaç nevi kağıd numunesi göstermek garabetinen azade kalacaktır. Kağıd Fransızca musavver gazetelerin en birincilerinden olan (La Revue Illustre)nin kullandığı nevidendir, ancak ondan biraz incedir. Tabiidir ki şimdiki rağbetimizin izdiyadını gördükçe kağıdımızın kahlılığını arttırarak (La Revue Illustre) derecesine getireceğiz”⁵⁷

The “claims to modernity and Westernization” is somehow fulfilled within this context by the editor’s obstinate efforts. A brief look at the other publications of the same time span, namely periodicals like “**Malumat**”, “**Hazine-i Fünun**” and “**Musavver Cihan**” makes it more than obvious that *Servet-i Fünun* was indeed the major illustrated periodical of the 1890s when the illustrative and the textual contents are considered alongside the quality of engravings and the type of paper being used for printing.

In the 22nd issue, Ahmed İhsan also openly explains to his readers the sources of the illustrations being published in *Servet-i Fünun*. He has already done that in his “**Matbuat Hatıralarım**”, but this account is far more comprehensive. The illustrations were imported from Paris, Germany and America. The “claim to modernity” is again manifested with the motivation to publish high quality illustrations in *Servet-i Fünun*. The domestic engravings are lower in quality than their European and American counterparts and thus Ahmed İhsan seeks out a solution for this problematic situation during his journey to Europe. He acknowledges the fact that the printing qualities can well be improved with the imitation of techniques from Europe: “Resimlerimize gelince şimdiye kadar basduğumuz tesavirden memleketimiz manzaralarını irae edenden maadası hep Paris ve Almanya’dan, hatta Amerika’dan bilhassa celb olunuyor idi memleketimize aid bulunanlar ise 12 ve 13 adeddeki resimler gibi birkaç tanesi müstesna olmak şartıyla Avrupa’da tahsil ile buraya gelmiş bir (fotoğrafvörer)e yaptırılıyordu. Ecnebi menazirini irae eden resimlerin ne derece nefis

⁵⁷ See Appendix I, page: 87.

olduğunu elbette görüp teslim etmişsinizdir, memleketimize aid olanlarda o derece muvaffakiyet hasıl olamadığını görünce bir defa Avrupa’da iken ona da çare aradım”⁵⁸

The chain of the printed engravings is rather complex. The photographs of certain domestic settings are taken, then they are sent to Vienna to become “modelled stencils” (“kalıp”) and the illustrations are created at the final step. But this last phase is attained at the moment when the periodical is ready to be published. Therefore a continuous process of incoming modelled stencils is needed. Some delays occur in this process. Ahmed İhsan informs his readers about the delays in *Servet-i Fünun*. The transactions with foreign companies are accomplished via contracts. Ahmed İhsan relates that while most of the foreign stencils are more refined when the criteria for quality is considered, some of the stencils made in İstanbul were also considered as successful and in order not to waste efforts and money to acquire foreign stencils, he consents to make use of them as well. And thus one can see Ahmed İhsan’s unceasing efforts at improving the illustrative materials of *Servet-i Fünun* with a continuous gaze to Europe and especially it’s prominent “Western” counterpart “**La Revue Illustré**”. His claims and due perception of modernization is equalled with improvement and continuous progress including both the contents and the format of *Servet-i Fünun*.

If we are to return back to our initial topic of discussion and start exploring a number of illustrations for the understanding of “the visual channels of Westernization”, the first section to be analyzed would be the “foreign agenda” of *Servet-i Fünun*. “**Landscape Illustrations**”, “**Human Portraits**” and “**Various Pleasant Scenes**” would compose the contents of this agenda. In this section, the categorized illustrations of the 19th, 22nd, 23rd, 25th, 42nd, 47th, 54th, 55th, 57th,

⁵⁸ Ibid.

60th, 70th, 72nd, 211st, 215th, 217st and the 225th issues are going to be analyzed. The selection of these issues are not randomly accomplished. There are two reasons for the non-random assortment including some sixteen issues of *Servet-i Fünun*. The first reason is the time span under inspection. All of the selected issues are dispersed over the periodical's publication covering the first four years (1891-1895). The second reason is the illustratively aberrant character of the non-randomly selected issues. The majority of these issues contain all of the "crime-atrocity-murder illustrations" that are going to be analyzed in the third chapter, for the discussion of a "critique of the West". The ones without the crime oriented illustrations possess a variety of illustrative and textual materials proposing responses that are sought for an understanding of the divergent "visual channels of Westernization" as seen in *Servet-i Fünun*.

In Search for the Visual Channels of Westernization

in Servet-i Fünun

I. First Section of the Foreign Agenda

"Landscape Illustrations"

In the 22nd issue the first "landscape illustration" of the "foreign agenda" in the understanding of the "visual channels of Westernization" appears. "Trieste'nin Büyük Kanalı" illustration, displays an obvious thematic and stylistic similarity with the "Triste: Kordon" of the 1st issue of *Servet-i Fünun*. When both of the articles on Trieste are compared it can be observed that there are no efforts in explaining the contents of the published illustrations. The information communicated for "Trieste'nin Büyük Kanalı" is superficial:

contents of the published illustrations. The information communicated for “Trieste’nin Büyük Kanalı” is superficial:

“Resmi derc edilen kanal dahi oldukça büyük olup sefain-i sagirenin yaşmalarına ve şehrin derununa kadar girebilmelerine müsaiddir”⁵⁹

The stylistic resemblance of the Trieste illustrations make it quite apparent that they were created by the same hand or by the members of the same studio that had previously done the illustrations in the first issue. “Trieste’de Loyd Kumpanyası’nın İdarehanesi” article explains the popularity of the famous shipping agency. The due popularity attributed to the company is justified by the assertion that this company is the greatest shipping company of Europe. The reading audience is informed accordingly:

“Loyd Kumpanyasını ve bahusus vapurlarını bilmedik kimse tasavvur olunamaz. Bu cesim kumpanyanın merkez-i idaresi Trieste’de olup resmimizde görülen dahi idarehanesidir. Bu kumpanya Avrupa’da bulunan bahri şirketlerin en büyükleridir”⁶⁰

By this way, the readers of *Servet-i Fünun* have access to four illustrations and three articles that inform them about Trieste within the span of nineteen weeks. The first hints of a certain choice in forming the “visual channels” is observed with Trieste illustrations. Whether this case is the result of a deliberate choice on part of Ahmed İhsan or that it is a mere coincidence we can not tell for sure, as there are no attempts by Ahmed İhsan for explaining this type of continuities when certain “foreign landscape illustrations” are taken into consideration.

The second set of “landscape illustrations” in the “foreign agenda” displays “Ragusa Şehri” and “Ragusa’nın Büyük Meydanı”. There is a compositional resemblance between these scenes and the “Ragusa” illustration of the 3rd issue. Done by the same French illustrator, the landscape depicts similar characteristics. The

⁵⁹ See Appendix I, page: 83.

⁶⁰ Ibid.

panoramic overview of Ragusa, as seen in the different illustrations of the 19th and the 3rd issues, looks as if the city is drawn from two complementary but divergent angles. “Ragusa’nın Büyük Meydanı” scene reveals a close-up of the city. The articles about Ragusa are extremely concise, descriptive and complementary. In the 3rd issue, Ragusa is depicted as a city located on the Dalmatian coast of the Adriatic Sea and the 19th issue the former accounts are complemented:

“Avusturya devletinin Dalmaçya eyaletinde ve Venedik Körfezi üzerinde vaki bir limandır. Ahalisi yedi bin raddesinde olup mevkinin ehemmiyet-i ticariyesi vardır”⁶¹

In “Ragusa’nın Büyük Meydanı”, the intensely descriptive account of the city center becomes even briefer:

“Şehrin küçüklüğü nisbetinde büyüktür. Ahalinin en mühim tenezzüh-gahıdır”⁶²

The striking point of this illustration is the depiction of various human figures as seen in the main public square of Ragusa. Two oriental-looking male human figures indulged in a conversation, women folk in country attires situated at a corner, and a gentlemanly looking man with a dark suit and a walking stick is perceived within the composition of the same illustration. As it appears Ahmed İhsan has a point in describing the city center as the major gathering point for the inhabitants of Ragusa. On the main square, the edifices are extremely elaborate. The city does not look like an entirely rural sea-side setting with this depiction. These are the main clues gathered from both of the illustrations in forming an idea about this far away city located on the Dalmatian coast. Thus we come across with yet another “visual channel” guiding the gazes of *Servet-i Fünun* readers to the city of Ragusa. Attributing a specific importance or significance on Ragusa by referring back to Ahmed İhsan’s choice in relating information about this city may be misleading. There is only a faint chain of

⁶¹ Ibid.

⁶² Ibid.

The last “foreign landscape illustration” of the 19th issue is “İnci Saydı”, picturing a from a pearl hunt on Ceylon Island. The article being descriptive in its content, communicates more than the illustration tells:

“Ezmine-i kadimeden beri inci zi-kaymet-i mücevheratdan addédilmiştir. İnci dalyalarının en meşhuru Seylan Adasındakidir. İnci araştırmak ile meşgul bulunan her bir kayıkda on dalgıç, on kürekçi, başkaca üç adam bulunur kayıkda beş taş vardır ki dalgıçlar onları kendilerini denize daha çabuk dalmak için kullanırlar... Her dalgıç günde kırk elli defa denize dalıp ekseriya bir yahud bir buçuk dakika kadar eğlenir. Dalgıçlar elli kademededen aşağıya dalmazlar, denizin dibinde oldukları vakit pek çabuk işlerler”⁶³

Although Ahmed İhsan does not relate it, it is apparent that he has read a detailed article from some foreign source about pearl hunting in general and applies what he has learnt to this illustration. We have no solid reference points other than what Ahmed İhsan relates to us about the scene. Nor do we find any other references to the topic of “İnci Saydı” in the other selected issues of *Servet-i Fünun*. The readers are presented with yet another variational “visual channel” this time focusing on the “East”. The illustration in itself, reveals a very actively designed scene with diving, swimming, walking and standing human figures. From what is seen in the illustration, it is not easy to tell whether this is really a pearl hunt scene or not. However, it is apparent that the human figures are from the Far East.

“Kahire’de Ebniye-i Atikadan Bir Cami” illustration of the 22nd issue has a brief subtitle and a concise article explaining the picture. This illustration is taken from Cairo while Ahmed İhsan was there on vacation. He wants to use the illustration in *Servet-i Fünun* since the mosque depicts a pleasant sight. In the article as with the other “foreign landscape articles”, Ahmed İhsan tries to accomodate the reader with the foreign land and edifice under introspection. The readers are introduced with another “visual channel” depicting a scene from Egypt. As can be observed, Ahmed

⁶³ See Appendix I, page: 83-84.

the foreign land and edifice under introspection. The readers are introduced with another “visual channel” depicting a scene from Egypt. As can be observed, Ahmed İhsan is not extremely particular in his choice of illustrations depicting some exclusive scenes of the “Western” world. In total conformity with *Servet-i Fünun's* general illustrative attitude exemplified by the mission of publishing “the popular and pleasant” on a dominant basis, he refrains from limiting the periodical’s vision with the imagery and subject-matter provided singularly by the “West”:

“Kahire'nin etrafını sarmış olan kale kapularından Babü'n-nasır ile Babü'l-garaib'den çıkarsanız şimal-ı şarkide kumluk bir meydanda resmini derc ettiğimiz türbeyi görürsünüz”⁶⁴

The 47th issue of *Servet-i Fünun* has three illustrations of the Chicago Exhibition under the subtitles: “Şikago Sergisinde Kadınlar Dairesi”, “Şikago Sergisinde Sayd-ı Mahi Dairesi”, “Şikago Sergisinde Serbest Sanayi ve İmalat Dairesi (In the very same issue there is the crime-atrocity-murder illustration “Paris’de Haydutluk” as well). The article on the Chicago Exhibition, resumes the previous account on the exhibition while giving more illustrations and information about the three divisions of the exhibition that is going to take place one and a half years later:

“Amerika'nın Şikago şehrinde bir buçuk sene sonra küşad olunacak olan büyük sergi hakkında gazetemiz birkaç defalar tafsilat-ı lazıme ita etmiş ve 37'inci nüshasında serginin idare-i umuruna aid binanın resmini dahi enzar-ı kariine arz eylemiş idi, bugün serginin itmam olunmuş ebniye-i cesimesinden birkaçını daha kariin-i kirama gösteriyoruz”⁶⁵

The character of the information being provided in the Chicago Exhibition article is very descriptive and strictly limited to several estimations related to the sizes of the relevant constructions that are depicted in the illustrations. The contents of the article at least to a certain extent, correspond to the illustrations being provided. Ahmed İhsan concludes the brief article by saying that *Servet-i Fünun* will continue

⁶⁴ See Appendix I, page: 88-89.

⁶⁵ See Appendix I, page: 102.

the readers about this exceptional affair on a continuous basis. The illustrations on the Chicago Exhibition exemplifies another scene in the “foreign agenda” of *Servet-i Fünun* putting forth another sample for the “foreign landscape illustrations” with a major concentration on the edifices of the exhibition site. In here we are confronted with yet another “visual channel of Westernization” communicated via the textual and the illustrative material presented in *Servet-i Fünun*. The focus is zoomed on an important international exhibition that is to take place in America with the participation of Ottoman stands as well. Another significant aspect of the publication of Chicago Exhibition illustrations in *Servet-i Fünun* brings us to the tacitly permanent custom of picking up topics that are likely to provide continuity. The illustrations at this stage, do not show anything apart from the buildings and their surroundings. However, the reader has up-to-date information about the exhibition in advance. The interest in the Chicago Exhibition is not peculiar to *Servet-i Fünun* in the 1890s. In the “**Musavver Cihan**” dated as of the 10th of March 1892, there are extensive articles on the exhibition as seen in the table of contents section. These articles and illustrations appear one year after the similar ones were published in *Servet-i Fünun*. Some of the titles give clues about the attitude being given to the event:

“1. Amerika’da kain Şikago Beldesinde Küşad Olunacak Olan Meşhur-u Umumiyyede Kristof Kolomb Namına İnşası Tasvir Olunan Nişana Yadigar.

2. Şikago Sergisi Direktörü Miralay Davi”⁶⁶

The last “foreign landscape illustration” of the 47th issue with an article displays a waterfall. “Giezbah Şelalesi” is the only landscape illustration of this issue. Being in total coherence with the rest of the landscape illustrations of *Servet-i Fünun*,

⁶⁶ See Appendix II, page: 170-172 / For further details about the Chicago Exhibition please refer to “Ubeydullah Efendi’nin Amerika Hatıraları” İletişim Yay. İstanbul 1989.

the reader knows what sort of a foreign landscape can be expected. The contents of the article does not correspond with the illustration:

“Giezbah şelalesinin asıl mevki-i sudurunda birkaç otel olduğu aşağıdan görülüyor, şelalenin köpürerek dağın tepesinden beri ağaçlar taşlar arasından yuvarlanıp gelmesi, sonra 3500 metro irtifada göle dökülmesi, hakikaten müstesna bir manzara vücuda getirir ki pişgahına vaz ettiğimiz resimde dahi bu letafeti itiraf eylersiniz”⁶⁷

The illustration does not disclose any hotels but instead depicts a number of logs. The exclusion of the huge quantity of logs from the article can be attributed to Ahmed İhsan’s attitude towards his subject-matter. He wants to emphasize the pleasantness of the scenery entirely. The landscape depicting the waterfall is located in Switzerland, and presents a beautiful view informing the readers about another “visual channel” situated in Europe and emphasizes the parallelism between the “foreignness of the landscape” while underlining the importance of appreciation . Ahmed İhsan connects the unseen tramcar of the Giezbah waterfall illustration to the domestic context. And thus the reader can visualize more solidly the tramcar that leads to the peak of the waterfall:

“Zirveye çıkmak için 350 metro tulünde bir feniküler yani bizim Galata Tüneli tarzında işler tramvaydan istifade olunur”⁶⁸

The “Viyana Şehri” illustration of the 55th issue, shows an overview of the city. This illustration was most probably taken while Ahmed İhsan was travelling in Europe. The article is extremely concise and does not correspond with the illustration except for the brief reference to the canal. The readers are offered a landscape illustration of Vienna and thus we have another foreign landscape depicting a beautiful scenery.

⁶⁷ See Appendix I, page: 131-133.

⁶⁸ Ibid.

The next illustration depicts the a scene from the interior of the Versailles Museum which is titled as “Versay Müzesinde Bir Salon”. The article notes that the museum is unparalleled in the world. Ahmed İhsan announces that the details pertaining to the palace, garden and the fountains of Versailles can be found in his book “Avrupa’da Ne Gördüm?”. The interested reader is channelled to obtain the book for further information. Reference to the Versailles Museum is significant since the theme of “museums” as symbols of cultural superiority and prominence is a recurrent topic of discussion in *Servet-i Fünun*. To be more precise, it would be illuminating to note that in the 54th issue, Ahmed İhsan relates a lengthy article on “Müze-i Osmani” emphasizing the detail that a outstanding Parisian newspaper had published an article about the new and important archeological discoveries that were exhibited in the museum. Again we come across with a “visual channel” that thematically links the illustration of the Versailles Museum with the illustration of “Müze-i Osmani”. “Müze-i Osmani” will be delt in detail within the compass of the “domestic agenda” of the “visual channels of Westernization”.

In the “Brüksel’de Adliye Dairesi” article appearing right after the Versailles article, Ahmed İhsan explains in minute details the exterior and the interior architecture of the setting. While doing so he does not fail to accomodate the readers to this foreign edifice by drawing certain comparisons and contrasts with the Church of Saint Peter and Hagia Sophia and the “fire tower” in İstanbul. Thus an explicit connection is established between what is exclusively foreign and what remains particularly domestic. The “visual channel” created by *Servet-i Fünun* conveys the message that even what seems at the first sight entirely “foreign” and “far away” could well be “adapted and become understandable and close” with direct mathematical comparisons:

“Binanın ihata ettiği sah 24600 metro murabbaıdır.Yani el-yevm birinci ebniye-i cesimeden madud olan Roma’daki meşhur Sen Piyer Kilisesinden dahi 3400 metro murabba büyüktür. Halbuki Sen Piyer Kilisesi bizim Ayasofya Cami-i şerifinin bir buçuğu kadardır...Adliye dairesinde 27 büyük salon; 245 oda 8 holü vardır. Bundan başka bir büyük sofa mevcuddur ki merdiveniyle beraber 3600 metro murabba yer tutar. Sofanın üstündeki kubbenin irtifai 97 buçuk metrodur yani bizim yangın kulesinden yirmi metro mürtefidir”⁶⁹

The 60th issue of *Servet-i Fünun* has two lengthy articles and illustrations depicting foreign landscapes titled as “Vetiznau” and “Lusern”. Both of these settings are located in Switzerland and their illustrations are ordered while Ahmed İhsan was still travelling in Switzerland. He announces in the article that the landscape illustrations were originally ordered for publication in his book “Avrupa’da Ne Gördüm?” but they were delayed and could not be printed in his book. These illustrations are textually and visually connected to each other and are also linked to the “Riki Demiryolu” illustration we have seen in the third issue of *Servet-i Fünun*. Once again Ahmed İhsan introduces a loosely but thematically connected web of foreign landscape illustrations. The extremely detailed articles on “Vetiznau” and “Lusern” disclose what happens to be extremely delightful to the eye and to the ear. The gaze of Ahmed İhsan is limited to the European landscapes as observed in the two above mentioned references and thus the gazes of *Servet-i Fünun* readers are also enclosed within the panorama offered by the editor :

“...Suyun rengi zümrüd gibi yeşil ve gayet berraktır, birinci köprüye ayak atınca göl etrafında dönüp gölün manzara-i fevkalasiyle suyun levnini temaşa etmekden hangisini tercih etmek lazım geleceğini tayinde erbab-ı seyahat aciz kalır”⁷⁰

The 70th issue has a long extract from Ahmed İhsan’s book “Avrupa’da Ne Gördüm?” about the London Tower Bridge. The minutely depicted narrative about

⁶⁹ See Appendix I, page: 116-117.

⁷⁰ See Appendix I, page: 134.

the London Tower Bridge represents Ahmed İhsan's own experiences. He looks in awe and amazement to the site and hardly recollects himself from the astounding effects of the excessive crowd on the bridge:

“İşte bugünkü manzara Avrupa hakkında umduklarımızın son derecesi idi! Adam kalabalığını görmek için dünyada mutlak şu köprünün üstüne gelmelidir!”⁷¹

The readers have access to the brief history of the bridge alongside the usual mathematical calculations about the bridge. In order to accommodate the readers, Ahmed İhsan again refers to a domestic setting, this time the location being the Galata Bridge. The readers are informed about the bridge's “excessive” crowd (most naturally the criteria of the “excess” is shaped according to the standards of İstanbul and the possible limits of any crowded site in İstanbul, we owe this one sided amazement of Ahmed İhsan on his extensively subjective and non-analytical perspective), the “blackness” of River Thames, the edifices around the bridge and so on, via the inquiring and observant eyes of the editor. Thus we acquire another “visual channel” focusing on another “Western imagery”, the London Tower Bridge to be specific. The contents of Ahmed İhsan's book is utilized to a certain extent in this brief but detailed episode about the London Tower Bridge.

In the 215th issue of *Servet-i Fünun*, there is an extensive article on New Zealand. There are four corresponding illustrations three of them being landscape depictions and one of them picturing three natives. The narrative is taken from the travellers' accounts of “Mösyö Verşur”. The basic reasons of their inclusion in *Servet-i Fünun* lies in the most expected premise that the landscape depictions of New Zealand offer pleasing effects to the reading audience. Ahmed İhsan, although he has not been to the site, puts forth strong view points about the beauty of the

⁷¹ See Appendix I, page: 124.

scenery. The most striking account of the “Zeland-ı Cedid Seyahati” article is the brief account about the natives:

“Zeland-ı Cedid’in ahali-i kadimesine gelince bunlar elan hal-ü vahşettedirler ,asar-ı medeniyet hep Avrupa ve Amerika muhacirleri tarafından tesis kılınmıştır. Zeland-ı Cedid’in ahali-i asliyesinden Magorilerin bir kıta resmini dahi (104) numarolu sahifede irae ediyoruz: Bunlar bir kadın ve bir erkektir ki sokakda yekdiğere müsadif olup selamlaşıyorlar”⁷²

The recurrent theme of the “white man’s burden” appears again in the illustration subtitled as “Zeland-ı Cedid Seyahati: Ahali-i Asliyesinin Tarz-ı Selamı”. The unexplained concept of “civilization” with its practical reflections is established by the Europeans and Americans. The natives of New Zeland are said to be complete “savages”. Ahmed İhsan resumes the theme of the “white man’s burden” taking the side of the Europeans and Americans, locating the Ottoman world somewhere “far away” from the imagery as depicted in the New Zeland illustrations. His gaze via the illustrations locate the Ottoman world on a different socio-cultural plane than the one New Zeland is located. The so-called concept of civilization differs when New Zeland is under question. The picture views three native figures in their domestic attires. It is important to note that there is quite a number of illustrations depicting “foreign people of alien lands” in their native attires in *Servet-i Fünun*, whereas we do not see any public figures with domestic clothes in the periodical. The “visual channel” is this time directed not towards the “West” but to the “East”, with the major emphasis on the “savagery” of the people under inspection and the unrefutable beauty of the lands they inhabit. The introduction of the socio-cultural habits of the New Zeland natives are related with the illustration depicting the manners with which they salute each other.

⁷² See Appendix I, page: 153.

II. The Second Section of the Foreign Agenda

“Human Portraits”

The first division of the “foreign agenda” for the understanding of various “visual channels of Westernization” under the title of “landscape illustrations” has been analyzed. The second division under the “foreign agenda” is the “**human portraits**”. In this section foreign “**human portraits**” appearing in the 23rd, 54th, 55th, 208th and the 213st issues of *Servet-i Fünun* are going to be analyzed for the aim of understanding the “human aspect” building the variational perceptions pertaining to the variational images of “West” as communicated in *Servet-i Fünun*. The portrait illustrations that are going to be analyzed in this section will be the ones appearing under the “Resimlerimiz” section of *Servet-i Fünun* with corresponding articles. The portraits without articles are not going to be examined.

The 23rd issue of *Servet-i Fünun* depicts the portrait illustration of “Jul Lemeter”. The choice on part of Ahmed İhsan about publishing Juls Lemaitre is ambiguous, since he does not relate whether he is a popular character, well known to his readers or not. According to the accounts of Ahmed İhsan, he is a prominent critic especially with the critical evaluations he has written on Emile Zola. Apart from the below mentioned brief statement about him, we do not come across with Juls Lemaitre again in the examined issues. He concludes the brief account by simply saying:

“Sırası gelince Jul Lemeter’in tenkidatından birini pişgah-ı kariine vaz ederiz”⁷³

In the 54th issue, we come across the portrait illustration of Monsieur Napier, the chief illustrator of *Servet-i Fünun*. The bilingual subtitles reveal the aim of

⁷³ See Appendix I, page: 94.

introducing Napier to the French speaking reading audience of *Servet-i Fünun* as well: “Saye Muar Fuaye cenab-ı şehriyaride gazetemiz için Paris’den celb olunan hakkak Mösyö Napiye” / “M. Napier, prof. de l’Ecole des Beaux-Arts et Dir.de notre atelier de gravure”. The article on M. Napier is quite long and detailed, informing the *Servet-i Fünun* readers about the illustrator starting from his appointment to the post:

“(*Servet-i Fünun*) gazetesi hakkaklığıyla Sanayi-i Nefise Mektebi hakkak sınıfı muallimliğine istihdam olunmak üzere Avrupa’dan bir hakkak celbi hususunda şeref-müteallik buyurulan irade-i seniye mucibince muharrir-i aciz tarafından bi’t-taharri intihap olunan üstadın Mösyö Napiye namında olduğunu geçen nüshalarımızın birinde söylemiş ve Dersaadete muvasalatını haber vermiş idik. Bugün dahi mumaileyhin kendi tarafından hakk olunmuş kendi resmini derc-i sahife eyliyorum”⁷⁴

Servet-i Fünun readers are at last introduced to the long mentioned engraver Napier in the 54th issue. Now the engraver has a real “face” and is properly introduced to the *Servet-i Fünun* readers.

The portrait illustrations of “Avusturya Baş Vekili Kont de Taf” and “Lepron” are presented with very brief articles titled respectively as “Kont De Taf” and “Olle Lapron” in the 55th issue of *Servet-i Fünun*. In the “Kont De Taf” article, Ahmed İhsan merely talks about the political significance of the Count. He is the prime minister of Austria. “Olle Lepron”’s article is more detailed since there is a specific reason for his appearance in *Servet-i Fünun*. He is introduced to the readers with specific reference to his book. It is important to note that all of the “human portraits” in *Servet-i Fünun* with articles refer to either politically or literarily prominent figures:

⁷⁴ See Appendix I, page: 107.

“Olle Lepron ahiren (Felsefe ve Zaman-ı Hazır) ünvanıyla bir eser yazarak kandini müntesibin-i hekimata tanıtdırmış erbab-ı dehadan olmağla ileride müşarünileyhin eserinden bahs etmek emeliyle işbu nüshada resmini kariin-i kirama gösteriyoruz”⁷⁵

The portrait of Olle Lepron is published for further reference in the coming issues of *Servet-i Fünun* when his work is to be related. And thus the *Servet-i Fünun* readers are introduced with more foreign “human portraits” of the “West”.

The 208th issue discloses the portraits of “Arşidük Alber” and “Mareşal Kan Ruber”. The extensive articles on these human portraits expose the political prominence of the persons under inspection. Both of the articles are written to bestow further honour to the prominent figures who have passed away. In the same section an article and illustration of Yusuf Rıza Pasha is also located. As is understood, he has also passed away on the 28th of February 1895. This is another feature of *Servet-i Fünun*, emphasizing proper honour to well-known people after they pass away. The contents are not eulogic but have brief biographical informations, introducing the relevant persona through a portrait.

The 213th issue of *Servet-i Fünun* has an entire page that consists of six portraits depicting the artists of the Beyoğlu French Theatre that would come to İstanbul for a series of performances during the winter and the summer. The simultaneous Turkish and French subtitles under the illustration communicate the bilingual aspect of the portrait and the responses given to the variational domestic and foreign reading audiences by *Servet-i Fünun* : İstanbul’da Beyoğlunda icra-i lu’biyyat eden Fransız Operet Tiyatro Kumpanyası Aktör ve Aktrislerinden Bazıları” / “Les Principaux artistes de la Troupe d’Operette de Pera”. The artists are re-introduced to the readers, their memories are refreshed with a flood of positive

⁷⁵ See Appendix I, page: 113.

acclamation stressing their artistic talents. The publication of the portraits of the French artists are explicitly justified by Ahmed İhsan:

“Bu kış evahirinde Beyoğlu’na gelip yazın dahi icra-yı la’biyat eyleyecek olan yeni operet kumpanyası gerek Tepebaşı Tiyatrosunda gerek İstanbul tarafında icra eylediği oyunlarda geçen sene gelen takımlara nisbeten ziyade rağbet gördüğü cihetle kumpanyanın başlıca oyuncularının birer kıta resmini derc-i sahife eylemeği münasib gördük”⁷⁶

This company proved to be more popular than the others who had toured İstanbul the previous year, so the company deserved proper attention and coverage in *Servet-i Fünun*. The contents of the article do not focus minutely on portraits, but ranks them according to the criteria designated by their talents, from the purely subjective perspective of Ahmed İhsan. With this pictorial depiction we have access to a number of foreign artists that would soon perform in a domestic context. This “visual channel” as perceived in *Servet-i Fünun* concentrates on foreigners who are going to connected to the Ottoman context.

III. The Third and the Final Section of the Foreign Agenda

“Various Pleasant Scenes”

The second division under the “foreign agenda” for the understanding of various “visual channels of Westernization” under the title of the “human portraits” has been analyzed.

In the present section, the third and the last sub-division of the “foreign agenda” titled as the “**various pleasant scenes**” appearing in the large collection of the 19th, 22nd, 23rd, 25th, 42nd, 47th, 54th, 55th, 57th, 60th, 70th, 72nd, 211st, 215th, 217th, and the 225th issues of *Servet-i Fünun* is going to be explored.

⁷⁶ See Appendix I, page: 148.

Complementation of the final chain in the understanding of the variational images of the “West” as communicated in *Servet-i Fünun* will be attempted in this section. The sub-division titled as “various pleasant scenes” appears to be an over-encompassing group that contains a multiplicity of thematically dispersed illustrations. Most of the illustrations under this division lack articles. Therefore, a thoroughly succinct, synthetic and itemized approach will be utilized in the due handling of these illustrations rather than a meticulous and overtly explicatory approach. The illustrations without corresponding articles are going to be examined very concisely in addition to the ones with the relevant narratives. The “contextual significations” of these illustrations will have the priority instead of “content-oriented” minute interpretations. There will not appear another detailed sub-division locating the repeated themed illustrations of this section. Instead, brief explanatory titles for each successive group will be proposed to eliminate ambiguities. Under the division of the “various pleasant scenes” the below listed themed illustrations in *Servet-i Fünun* are going to be registered and overviewed:

1. Illustrations from the translated Jules Verne novels: (the 19th and 22nd issues).
2. Pictures of animals and hunting scenes:
(the 22nd, 23rd, 25th, 47th and 57th issues).
3. Pastoral scenes with women and children as protagonists:
(the 22nd, 54th, 55th, 60th, 70th and 72nd issues).
4. Fashion illustrations from France:
(the 22nd, 25th, 42nd, 47th and 60th issues).
5. Scientific entertainment illustrations:
(the 54th, 55th, 57th, 70th and 72nd issues).

6. Pictorial representations of foreign people of alien lands:

(the 23rd, 25th, 54th, 55th, 57th, 60th, 72nd, 211st, 215th, 217th and 225th issues).

Claims to Modernity:

The Visual Channels of Westernization Offered by the

“Various Pleasant Scenes”:

I / Illustrations from the Translated Jules Verne Novels appearing in the 19th and the 22nd issues of *Servet-i Fünun* :

The illustrations appearing on the last page of the 19th issue of *Servet-i Fünun*, right beneath the “Şerait-i İştira” chart, are “Çinde Seyahat” and “Havada Seyahat”. These are taken from the translated Jules Verne novels:

“Romanlardaki Resimlerden Numune Olarak Mahrec

Jul Vern’in eser-i telifi ve Ahmed İhsan Bey’in tercüme kerdesi olan bu kain ve gayet güzel romanlar neşr olunmuşdur.

(Çinde Seyahat) yirmi, (Havada Seyahat) on yedi buçuk kuruşdur”⁷⁷

The illustration depicting “Havada Seyahat” is a surrealistic one with a ship that appears to be flying over the sea at sunset. This scene of a floating ship is an advertisement for the translated novel. The other illustration is published for advertising another Jules Verne novel “Çinde Seyahat”. The reference to Jules Verne novels in *Servet-i Fünun* brings about a prominent vein to the understanding of the “visual channels of Westernization”. Science-fiction narratives of Jules Verne had a wide reading audience in the 1890s, thanks to the translations of Ahmed İhsan. After establishing a contract with the publisher of Jules Verne in Paris, he succeeds in

⁷⁷ See Appendix I, page: 52.

ordering the illustrations of the novels and starts publishing his Jules Verne translations with illustrations from then on. The popularity and the enthusiasm of the reading audience seems to be outstanding. In his memoirs, he explains the wide public interest and how he made money by those translations to establish his own printing office, “Alem Matbaası”:

“Hetzel bana şimşir kalıplardan galvanolar gönderecekti. Hemen Jules Verne’in Deniz Altında Seyahat’ını seçtim. Paris’den resimleri geldi. Bu romanı hemen çevirdim ve resimli olarak çıkardım. Resimli bir romanın yayımlanması, Babiali yokuşunda çok önemli bir olay oldu; adeta kapıştılar ve elimde kalmadı.”⁷⁸

He establishes his own printing office in 1890 with the earnings from the illustrated Jules Verne translations. There was an enormous popularity for science-fiction novels of Jules Verne and Ahmed İhsan makes extensive use of this interest.

In the 22nd issue of *Servet-i Fünun*, again on the last page, below the “Şerait-i İştira” chart, the advertisement of another Jules Verne novel “Bir Sefilenin Evrak-ı Metrukesi Yeraltında Seyahat” appears:

“Romandaki resimlerden numune olarak mahrec.

Jul Vern’in eser-i telifi ve Ahmed İhsan Bey’in tercüme kerdesi ve gayet güzel olan bu romanın ecza-yı mutebakiyesi peyder pey çıkacaktır”⁷⁹

Out of the two pictorial depictions one is significant since it depicts a “murder scene”. This is the first *Servet-i Fünun* illustration visualizing a crime scene. The dramatic spectacle of this murder scene can be accepted as a sensational. The illustration shows a young woman being stabbed to death by a man who appears to be hanging with a rope around his waist and holding the girl by his left hand at the same time. The setting may be a well or somewhere underground, since it is very dark. The light of the lantern only helps the viewer to discern the knife, the facial expression of

⁷⁸ Tokgöz, Ahmed İhsan “*Matbuat Hatıralarım*” İletişim Yay. İstanbul 1993, sayfa:46.

⁷⁹ See Appendix I, page: 91.

the victim and the face of the cock which happens to be situated on the same rope that holds the man. The animal is watching the murder, it is the only witness to the crime. Ahmed İhsan relates that Jules Verne had chosen to add a murder episode to his novel. However, his specific choice, as an editor in choosing this murder illustration is rather significant since beyond doubt, he aims to arouse the curiosity of his readers and further urges them to satisfy their hunger for the “sensational” by buying the illustrated novel. The other illustration which is located near the murder scene, represents a thematic contrast. It is a serene depiction of the sea and a boat with five people on board under moonlight. This picture is also taken from the same Jules Verne novel. The juxtaposition may serve to reinforce the mysteriousness and duality of the novel, all proposing to affect the curiosity of the readers.

The existence of translated Jules Verne novels with illustrations in *Servet-i Fünun* opens another vein of “visual channel of Westernization”. The theme of science-fiction narratives, science and technological developments in general, as specifically seen in the “Şuunat: Medeniyye ve Fenniye” sections of *Servet-i Fünun* openly manifests the interest in technological, scientific and even industrial progress as witnessed in the “West”. The “West” constitutes the core of all the scientific progress with beneficial connotations and is thus appreciated without reservations. This appreciation of science and the “West” is not a rare phenomenon singular to *Servet-i Fünun* alone. “**Musavver Cihan**” as the thematic and illustrative counterpart of *Servet-i Fünun*, displays the most sophisticated samples to foster the above cited argument. However, we do not observe any science-fiction novels in “**Musavver Cihan**”’s selected set of issues and this may further give ideas about the attitude of *Servet-i Fünun* towards science and narration. The convergence point where

literature and science is fused in a narrative style like that of Jules Vernes', and the inclusion of this specific genre in *Servet-i Fünun's* format, needs to be emphasized.

II / Pictures of Animals and Hunting Scenes appearing in the 22nd, 23rd, 25th, 47th and 57th issues of *Servet-i Fünun* :

In the 22nd issue the article about "Zevahif-i Cesime" does not have a corresponding illustration in *Servet-i Fünun*. As Ahmed İhsan relates, the illustration was published in the previous week's issue:

"Geçen haftaki nüshamızda derc ettiğimiz zevahif-i cesime "Triceratops" triçeratops namı tahtında evvelce mevcut bulunan hayvanatdandır"⁸⁰

This specific feature is syptomatic in *Servet-i Fünun*. The relevant article is always published as promised. The chain of the illustration and its interpretation is established although it is dispersed in time. The reader has to visualize the animal while reading the article. This is the first example in the selected set of *Servet-i Fünun* issues where the illustration and its article appear in separate texts.

The article on "Triceratops" reveals an animal with a very exaggerated size and the text is composed in a descriptive manner:

"Bunların boyları on metro yalnız başları iki metro uzunluğunda idi. Başları ön taraflarında köşe şeklinde bir burun ile müntehi olup gözlerinin üzerinde sivri bir çift boynuz mevcut idi ki bunlar en müdhış alat-ı müdafaadandır...Vücutları azami bir nev elvah-ı techiziye ile mücehhez olup uçları sivri idi. Parmaklar pençelerle müsallah olduğu gibi dişleri dahi iki köklü idi"⁸¹

The article about "Civanat-ı Garibe" is rather long and is located on the same page with the article about the mosque at Cairo. The artist of the illustration is Gaston Naury. His name did not appear before in any illustration that was examined. The

⁸⁰ See Appendix I, page: 89.

⁸¹ See Appendix I, page: 89-90.

actual size of “Civanat-ı Garibe” is indeed very huge when compared to the other animal illustrations in the remainder of the examined illustrations. As will be seen, illustrations depicting animals drawn by Gaston Naury will always be this size and will attempt to reinforce the effect of awe and wonder at the same time. In the article, Ahmed İhsan relates the anatomic description of the insect and passes onto the main idea of the whole anecdote:

“Hele jene denilen çekirgelerde kanadlar muzıka aletine tahavvül etmiş, adeta bir çift def gibi olup hayvanın tahavvülat-ı ruhiyesini yani ferahını dehşetini vesairesini izhara vesatet eder kulak delenlerde kanadlar vücudun beşde altısını açıkda bırakan uzuv haline girmiştir... Müstakimetü'l-cenah kısmı hakkında mütalaa-güzarımız olan şu malumatdan sonra maksada rücu edelim. Bu kısma dahil olan öyle hayvanat vardır ki teşkilat-ı vücudiyelerinde görülen garabet cihetiyle çocuklarca umacı diye telakki edilse sezadır”⁸²

Such is the nature of the information being communicated by Ahmed İhsan to his readers in the article about “Civanat-ı Garibe” which is also subtitled as “Umacı Kelebek”. From this argument it must not be wrongly supposed that *Servet-i Fünun* was the only illustrated periodical of its time to publish such illustrations depicting animals or insects. For instance in the 21st issue of “**Musavver Cihan**” dated of the 24th of June 1891, we can find the illustration of a “dinasour”, titled as “Megateriyum” with a long article:

“Resimde gösterilen (Megateriyum) denilen cesim-i ... hayvanın bilnisbe cesametini irae için en mürtefi evlerimizle mukayase edilir. Ol kadar cesim-i ...zamanımızda mevcut olmuş olsa ressiyle en mürtefi evlerimizin en yüksek kat balkonuna kadar yetişebilirdi”⁸³

It was within the confines of the genre to publish illustrations and articles on various animals like publishing scientific or technological discoveries. And neither *Servet-i Fünun*, nor “**Musavver Cihan**” appears to be an exception to this attitude.

⁸² Ibid.

⁸³ See Appendix II, page: 170-172.

The “visual channel” being offered in this issue reveals another typical Gaston Noury and Tellier illustration. The picture depicting an animal looking like a rat is subtitled as “Hayvanat-ı garibeden olup tariki gelecek nüshada”. Ahmed İhsan includes the illustration of the “strange” animal but leaves the explanatory article to the coming issue. The reader knows that he will keep his promise as he has done before in the 22nd issue for instance.

The last illustration of the 57th issue is titled as “Böcekler” and the detailed article about this topic is focused on “Dipniyofus Marcinalus”:

“Gördüğünüz resim durgun suların hemen kaffesinde bulunur; ilm-i hayvanatda nefhed ü'l-cenah takımındandır; bir kere kemalini bulursa çok zaman muammer olur. Hayvana (diptif) derler, daima gördükleri küçük böceklerin üstüne atlayıp avlamakta taayyüs etdiklerinden sıçramalarını temaşa hoşdur”⁸⁴

Being extremely specific about the correct anatomic depiction of the insect, Doctor Hüseyin Remzi’s narrative tries hard to be both descriptive and amusing. Again we have a colorful account of the insect’s physionomy. The article is located on the same page with the “Nebatat Meraklısı” illustration. In here, a very typical juxtaposition of formats are witnessed. The reader knows what to expect on which page so this configuration is by no means a surprise.

Another animal depiction appearing in the 47th issue, “Bir At - Harika-i Tabiiyye” illustration provides an almost surrealistic imagery. It’s article has a different title than the illustration. “Yelesiyle Kuyruğu Fevkalade Uzun Bir At” is the proper title of the article:

“Gazetemizi sırasıyla mütalaa buyuranların hatır-nişanları olsa gerekir ki dördüncü numarolu nüshamızda sakalının tulu 3 metro 32 santimetro olan (Lui Kolon) isminde bir zatın resmini derc etlemiştik..

⁸⁴ See Appendix I, page: 120.

Şimdi resmi karilerimizin piş-i enzar-ı hayret ve taaccübüne arz olunan uzun yeveli ve uzun kuyruklu ata bu sahib-i lihaya malik ve ale'l husus bunun üzerine kemal-ı azametle süvar olamadığına teessüf olunur a!"⁸⁵

This illustration provides an escapade from the thematically clashing topics being raised in the 47th issue. "Yelesiyle Kuyruğu Fevkalade Uzun Bir At" represents a miraculous event from a first hand-source. This wondrous existence of the horse is further proved by the illustration, looking more like a photograph with a signature. Ahmed İhsan concludes the existence of the horse with a practical piece of information that would not fail to satisfy his readers:

"Her gün gezmeye çıkarılmakta olup gerek gezerken ve gerek ahırda bulunduğu zaman yerlere sürünerek pislenmemek üzere yelesi ve kuyruğu halkalara geçirilip kıvrılmaktadır"⁸⁶

The spectacular horse proposes a humorous scene for the visual channels being exploited in *Servet-i Fünun*. There are no particular messages loaded in this illustration. It represents a randomly selected scene within the extremely heterogeneous format of *Servet-i Fünun*.

The first "hunting scene" in the "foreign agenda" appears in the 23rd issue. It may may be also be called as a truly violent scene. The illustration subtitled as "Boğa Dövüşmesi -- İspanyolların Eğlencesi!", shows a matador being killed by a fierce bull with two other matadors rushing to the scene from the background, one holding a rapier and the other running with a presumably red piece of cloth to attract the already concentrated attention of the bull from the protagonist towards himself ⁸⁷. The illustration is created by a certain Camilleff and Levasseur. It can be accepted as a very tragically violent spectacle since we see that the hat of the matador is placed on the left and the dagger on the right side of the picture. The matador while being stabbed

⁸⁵ See Appendix I, page: 103.

⁸⁶ Ibid.

⁸⁷ See Appendix I, page: 92-93.

from the stomach by the magnificent horns of the raging bull, tries desperately to reach the dagger. As it appears, the bull is almost blind with fury owing to a number of rapiers buried on his back. The realism of this scene is appalling. The location of this violent illustration in *Servet-i Fünun* portrays a paradoxical situation since it is placed on the same page where an article about railroads (“Demir Yolları”) is presented. The article of the bull fight comes later. This article puts forth only the partial depiction of what the illustration so fully depicts. Ahmed İhsan relates with inherent opposition of what is meant by the concept of a bull fight:

“Eski Romalıların gladyatör denilen hun-rizane eğlenceleri kabilinden olarak İspanyolların da bi-hakkın vahşi tabirine layık boğa yarışı tabir edilir bir eğlenceleri (!) vardır.

Boğa yarışı, boğalarla boğuşmak onları insafsızca ve işkence ile itlaf etmek hususunda maharet peyda etmiş bir takım hun-riz oyuncuların iri boğalarla meydana atılıp boğuşması ve kanlı manzaralar göstermesi vahşetinden ibarettir.”⁸⁸

This sort of entertainment, which is found as utterly despicable by Ahmed İhsan, is further related paradoxically as a very famous and admired type of sport in Spain:

“Bu oyun İspanya’da pek muteberdir. Boğa ile boğuşan bahadırlara gayet nazar-ı takdir ile bakarlar, gösterdikleri hun-rizane manzaraya alkışlar icra ederler.”⁸⁹

His point of view disapproves the concept and the art of bull fighting and regards the whole entertainment as a play of horror and brutality. He regards the whole spectacle as a sort of “hunt” and does not feel sorry for the dying matador of the illustration. He has difficulties in penetrating into the ritual offered by the spectacle:

“Resmini enzar-ı kariine arz ettiğim vaka boğa boğuşmalarında daima görülür. Her defasında on kadar boğayı evvela atlarla kovalayıp şişleyerek sonra elde tutulan oklarla boynunun birçok yerinden yaralıyarak itlaf eden hun-riz (Pikador)ların resimde görüldüğü üzere sanat-ı müstekreheleri uğruna

⁸⁸ Ibid.

⁸⁹ Ibid.

geberip gittikleri ekseriya vuku bulur. Hatta benim seyrettiğim gün dahi bahadırlardan bir tanesinin barsakları dışarı dökülmesine ramak kalmış idi”⁹⁰

Ahmed İhsan’s anticipation to the theme of this illustration is interesting since this is the first case that he so actively takes sides in the argument he proposes. And this case happens to be a violent sport scene of Spanish origin. His personal experience of a bull fight in France completes the argument being reinforced, since the minute description of the entire ritual of the death of a bull is not witnessed in the illustration being published. He narrates the whole unseen spectacle from memory and tries to evoke feelings of pity and disgust in the readers:

“Bahadırlar bacakları tahta ve meşainden mürekkebe bir zırh altına alınmış olarak ata binip ellerinde mızrak ile boğanın karşısına çıkarlar. Hayvanı evvela şu yolda omuzunun birkaç yerinden yaralarlar. Kan akmağa başlar bedahu atlılar içeriye gider. Atların yerine ellerine çuhadan bir büyük kırmızı örtü almış yayan bahadırlar çıkar. Örtü ile biçare hayvanı aldatarak birçok kereler boşa hücum ettirip coşturduktan sonra ellerine uçları balık iğnesi gibi bükülü ufak şişler alırlar, üzerlerine gelen hayvanın boynuna saplarlar. Böylece işkenec içinde kalmış boğanın karşısına bir de kılıçlı bahadır çıkar, kılıcını zavalı hayvanın hayat damarına saplayarak itlaf eder”⁹¹

It looks as if the illustration complements the final stages of the violent fight as narrated in the article. The end of the play is either the death of the matador or the death of the bull or both. The participation of the audience is emphasized at the expected end:

“İşte boğa öldürüleceği zaman seyirciler bir ağızdan (Matalo) yani (Öldür) diye bağırırlar”⁹²

The article comes to an end by Ahmed İhsan’s assertion that the French Municipality limits the degree of violence in bull fights by openly prohibiting the death of the bull taking place on the stage. The tragedy is hidden and the audience can not witness the bloody spectacle. There appears to be no blood in the illustration, it can be

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid.

said that Ahmed İhsan tries to give a bloody effect by the special choice of terminology in his article. As it appears, he is convinced that this sort of an end is far more agreeable than the Spanish version.

What could be the reason beneath for the existence of this violent bull fight scene in *Servet-i Fünun*? It could be merely to inform the readers with the ways in which foreign people hold their customs or it may attempt to acquaint people with a different type of entertainment yielding to an entirely controversial mentality for the attainment of pleasure. This type of sporting is reflected to be repulsive in the Ottoman context. It can also be called as a type of art, still being extremely out-of-place in the socio-cultural milieu of the 19th century Ottoman world. In all the selected issues of *Servet-i Fünun* and its contemporaries including the foreign as well as the domestic publications, there are no references to “bullfighting” or a similar themed kind of sport like that of the Spanish one. The “visual channel” communicated by the bull-fight-hunt does not give pleasure like the rest of the “various pleasant scenes” under the “foreign agenda” of the “visual channels of Westernization”. The depiction is of Spanish origin and for the first time, the “West” with Spain under the magnifying glass is condemned and criticized. There exists a very clear message in this bull-fight illustration.

The other “hunting scene”, “Bir Tablo: Ayı Saydı” depicts another savage scene in which a bear that has almost killed a dog, is being shot by a hunter. The setting is a forest and the bear appears to rival the furious bull of the other illustration. This illustration signed as Bennett, shows yet another bloody scene, but this time the non-colored spots near the almost vanquished dog may stand as stains of blood in the midst of a winter time setting.

The last “hunting scene” in the “foreign agenda” is an illustration without an article. In the “Avcılık -- Bendi Gelecek Nüşhamızda” Ahmed İhsan merely relates in the subtitles that the detailed account on this illustration is going to appear in the coming issues. This illustration shows a western scene, in which cowboys try catching cows and bulls instead of hunting them. The title seems erroneous with a close look at the illustration.⁹³ Again, this scene proposes another “foreign” visual channel within the Ottoman context.

**III / Pastoral Scenes with Women and Children
as Protagonists appearing in the
22nd, 42nd, 54th, 55th, 60th, 70th and the 72nd
issues of *Servet-i Fünun* :**

In this section, the above cited issues and the illustrations appearing in those specific issues will “not” be interpreted one by one. There exists a coherent, consistent and continuous web of imagery in *Servet-i Fünun* when pastoral scenes with women and children as protagonists are taken into consideration. This web of imagery presents “peace” and “serenity” in all of the scenes. Pastoral illustrations of *Servet-i Fünun* offer unconsciously designed points of “escape” from what may be depicted as the remainder of *Servet-i Fünun* sections. The ultimate aim of is to communicate “pleasantness” via these foreign pastoral scenes. The two separate sets of pastoral scenes, namely the ones with corresponding articles and the ones without them, present an extremely harmonious general “foreign pastoral imagery” when a multiplicity of disconnected issues are taken into consideration. However, in this set,

⁹³ See Appendix I, page: 94.

as a mere coincidence, three of the pastoral scenes happen to be juxtaposed against three “crime-atrocity-murder” illustrations and their articles. The pastoral scenes with articles in the 55th, 60th and the 70th issues coincide with crime oriented illustrations.

The 55th issue has the crime illustration titled as “Gaddarlık - Amerika’da Sarhoşluk” and the two paged illustration of “Sanayi Nefise - Bufon’un Tablosu: Yetime”. This illustration of an solitary and unhappy orphan girl plucking flowers, reveals perfection of style and composition. As Ahmed İhsan relates, this picture had been formed when Napier was in Paris. As usual, the imagery of women is based on a thematically continuous basis like the rest of the women and children illustrations:

“54. nüşhada münderic çoban kızı tablosu vesilesiyle Paris resim müzesiyle sergisi hakkında malumat verirken demiş idik ki bu kabil resimlerden gazetemize ara sıra derc eyleyeceğiz.

İşbu söz mucibince gazetemiz bugün Fransız meşahir-i ressamından Bufon marifetiyle resm olunup evvelki seneki müzede mazhar-ı mükafat olmuş olan (Yetime) levhasını piş-gah-ı temaşaya vaz ediyor”⁹⁴

Locating the crime illustration depicting a woman being assaulted and killed (the article says so) in America and the thematically paradoxical tableau of Bufon with an orphan girl within the very same issue and then attributing a vein of “consciousness” for this specific choice is misleading. The attitude of *Servet-i Fünun* towards the task of publishing illustrations of various topics within the domestic milieu is in total harmony with the rest of it’s attitude towards the task of publishing an illustrated periodical in general, considering the foreign counterparts of the very same genre. Because of this specific reason, the co-existence of the tableau depicting an orphan girl and a crime scene within the same issue is only natural. The same argument can be applied to the 60th and the 70th issues as well. The 60th issue has the pastoral illustration titled as “Tablo: Tarlada Muhasebe” and the front page illustration titled as “Şimendüfer Haydudları”. The two paged pastoral illustration is

⁹⁴ See Appendix I, page: 112.

presented with a long article, narrating a fictitious conversation between a young village girl and a boy. The existence of this pastoral scene may offer a point of “escape” from the effect being created by the front page illustration depicting the arrested brigands of the “Attack on the Oriental Express”. It must be stressed that this may be the case, but attributing a predetermination in the specific choice may be erroneous in this context. At the end of the article of the pastoral scene, the village girl is likened to a “primadonna” whereas the boy is likened to a “tenor”, the cow existing in the very same scene is said to recall the “bass”. And thus we have a certain foreign “visual channel” with two foreign participants within a natural setting and it’s article, and the adaptation of this scene to a domestic milieu with intense textual references:

“Bir iki sene sonra belki o gelin olacak elbet birisi onun zevcesi olacak... Belki bir şehre hizmetçilikle götürülecek, büyük konaklar görecek tatlı sözler işitecek... İki sene sonra sığırtmaç asker olacak. Büyük şehirler gezecek o şehirlerde kendinden daha cazibeli güzeller görecek”⁹⁵

The 70th issue depicts another pastoral scene with an article, titled as “Tedris” with a mother and a child actively indulged in reading. The article is written by Ahmed Rasim and the narration reveals an obvious vein of optimism, very symptomatic in all of the pastoral scenes with more than one participant. The crime illustration of this issue is titled as “Niv York’da Tramvay Haydudluğu”. Again this pastoral scene may serve as a point of “relief” from the stress being created by the violent scene of a robbery. And this juxtaposition happens to be coincidental. The domestic adaptation of this “pastoral visual channel” is achieved by Ahmed Rasim with his lengthy article praising the virtues of education. The 42nd issue displays another pastoral scene titled as “Dalgın Kız: Tablo” without an article this time and

⁹⁵ See Appendix I, page: 135.

again there exists another crime scene, “Avrupa’da Şimendüfer Cinayeti” exists in the very same issue.

The remaining set of pastoral illustrations in the 22nd, 54th, 70th and 72nd issues depict exterior pastoral scenes as is related. The “visual channel” of Westernization as coded in the pastoral scenes of *Servet-i Fünun*, reveal an obvious vein of “optimism” and “serenity” serving for the attainment of pleasure. Only the 54th issue in the above mentioned set depicts an interior scene and not a pastoral scene. This illustration titled as “Sanayi Nefiseden - Ressam Zubudinin Tablosu: Dalgın Bakan Kız”, is formed by Napier for *Servet-i Fünun*. The illustration depicts a girl drinking something on a huge “divan”. The interior scene is both Oriental and European. This illustration is another very typical “Sanayi -i Nefise” scene, concentrating on women. In this one the readers have access to the presentation of a lonely “alafranga” girl situated on a “divan” with some cards scattered on a pillow. The existence of such an illustration serves as another “visual channel” of Westernization in *Servet-i Fünun*, depicting the closed - interior life of a girl within a mixed setting with equal reference to the “East” and to the “West”. The original illustration is signed as M. Rolique. The domestic textual application of this scene does not exist. As is known, the domestic adaptation of all of the remaining pastoral scenes is achieved to a limited extent, via the articles. The pastoral illustrations and interior scenes with women and children without articles, serve for the attainment of “mute pleasure”.

**IV / Fashion Illustrations from France appearing in the
22nd, 25th, 42nd, 47th and the 60th issues of *Servet-i Fünun* :**

Fashion illustrations are imported from France and are published regularly in *Servet-i Fünun*. There are no articles expanding what is being revealed in the illustrations. Fashion pictures are perceived as self-explanatory. All of the selected fashion illustrations are extremely refined. The titles⁹⁶ reflect that the imported illustrations display the latest fashion of the day as determined in France. The “visual channel” offered by the fashion illustrations is only too obvious. We do not see any fashion depictions of non-European women. The main center for fashion, is an European country, and the readers of *Servet-i Fünun* are informed accordingly. The Eurocentric vision of *Servet-i Fünun* is revealed accordingly when fashion news are concerned.

**V / Scientific Entertainment Illustrations appearing in the
54th, 55th, 57th, 70th and 72nd issues of *Servet-i Fünun* :**

One of the repetitive topics of discussion in the selected set of *Servet-i Fünun* issues is the scientific entertainment illustrations, titled as “Fenni Eğlence”. All of the scientific entertainment illustrations in the selected set of *Servet-i Fünun* issues are presented with corresponding explanatory articles. Amusement and experimentation is merged and thus the readers have access to some tips about various amusing details pertaining to topics mostly about household objects. These illustrations are about

⁹⁶ See *Servet-i Fünun*:

22nd issue - “Paris’in Son Moda Yazlık Elbisesi”

25th issue - “Paris’de Son Moda Yazlık Elbise”

42nd issue - “Son Moda: Kışlık Ziyafet Elbisesi”

47th issue - “Son Moda”

60th issue - “Son Moda Saç Bağlamak”

semi-scientific experiments of limited compass. The ingredients of these experiments can well be supplied from the household equipments. The matter of fact language of the articles explaining the scientific illustrations, serves for the attainment of a certain degree of seriousness in the handling of the experiments. Apart from *Servet-i Fünun*, some of it's contemporaries expose publications of scientific entertainments as well. In the “**Musavver Cihan**” dated of the 10th of March 1892, the table of contents section has “Fenni Eğlence”⁹⁷. The illustration and it's article are revealed on the same page, for the purpose of immediate explanation. The reader can thus meditate on the experiment with a constant eye on the explanatory article. In “**Hazine-i Fünun**”, we do not see in the selected issues, any section specifically titled scientific entertainment articles. Instead, there are occasional sections like “Şimendüferler” or “Fünun”⁹⁸. In “**Malumat**” dated of the 22nd of February 1894, we see a section titled as “Fennin Tarifi”. Referring to a limited set of articles and illustrations, it will not be misleading to note that in the popular (illustrated) periodicals of the 1890s, we can observe an obvious interest in science and topics pertaining to science. *Servet-i Fünun*, being a prominent example in the genre of popular illustrated domestic periodicals, in addition to the continuous “Şuunat: Medeniyye ve Fenniye” sections and articles about medicine and industry, reveals this feature with repetitive scientific entertainment illustrations and articles as well. The “visual channel” of Westernization as seen via the “scientific entertainments” disclose a gaze towards the Western world, with “science” at the nucleus. The borderlines of this specific understanding and interpretation of science and scientific issues remains extremely flexible. Positive connotations of science and topics pertaining to science and technological innovations

⁹⁷ See Appendix II, page: 170-172.

⁹⁸ “**Hazine-i Fünun**” Atatürk Kitaplığı Süreli Yay. Böl. No:0/6 - sayı: 1-52 / Yıl: 1308-1312

are stressed. The “Western scientific world” as seen in *Servet-i Fünun*'s “Fenni Eğlence” and “Şuunat” sections specifically, appear as capable representatives of the ways that make life easier and practical. The illustrations and the articles of scientific entertainments correspond entirely. Exceptions to this argument do not exist in the “Fenni Eğlence” sections of the selected *Servet-i Fünun* issues.

The scientific entertainment illustration of the 55th issue pictures an exceptional account when the rest of the scientific entertainments of the selected issues are taken into consideration, since it depicts a colorful depiction of the volcano. It is interesting to note that the original source has indeed a colorful depiction and Ahmed İhsan connects his source-material, the illustration and the article in his account of the black and white illustration.. As usual, the illustration is minutely explained:

“...Şu halde sirke şişesinin üstüne kum ve küçük taşlar yığıp kaseinin dibinde ufacık bir dağ modeli yapacak olursanız şişe asla görünmeyeceğinden naşi içünden çıkan kırmızı su adeta yanardağ modeli heyetini alır ve resimdeki manzara meydana çıkar”⁹⁹

In the due perception of the scientific entertainments, the “amusement aspect” also needs to be stressed. The continuity and repetition of variational experiments with a matter of fact language, disclose the latent aspect of amusement, merging science and entertainment for didactic purposes. Another complementary “visual channel” for Westernization within the context of the foreign agenda, gains an additional perspective with the inclusion of scientific entertainments-experiments. The periodical’s format is well suited to this inclusion and fosters the argument that the “West” exists as a beneficial source for topics related to science.

⁹⁹ See Appendix I, page: 114.

VI / Pictorial Representations of Foreign People of Alien Lands
appearing in the 23rd, 25th, 54th, 55th, 57th, 60th, 72nd, 211st, 215th,
217th and the 225th issues of *Servet-i Fünun* :

The final section to the “Claims to Modernity - The Visual Channels of Westernization offered by the Various Pleasant Scenes” within the confines of *Servet-i Fünun*'s foreign agenda, comes to a close with the pictorial representations of foreign people of alien lands. Under this section a multiplicity of scenes depicting foreign people, both from the East and from the West, will be examined for the interpretation of the last “visual channel” of Westernization communicated by *Servet-i Fünun*.

“Münih’de Balon Seyahati” illustration of the 23rd issue of *Servet-i Fünun* depicts a baloon with four travellers and there are no articles, explaining the publication or the significance of the illustration. The fact that it is an unspecified alien setting with foreign people remains valid, but we can not for certain know the actual purpose or the message of this illustration. It may be designed to serve for variety in the periodical. The “visual channel” offered by the travellers is elusive and fails to hit the target on a thoroughly communicative basis, because of the lacking textual reference.

In the 25th issue, there is an illustration titled as “Tavan Arası”. In the article Ahmed İhsan tries to introduce the Parisienne notion of “living in the attic” to his domestic reading audience:

“Paris’de bir tavan arası alemi vardır. Tavan arası kah mecma-i saadet ve neş’e, kah aram-gah-ı felaket ve sefaletdir. Pek çok müellifler Paris’in tavan arasını şerh ile iştilal eylemiştir...Ahmed İhsan Bey

tarafından yazılmakta olan “Avrupa’da Ne Gördüm?” eserinde anlatılacağı üzere tavan araları hemen her büyük evde vardır”¹⁰⁰

The author tries to acquaint his readers with the French phenomenon of inhabiting the attic. This takes the form of a sociological narration, proposing to explain in details what can be possibly understood by this foreign concept:

“Tavan araları umumiyet üzere fakir işçilerin aram-gahıdır, bu işçilerin çoğu da kızdır, kendi başlarına dikiş işleriyle meşgul olur, bazen birkaç bir ufacık odada ömür sürer, hepsinde hüs-n-i tabiat asarı müşahade olunur”¹⁰¹

The phenomenon of the attic is explained by Ahmed İhsan with great care. As we understand the attic happens to be the abode of poor working class girls. From the illustration the readers have access to a non-existing notion in the Ottoman social-life context:

“İşte resmini derc-i sahife ettiğimiz levha dahi böyle bir tavan arası alemini irae eder; iki refika-ı şefikanın karşı iş masasının başına geçip istihsal ve temin-i esbab ile iştigallerini gösterir”¹⁰²

The interior gaze to the life in the attic reflects an imagery portraying two French working class girls. The inclusion of some details pertaining to the “private lives” of the girls is also conveyed. This specific inclusion could well be designed to stress the fact that these girls were independent and free in their personal choices and yet they were not prostitutes. The inclusion of the “private affairs” of the girls suddenly diverts the attention from the bare notion of living in the attic, and tells what the illustration so successfully hides. The narrative may be designed to induce praise on part of some upper class male readers for the truly liberated but financially insecure European working class young women. The “visual channel” of Westernization in this context is provided with the French working class girls and their living standards and principles:

¹⁰⁰ See Appendix I, page: 95-96.

¹⁰¹ Ibid.

¹⁰² Ibid.

“Paris’in tavan aralarında yaşayan amele kızlar her hareketde serbest bulunmağı birinci maksad edinmişlerdir, binaenaleyh öyle zannolunduğı üzere gayr-ı meşru mesleğe salık olmazlar; mamafih melek gibi de durmazlar, gönülleri kimi severse onlarla akd-ı rabıta-i muvakkate eylerler”¹⁰³

In the “Nargileci” article of the 54th issue, Ahmed İhsan this time shifts his gaze to the East and relates about an Iranian narghile salesman:

“Memalik-i İraniyede tenbakunun ne kadar ziyade istihlak olunduğı malumdur, bu nüshamızdaki resim tenbaku istihlak eden nargile tiryakilerinin muhtaç oldukları nargile lülelerini satmağıla meşgul bir satıcıyı gösterir, satıcının kıyafeti şayan-ı dikkat olduğı cihetle pişgah-ı kariine vaz etdik”¹⁰⁴

The illustration “İran’da Nargile Satıcıları” depicts two figures, as Ahmed İhsan tells, and the focal point of attention in the illustration, is the attires of the salesman. The pictorial representation while revealing the men in their native clothes, also introduces for the first time the *Servet-i Fünun* readers with two foreign narghile salesman.

The next illustration depicting “foreign people of alien lands” in the foreign agenda is titled as “Rusya’dan Ostiyakların Suret-i Taamı”. This presentation of a Russian tribe called as Osetians depicts what may be called as a bloodless atrocity scene. Certain clues explaining the eating traditions of an alien tribe are given. This kind of information is very typical in *Servet-i Fünun*. The illustration communicates themes of barbarity and brutality via the particular eating habits of Osetians with an apparent point of ironical view point:

“En ziyade hal-i vahşetleri yemek zamanlarında görülür. Ostiyakların taam hususunda çiğ balığa en ziyade harisdirler, bir Ostiyak’ın karın doyurması eline aldığı çiğ balığı puluyla ağzına sokup haricde kalan mahallinden bıçakla kesmesinden ve böylece lokmayı ağzında bırakmasından ibaretdir. Gördüğünüz resmimiz Ostiyaklardan bir ihtiyarın suret-i taamı irae eyler. Nasıl iştah açıyor mu?”¹⁰⁵

¹⁰³ Ibid.

¹⁰⁴ See Appendix I, page: 109.

¹⁰⁵ See Appendix I, page: 111.

Ahmed İhsan asks his readers whether this illustration is appetizing or not. A certain subtle sense of humour, quite unexpected when the general framework of *Servet-i Fünun* is considered, comes to the surface. The illustration by itself, clearly arouses feelings of disgust and contempt of barbarity in the readers. There is an elderly man with a sharp knife on his right hand and devouring a raw fish with his left hand. The setting is a cave with slaughtered animals scattered on the ground. Two ducks are alive but as the reader beholds the expression of greed and hunger on the face of this barbarous Osetian, it is not in the least bit difficult to see their end. The eating habits that prove to be entirely alien in the Ottoman context are revealed to be disgusting. The message is communicated. A certain Russian tribe called as Osetians has very nauseating and brutal eating habits and *Servet-i Fünun* readers are to be informed about this. The specific choice shows an apparent consistency. The theme of atrocity and brutality operating on divergent planes including the least expected, like eating habits, is reflected via a foreigner. The “visual channel” offered by *Servet-i Fünun* in this brutal scene of an Osetian, creates another vein in the composition of a certain type of modernity. This illustration being one of the least “pleasant scenes” of the foreign agenda, manifests the brutality of an Eastern tribe.

In the “Hindli” illustration of the 57th issue, the main point of focus lies in the typical clothing of an American-Indian woman which is found to be extremely atypical in the Ottoman context. The illustration of the Indian woman is said to be worth attention just because of the weirdness of her local clothing. She also happens to be the member of a race that is expected to become extinct. The illustration is subtitled as “Amerika’nın Ahali-i Kadimesi”:

“Resimde gördüğünüz kadın dahi Amerikayı şimalinin Alaska cihetlerinde bulunup gitdikçe gaib olmak üzere olan halkdandır ki kıyafetindeki gerabet cihetiyle sahife-i tasvire geçirdik”¹⁰⁶

At this point, emphasizing the illustrative and the textual paradox in the due handling of “clothes” in *Servet-i Fünun* is worth noting. The duality becomes obvious with the choice of juxtaposing fashion illustrations and illustrations of foreign people of alien lands. The fashion illustrations (imported from France) and the illustrations of “foreign people of alien lands” (depicting a variety of people from all around the world), that are published because of the “strangeness and primitiveness” of their appearance, represent this duality. The attitude of *Servet-i Fünun* is only too explicit. The Parisienne way of appearances manifested in the fashion illustrations, are praised while the human portraits with native clothes belonging to the “non-European world”, are consistently labelled as “strange and primitive”. These features constitute the reasons of their publication in *Servet-i Fünun*. The “visual channel” of Westernization manifested in this duality represents the pro-Europeanist approach of *Servet-i Fünun* to the plane of appearances, crowned with the metaphor of clothing.

The next illustration titled as “Nebatat Meraklısı” in the same issue, reflects the personal experience of Ahmed İhsan when he was in Switzerland. His observations about “botany fans” are communicated to his readers. The narrative is composed with a detached attitude, so only towards the very end the readers understand that the editor was involved in the mise-en- scene as well:

“Gördüğünüz resim fenn-i nebatat meraklısı olan bir zatın boynunda nebat tenekesi asılı olarak sarp dağları çıkmağa mahsus İsviçre bastonunun muavenetiyle nebat taharrisinde olduğunu gösterir... Geçen sene İsviçre’de iken bir akşam otele avdet eylediğim zaman dediğim meraklılardan dört zat görmüş idim ki taahhanede masanın üstünde otları çiçekleri yaymışlar idi”¹⁰⁷

¹⁰⁶ See Appendix I, page: 117.

¹⁰⁷ See Appendix I, page: 117-119

He relates that the quarrel was kindled because of the servant's decision to set the table while everybody was concentrated on the important discussion about the white flower that was found the same day. The main point of the whole anecdote is disclosed in the last lines. The reference to an important "scientific discovery" within the context of the "Nebatat Meraklısı" illustration needs to be cited. The issue of "science" and "scientific discoveries" is picked up again in the most unexpected anecdote and the moral of the story is communicated accordingly:

"-Elde böyle mühim bir keşf-i fenni varken pis boğazlık düşünmek hayvanlıktır! Ne ahmak adam! Sözüyle çıktığı, bana döndü tamam yarım saat tafsilat verdi, o kadar Latince nebat isimleri saydı ki şaşırırım kaldım, mamafih hizmetçinin düçar olduğu tekdire velev deruni olsun hedef olmamak için sesimi çıkarmadım"¹⁰⁸

The prominence attributed to scientific topics originating in Europe needs to be emphasized. The "visual channel" of Westernization in this specific context is conveyed via an important botanical discovery made in Switzerland which the editor self-witnessed.

This is the first instance in which Ahmed İhsan relates his personal experience in the "Resimlerimiz" section of the selected *Servet-i Fünun* issues.

"Yeni Usul Tersim" illustration and its article is published for the mere aim of defending the technique used in the illustrations of the novel called (Cak). As it is understood, Ahmed İhsan received criticisms about the quality of the novel's illustrations which is published on a regular basis in *Servet-i Fünun*. And thus he is compelled to reply the criticisms on behalf of the entire *Servet-i Fünun* crew:

"(Cak) romanının resimleri hakkında aldığımız bazı itiraznamelere şu ifademiz güzel cevap olur, gazetemiz daima teceddüdat-ı feniye ve sinaiyeyi karilere göstermek mesleğinde olduğu cihetle nazara

¹⁰⁸ Ibid.

hoş görünmemek fedakarlığını ederek, tarz-ı cedid-i teressümden dahi numune iraesî arzusunda bulunmuş olduğundan hareketimiz mazur görülmelidir”¹⁰⁹

The defense is done by publishing the illustration of a young lady done with the new method of engraving and this technique is explained by Ahmed İhsan. In any event, Ahmed İhsan is trying to justify his choice of this specific technique by saying that sometimes facing the unpleasantness of not appealing to the likes of the public is necessary for the attainment of the advanced level in certain technical issues and thus it has to be excused. In here, the attitude of *Servet-i Fünun* towards the task of printing comes to the foreground once more, with the chief editor’s insistent claims in utilizing the most recent and technically advanced methods in engraving. The “visual channel” communicated in this illustration conveys the attitude of providing the most improved techniques and the latent mentality of adapting “the practical and the beneficial ” to the domestic settings derived from the Western technology.

In the 60th issue, under the title of “Amerika Vahşileri” Ahmed İhsan relates another brief account about the American-Indians, depicting them as “savages”. Referring back to the 54th issue and the American-Indian woman illustration, he chooses to focus on the “boats” of the Indians in this concise article. This depiction from Alasca shows two Indian men on their traditional wooden boat, sailing in shallow waters. The editor chooses this time to inform the readers about this specific facility of Indian boats. The technique facilitated in boat making is praised while the creators are said to be savages. From an entirely Eurocentric perspective, Ahmed İhsan proposes a so-called objective account. Totally coherent with the rest of the imagery about foreign people of alien lands focusing on the non-European world, Ahmed İhsan assumes a detached attitude.

¹⁰⁹ See Appendix I, page: 119-120.

The illustration depicting a group of hunting Eskimoes in the 72nd issue provides another “visual channel” focusing on yet another non-European world with Eskimoes as protagonists. As is related, scientific articles on the Eskimoes were frequently written and that the present illustration depicting a hunting scene may serve as a partial domestic contribution to this theme.

The front page of the 215th issue dated as of the 13th of April 1311 (25th of April 1895), pictures the Pope. The front page illustration is subtitled as “Karem Yortusu Roma’da Papa Hazretlerinin Kilise Derununda Kafesli Locada Vaz İstima Etmesi”. The illustration shows the Pope seated with a book in his right hand. On his right hand side there is a wooden box and a fervently preaching priest on the altar. The other priest is seen with his back turned to the direction of the reader. The Pope supposedly looks at his direction. The body movement of the priest depicts him as running or kneeling down. This can not be said for certain. The whole illustration represents an unlikely scene that could possibly take place during a sacred ceremony. This portrait of the Pope is a “special service illustration” displaying a variational phase in the sphere of special services accomplished for Abdülhamid II. The obscure reasons operating beneath the publication of the Pope’s portrait is given:

“Abdülhamid’in *Servet-i Fünun* ’a yaptığı hizmetler ara sıra gazeteye basılmak üzere buyrukla verdiği resimlerdi. Bu resimler şunlardır:..

3. Papa’nın kafes içinde dinsel tören yapması...

Bu resimlerin niçin “kariha-i ilham-sabihadan”...verilmiş olduğunu anlatayım:...

3. Kimi Avrupa gazeteleri padişahın saraydan çıkmamasını, sarayın karşısındaki camide, özel mahfilde saklanmasını kınadığı için, Papa’nın yılda bir yaptığı kafesli töreni buna cevap diye ortaya koydurmuştu”¹¹⁰

The article concentrates specifically on one aspect of the entire ceremony of the prayer which is being actualized for a sacred feast. However, there exists a gradual

¹¹⁰ Tokgöz, Ahmed İhsan “Matbuat Hatıralarım” İletişim Yay. İstanbul 1993, sayfa: 67-68.

arrival to that topic and in the meantime a proper introduction to the entire subject is being provided by Ahmed İhsan to accommodate the readers to his narrative:

“Hıristiyan mezhebinin ayin-i ruhanilerinden başlıcası “Karem” Yortusuna tesadüf eder ki işbu yortu zamanında kiliselerde pek büyük dualar icra olunur. İşbu ayinlerin tabii olarak en mühimi dahi alem-i Hıristaniyetin merkez-i ruhanisi bulunan Roma şehrinde vukua gelir. Büyük vaazlar dahi işbu Karem Yortusu zamanında icra kılındığı cihetle Roma’da Vatikan Sarayı’nın Kilisesine Papa hazretleri sair erkan-ı ruhaniyesiyle beraber aimet ederek edilen vaazları istima eyler”¹¹¹

In fact, it looks as if the entire narrative explaining the feast is aimed to clarify one specific ritual that takes place during the ceremony. This ritual is the confinement of the Pope while listening to the prayers:

“İşbu vaazın suret-i istimaında bir takım merasim-i hususa dahi vardır: Yeni Papa hazretleri erkanından kamilen ayrılıp kendi kendine etrafı parmaklıkları bir mahall-i mahsusa girerek vaazı istima ederler. Papa hazretlerinin kiliseye muvasatla locaya dahil olduğunu kimse görmez. Parmaklıkları loca haricinden kendileri hayal meyal seçilir. Bu locanın etrafında dahi kardinaller ahz-ı mevki eyerler. Papa hazretlerinin hoca derununa geldiği ayak sedalarından anlaşıldığı cihetle kilise dahilinde makam-ı ihtirama huzzar ekilir”¹¹²

This ceremony emphasizes the solitude of the Pope while listening to the prayers. The abode of the Pope while attending the prayers is a fenced loge, a separate section that has no direct entrance. Only the shadow of the Pope is discerned from outside. The secluded loge is the proper place for the Pope to exert his presence. The concept of the semi-perceived but all powerful existence of the sacred persona is important. This illustration as mentioned above, is listed as a thematically divergent “special service illustration”. It is said to be published for the sole aim of justifying the criticisms directed against Abdülhamid II’s certain codes of conduct like not leaving the Palace and his hiding in the special cell constructed within the mosque right across the Palace. As it appears, some unspecified foreign newspapers, some European ones,

¹¹¹ See Appendix I, page: 150.

¹¹² Ibid.

were rather severe in criticising the Sultan's manners of conduct pertaining to the affairs in the public sphere. The Pope's annually conducted ceremony which is actualized in a secluded lodge, is emphasized to be an "answer" to these criticisms. In here, the chain of criticism and its proper response is consistent if we rely thoroughly on Ahmed İhsan's accounts. Again, like the rest of the "special service illustrations without crime-atrocity-murder scenes" "Papa Hazretlerinin Karem Ayin-i Ruhaniyesini Tarz-ı İstimaları" is communicated to an already fore-knowledged reading audience. The so-called encoded message is deciphered if Ahmed İhsan's memoirs are consulted. Otherwise, the illustration has to be perceived solitarily without any textual references helping the readers for proper contextual location. The Pope's specific "ritual of secluded listening" is stressed to compensate for the supposed parallel "eccentricities" of Abdülhamid II. The motivations of the Pope remain unknown for conducting his participation in a secluded condition. The act of listening becomes active not only by the actual presence of the sacred character. The presence of all the other priests is essential for the overall meaning of the ceremony, and their participation is further complemented by the shaded involvement of the Pope. Such is the moral beneath the Pope's way of conduct. And such is the direct thematic and moral connection being established by Abdülhamid II. The Pope, as the religious epitome of the whole Christianity is not criticized by the Western world for secluding himself during the annually conducted sacred ceremony and yet why would the Sultan as the Caliph of the Muslim world be condemned for actualizing similar ways of conduct, relying on the power of this political and sacred omnipotent existence within the context of the Ottoman world? The two widely separate veins of participating a sacred performance is converged by this "special service illustration". However, the illustration in itself as a spectacle, represents a direct contrast when this

argument is considered. The Pope in the illustration is seen outside the fenced lodge, listening to the prayers being told by the priest on the pulpit. The illustration does not correspond with the article. The ritual as depicted in the article represents a direct contrast when the reader looks at the given illustration. The illustration at its best, may represent probably the latest stage of the ceremony, during which the Pope has proceeded outside the lodge and listens directly from outside, contemplating on the prayers. The encoded message of this “special service illustration” somehow fails to satisfy even the fore-knowledged reader, the dichotomy between the narrative and the visual evidence is so great. The story told by the illustration has got nothing to do with the account being proposed by Ahmed İhsan. Without reference to Ahmed İhsan’s memoirs about this illustration, it would have been utterly impossible to explain and further to locate the existence of the Pope and the prayer ceremony at the front page of *Servet-i Fünun*. It would then be wrongly considered as yet another thematic inclusion that reinforces the so-called idiosyncratic nature of the periodical. The “visual channel” of Westernization offered in this illustration gains an additional aspect with the inclusion of “the special service” perspective.

The 217th issue depicts two separate illustrations about “foreign people of alien lands”. The illustration titled as “Levha: İki Refika” and “Levha: Çinde İki Refika” are published without corresponding articles. The former illustration depicts two European young women in extremely elegant clothes. It looks as if this illustration is another fashion depiction imported from France. However, this is not the case as revealed in the subtitles. The latter illustration “Levha: Çinde İki Refika” is located on the same page with the article titled as “İtalya’da Bir Cinayet”. The juxtaposition of a text in which a violent scene is narrated in details against an illustration picturing two pleasant looking Chinese women with their traditional

clothes is an expected feature of *Servet-i Fünun*. There exists no limits to the flexibility of the cohesion between thematically and textually clashing topics and representations within the format of *Servet-i Fünun*.

The 225th issue of *Servet-i Fünun* has the last registered “special service illustration without crime-atrocity-murder scenes” that appears in Ahmed İhsan’s memoirs. This illustration is titled as “Bir ay seyahat-i Londra’da bulunan Afganistan emirinin biraderi Nasrah Hanı’nın dişini çekdirmesi ve ameliyat zamanında maiyeti efradının vaziyeti”. This illustration is only referred to in the initial phase of the quoted part of Ahmed İhsan’s memoirs:

“Abdülhamid’in *Servet-i Fünun*’a yaptığı hizmetler ara sıra gazeteye basılmak üzere buyrukla verdiği resimlerdi. Bu resimler şunlardır:..

5. Afgan veliahdı Habibullah’ın Londra’da dişini çekdirmesi.”¹¹³

Ahmed İhsan does not relate the specific reason why this picture depicting the tooth operation of Nasrah Khan is published as a “special service illustration”. The illustration in itself does not represent an extraordinary scenario. In the middle of the composition the reader sees the Khan seated on a chair which is covered by a delicate piece of cloth and the dentist with an elaborate pinchnez working with an apparatus. The interesting part of this illustration is perceived when the gaze is focused on the groups that attend the operation. These groups consist of two separate set of members. The initial group is made up of religious men and most probably some political figures that the Khan consults. This assemblage is the official milieu, the diplomatic core that attends the Khan on his journeys. The other group consists of some nine soldiers who are in charge of the Khan’s security. These soldiers have rifles on their shoulders and are lined vertically. The astuteness of their facial expressions

¹¹³ Tokgöz, Ahmed İhsan “**Matbuat Hatıralarım**” sayfa: 67.

disclose their genuine interest in the Khan's welfare and health. However the whole scene depicts an incredibly absurd and almost surreal vision. The exaggeration is made apparent with the utmost seriousness and attention as reflected on the facial features of the entire crew. As the illustration clearly expresses, this is a minor operation, and yet it looks as if the happening of the century is taking place. Ahmed İhsan in his article refers to the absurdity and the strangeness of the scene with a specific tone of irony in tone of address:

“...Londra'da ahiren dişini çıkartmış olduğuna dair musavver Grafik gazetesi tedavi nokta-i nazarından ehemmiyetsiz olan şu ameliyatın manzaraca garabetinden dolayı bir de resmini derc-i sahife etmiştir ki mezkur resmi (264) numarolu sahifemize aynen nakl ediyoruz”¹¹⁴

Being a special service illustration without the reference to the reasons of its publication, Ahmed İhsan simply puts forth his ideas about the spectacle. There exists an obvious vein of criticism in his entire attitude. Assuming the stand point of an entirely Eurocentric vision, he mocks the spectacle on the grounds of its “weirdness” and may be “excessive Orientalism”. The “visual channel” of Westernization offered by the illustration of Nasrah Khan is communicated by the ironic criticism of Ahmed İhsan. The spectacle is utilized as a source-material to be humoured, and the message is revealed clearly.

The last illustration to be examined in the “various pleasant scenes” in the foreign agenda of *Servet-i Fünun* focusing on the “foreign people of alien lands”, is titled as “Japonya'nın Bahriye Üniformaları”. In the 211st issue dated as of the 16th of March 1311 (28th of March 1895), there exists a lengthy article on the Chinese and Japanese naval force. As it appears, at the time, topics pertaining to China and Japan were approached with curiosity only to be satisfied via textual and illustrative publications. The limits to this interest is not confined exclusively to the Ottoman

¹¹⁴ See Appendix I, page: 168.

world of the 1890s, but can well be applied to the world in general, as is related by

Ahmed İhsan:

“Çin ve Japon hadise-i malumesi bu iki memleket hakkında merakı calib olup bütün dünyada erbab-ı mütalaa okudukları gazetelerde bu havaliye dair malumat araştırmaya başlamışlardı. Gazeteciler karilerinin bu arzusuna hizmet ettiği gibi “*Servet-i Fünun*” da şimdiye kadar Çin ve Japon hakkında hayli malumat ve birçok resim derc etmiştir”¹¹⁵

Servet-i Fünun, does not fail to fulfill the supposed expectations of its reading audience and has related many illustrations and articles about the Chinese and the Japanese. The specific focus on these countries is based on the premise that they are extremely advanced when naval battles and technologies are concerned. The positive reference to scientific and industrial improvements must be emphasized. Most of the European governments regret the fact that they failed to send officers in order to observe the naval forces of China and Japan. The praise of technology is focused on two non-European countries this time, and the point of attention shifts from Europe towards the East. *Servet-i Fünun*, publishes the uniforms of Japan naval forces and informs its readers about the details differentiating the uniforms of various naval forces. The illustration, although being black and white, is narrated in colors for the attainment of the full effect. The “visual channel” of Westernization offered by *Servet-i Fünun*, in the article and the illustration about “Japonya’nın Bahriye Üniformaları”, shifts the Eurocentric perspective of the periodical towards the East. The attitude of *Servet-i Fünun* is consistent and objective since there always exists specific emphasis on technological advancement, regardless of its proper location. The focal point of attention may shift from Europe towards the East, and the readers have to be informed accordingly. Besides, in this particular case, even the unspecified European governments regret not having sent officials for education and observation

¹¹⁵ See Appendix I, page: 145-146.

to Japanese and Chinese naval forces. Technological advancement particularly in issues pertaining to warfare is bestowed special attention. Technology and science disregards boundaries and it's benefits should be global, as is understood from the attitude of *Servet-i Fünun*.

In Search for the Visual Channels of Westernization

in Servet-i Fünun :

II. The Domestic Agenda

The second section in the understanding of the “visual channels of Westernization” in *Servet-i Fünun* is the “domestic agenda”. In the “domestic agenda” the success of Ottoman Westernization as seen through the illustrative materials published in *Servet-i Fünun* will be examined. The domestic applications of the Western model of publishing an illustrated popular periodical and the adaptation of foreign illustrative themes to the Ottoman context as witnessed in *Servet-i Fünun* are going to be discussed. The main idea of this chapter would be that of exposing the success of the domestic application as observed in the character and format of *Servet-i Fünun* via a close gaze on the domestic “visual channels” being offered in the 19th, 25th, 42nd, 54th, 55th, 57th and the 211st issues. These domestic “visual channels” consist of two separate sections as listed below.

Under the division of the “domestic agenda” composing the latter section of the visual channels of Westernization, the below themed illustrations in *Servet-i Fünun* are going to be registered and overviewed:

1. Illustrations of Various Edifices and Landscape Depictions:

(the 19th, 25th, 54th, 55th, 60th, 70th, 72nd and the 215th issues).

2. Portraits of Various Ottoman Soldiers: (42nd, 54th and 57th issues).
3. Portraits of Famous Ottoman Medical Doctors and Various References to Issues about Medicine (the 60th, 211st, 213st, 215th and the 217th issues).

In Search for the Visual Channels of Westernization

I. The First Section of the Domestic Agenda

“Illustrations of Various Edifices and Landscape Depictions ”

Visual materials depicting various sites in İstanbul like the “Küçük Ayasofya Camii” illustration is published in the “Resimlerimiz” section of the 19th issue of *Servet-i Fünun* and represents the first sample for a domestic setting illustration in the selected *Servet-i Fünun* issues. The illustration looks like a photograph when compared for instance, to its counterpart located in Sultanahmet in the 2nd issue of *Servet-i Fünun*. The illustration in the 19th issue reveals a telegraph pole situated in between the mosque and the railroad. It looks like a true snap-shot of the real setting. This realistic depiction of “Küçük Ayasofya Camii” represents a breach from the other illustrations of the 19th issue. Actually, if we were to examine the entire set of *Servet-i Fünun* issues that are selected for this study, we would come across with very few landscape illustrations looking like photographs. This is the case for the first two years of *Servet-i Fünun*. The reference to photographs in *Servet-i Fünun* is rare and when the selected set of issues are taken into consideration, this feature appears for the first time with the “Küçük Ayasofya Camii” scene. The article of the “Küçük Ayasofya” of the 19th issue depicts the illustration very concisely referring to its location and basic history. The edifice is an antique monument that embellishes İstanbul and appeals to the eye:

“Şekilde manzur olduğu vecihle bir tarafı Rumeli şimendüfer yoludur, cami-i şerif-i mezkur İmparator Justinyen tarafından Sergiyos ve Akhos nam aizze-i nasraniye namına bina edilmiş bir kilise olup Sultan Bayezid-ı sani hazretleri zamanında darüs-saadetüş-şerife ağası Hüseyin Ağa vesatetiyle camie tebdil edilmiştir”¹¹⁶

The 25th issue, in its “Resimlerimiz” section has a “Rumelihisarı” photograph. This landscape photograph is the only sample that is openly being declared in its article as a “photograph” and not an illustration:

“Bu defa dahi şu latif köyün denizden alınmış bir fotoğrafını derc-i sahife eyliyoruz. Fotoğraf, ressam-ı hazret-i şehriyarı Abdullah biraderlerin koleksiyonundan olup kalıp buradaki (fotoğravör)ümüz marifetiyle yapılmıştır”¹¹⁷

As was said, it is against the expected format of the periodical to come across with photographs in the first years of *Servet-i Fünun*, and it is still more extraordinary to have an article declaring that the published material is a “photograph”. We have previously said that the cycle of printing illustrations is a very complicated one and obliges Ahmed İhsan to have continuous contacts with certain European firms. However, as it appears publishing photographs is a comparatively easier task since the creation of the forms can be done by the “fotoğravör” in charge. By this way, the photographs are prepared for publication in a short time, saving money simultaneously. The two above cited issues depict realistic domestic landscape illustrations. This feature draws a contrast when the foreign landscape illustrations are considered. The domestic “visual channel” in *Servet-i Fünun* is communicated via realistic landscape illustrations or photographs. Such is the domestic adaptation of landscape depictions in *Servet-i Fünun*. Most naturally, this feature is not a rule and has exceptions.

¹¹⁶ See Appendix I, page: 82.

¹¹⁷ See Appendix I, page: 95.

The 54th issue has an illustration titled as “Yeni Müze-i Osmani Dairesi” with French subtitles, “Nouvelle Musée de Constantinople”. The illustration is signed by an Ottoman Turkish signature quite undiscernable and it shows a building of the museum. The French subtitles serve for the French reading audience of *Servet-i Fünun*, most probably the foreign civil servants and foreign subscribers. The article “Müze-i Osmani”, focuses on another article quoted from “Gazet de Buzar” which is published in Paris. As Ahmed İhsan relates the mentioned article refers to the antique lahids which are being exposed in the new and improved museum building. The gaze of Europe, via a French daily, is directed towards the important archeological discovery exhibited in the Ottoman Museum. This event is important. It is loaded with praise and appreciation from Europe. The antique lahids received the due significance, in other words, extensive coverage, in a Parisienne daily and thus the improved Ottoman Museum well deserves the appreciation:

“Gazet de Buzar’ın bahs ettiği lahidler işte bu yeni daire derununda mevcuttur, lahidler binanın inşasından evvel vaz olunmuş ve sonra üzeri kapanıp kapıları yapılmış olduğundan insan vehleten acaba cesim taşlar içeriye nasıl getirilmiş diye mütehayyir kalır. Yeni müzede mevcut lahidlerden bir adedinin resmini de *Servet-i Fünun* ’umuz enzar-ı kariine vaz eyledi. Gelecek nüshasında işbu lahidlerden bir aded daha derc-ı sahife eyleyecektir”¹¹⁸

On the next page, readers can see the the sacrophage being mentioned with bilingual subtitles: “Müzedeki Asar-ı Atikadan” and “Sarcophage de Pleureuses; Musée de Constantinople”. The picture of the sacrophage is a photograph taken from the interior of the museum building. The domestic “visual channel” offered by *Servet-i Fünun* with the publication of the Ottoman Museum and the important archeological discoveries exposed in this setting needs to be underlined. References to

¹¹⁸ See Appendix I, page: 106

museums in *Servet-i Fünun* is not a rare phenomenon (we have examined the article on Versailles Museum for instance)

In the article about “Sarayburnu’nun Eski Hali” illustration, Ahmed İhsan relates the thematic continuity of domestic landscapes that are published in *Servet-i Fünun*. Both the Galata and the present illustration of Sarayburnu is given to the periodical by somebody who is said to have helped *Servet-i Fünun*. The aspect of pleasure is stressed:

“*Servet-i Fünun* geçen hafta Galata Kulesinin eski halini kariine göstermiş idi, bugün de Saray Burnu’nun eski manzarasını nazar-ı temaşaya vaz eyliyor. İşbu resim dahi Galata Kulesi’nin tasviriyle beraber gazetemize hayır-hahlık eden zat tarafından ita olunmuştu. Memleketimizin eski manzaralarını görmek hakikaten hoşadır.”¹¹⁹

The readers are supposed to cherish the old landscape illustrations of various sights in İstanbul. “Vue de Pointe des Serai a Constantinople il y a un siecle” is the French subtitle given to this location.

The the front-page of the 55th issue depicts an illustration titled as “Tüfenghane-i Hümayunda Ešliha-i Nadire” with its French subtitles “Armes Antiques: Musée de l’Artillerie de Constantinople”. In the brief article, Ahmed İhsan again concentrates on the continuity in the theme of the presented illustration. The weapons are published for the aim of communicating their immediate splendour. The readers are urged for appreciation:

“53. Nüşamızda esliha-i nadire-i Osmaniye numunesi olarak tüfenghane-i hümayunda mevcut silahlardan bir takımını nazar-ı dikkat önüne vaz etmişdik, bugün dahi yine mezkur tüfenghanede mevcut olup nedret ve şekliyle pek ziyade şayan-ı dikkat bulunan esliha-i kadime-i harbiyenin bir diğer takımı sütun-u tasvire aldık.”¹²⁰

¹¹⁹ See Appendix I, page: 108-109.

¹²⁰ See Appendix I, page: 111.

There is no additional information about the antique weapons of the illustration. Themes pertaining to artilleries are not rare in *Servet-i Fünun* and are specifically used to confer feelings of praise and proudness on part of the readers.

The next illustration of the 55th issue is bilingually titled as “Müzedeki Atıkadan” and as “Fragment d’un sarcophage Musée de Constantinople”. This illustration depicts the second set of lahids exhibited the Ottoman Museum. As Ahmed İhsan relates, this is yet another continuous theme in *Servet-i Fünun*. The publication of the exhibitions of these important archeological discoveries is seen as a positive contribution to domestic “scientific endeavours” on part of *Servet-i Fünun*. The domestic “visual channel” being communicated to the readers via the publication of domestic scientific happenings is explicitly revealed in the article:

“*Servet-i Fünun* 49. nüshasında....müzehanenin yeni kısmıyla ahiren keşf olunup müzeye nakl olunan lahidlerden birinin resmini müştakan-ı asar-ı fenniyeeye göstermiş idi. Kezalik geçen nüshada yeni müzede mevcut lahidlerden birisi daha derdest-i tab’dır tabidir demiş idik. İşte oradaki vaadimiz üzere (*Servet-i Fünun*)’umuza milattan dört asır akdem yapılmış (Ploroz) lahidlerinin bir parçasını daha geçirdik”¹²¹

The next illustration of the 55th issue is titled as “Bin Bir Direk Eski Hali”. It pictures a specific sight in İstanbul which is said to be unknown even to most of the Stamboulians (most probably Binbirdirek is the Cistern Chapel of today’s İstanbul). This domestic interior architectural scene discloses the setting’s ancient condition. This site represents another worth-seeing location of İstanbul and *Servet-i Fünun* fulfills it’s task:

“İstanbulumuz’un şayan-ı temaşa pek çok yerleri vardır ki ömrünü İstanbul’da geçirmişlerin ekserisine malum değildir; Sultanahmed civarındaki Binbirdirek de işte bu kabildendir, malum olduğu üzere Binbirdirek kadim bir (Hipodrom) olup el-yevm iplikçilere melce icra-yı sanat mahalli olmuştur.

¹²¹ See Appendix I, page: 111-112.

Gazetede gördüğünüz resim Binbirdirek'in birkaç yüz sene akdemki hal-i intizamını irae eyler"¹²²

“Feshane-i Amire” illustration of the 60th issue depicts the façade of a factory designed and built after a European factory. This specific feature makes it a setting worth attention as the concise article relates. Ahmed İhsan promises his readers that in the future, illustrations depicting the interior sights of the factory will be published. Again the gaze of *Servet-i Fünun* gives precedence to a domestic site designed after its European counterpart. The adaptation proves to be successful, and the readers will be informed about it soon. It is cited as the duty of *Servet-i Fünun* to familiarize the readers with such exceptional and technically prominent domestic industrial sites.

“Saye-i Maarif-i Vaide Hazret-i Padişahide Bursa’da İnşa Edilen Mekteb-i İdadi-i Askeriyenin Resm-i Keşadı” illustration appears on the front page of the 70th issue with a corresponding article titled as “Bursa Mekteb-i İdadisi’nin Resm-i Keşadı”. As usual, *Servet-i Fünun* fulfills the mission being attributed to illustrated periodicals by publishing the picture of this important edifice. Ahmed İhsan briefly explains the façade of the building and then relates the fundamental task of *Servet-i Fünun* once more. Educational and industrial improvements are to be manifested in *Servet-i Fünun* both textually and illustratively:

“Terakkiyat-ı maarif ve sanayic ve umur-ı nafiya müteallik her türlü muvaffakiyetin gazetemiz daima tercüman-ı musavveri olamk emel-i katisinde bulunduğundan vilayet-i şahanede icra olunacak bu gibi resm-i küşadların fotoğrafından bir kıta gazetemize irsal edilirse maal-memnuniye derc ederiz”¹²³

He openly urges the readers to send illustrations of this sort. The domestic “visual channel” manifested with the picture of the preparatory school in Bursa, communicates the efforts of *Servet-i Fünun* in contributing to the affairs pertaining to education.

¹²² See Appendix I, page: 112.

¹²³ See Appendix I, page: 122-123

The 72nd issue depicts two landscape illustrations titled respectively as “İstanköy’de Mevcud Fevkalade Cesim Bir Çınar Ağacı” (with French subtitles “Une Planate Gigantesque a Stankeuy”) on the front page and “Kağıthane Kasrı” illustration

(with again additional French subtitles “Palais de l’eau douce d’Europe”) on the fifth page. The gigantic plane-tree situated in İstanköy represents a sight to be narrated. Ahmed İhsan relates the size of the tree with exact mathematical calculations. The latter illustration about “Kağıthane Kasr-ı Dilarası” is a typical domestic landscape illustration with pleasant sights from İstanbul as the focal point of interest. Ahmed İhsan openly relates this feature:

“Resim fotoğrafı hazret-i şehriyari Abdullah Biraderler’in bir fotoğrafından ototipi usulüyle Viyana’da yaptırılmış olup şehrimizin menazir-i mahsusasını kariine irae etmek üzere tertip ettiğimiz resimler meyanına dahildir”¹²⁴

The main aim of these landscape illustrations is to please the readers and inform them about the beautiful sights of the city within which they live. Illustrations pertaining to various city-sights are published to acquaint the readers more and more with the city.

The last photograph of the first section of the domestic agenda under the title “Illustrations of Various Edifices and Landscape Depictions” is the “Halep Birecik Demiryolu / Heyet-i Mühendisini” of the 215th issue. This photograph which is also subtitled in French as “Construction du Chemin de fer Beyrouth-Damas-Alep-Biredjik Campement des Ingenieurs a Alep”, represents the crew of engineers employed in the construction of the railroad between Aleppo and Biredjik. This depiction lacks any references to the recurrent theme of appreciating any activity designed for the common benefit of the society. The concise account displays a crowded group of men

¹²⁴ See Appendix I, page: 138.

and tents located on a district at the entrance of Aleppo with the equipments necessary for measurements. The readers are informed about the railroad and the engineers by an extremely concise narration that presents a contrast when the rest of the landscape illustrations in the selected set is considered. The “visual channel” offered by this illustration lacks any explicit view points on part of the editor.

In Search for the Visual Channels of Westernization

II. The Second Section of the Domestic Agenda:

“Various Portraits of Ottoman Soldiers”

The 42nd issue of *Servet-i Fünun*, as a whole, stands as a gratitude declaration issue. “Tahdis-i Nimet” article, followed by the lengthy article on “Avrupa’da Şimendüfer Cinayeti” which happens to be a “special service illustration” and finally the illustration of “Ertuğrul Neferi” as a trilogy, manifests the gratitude declaration aspect of this issue. As will be related in Chapter III, there exists several ways to serve and to confer gratitude to the Sultan. The 42nd issue is an extremely competent sample for this premise. The constituent parts of this trilogy is going to be examined one by one. “Ertuğrul Neferi” article is going to be examined in this section, while the rest of the parts will be handled in Chapter III. “Ertuğrul Neferi” is depicted as the epitome of courageousness. Ahmed İhsan tries to spur elevated feelings of self-satisfaction in the readers by publishing the illustration. Being the soldiers of Abdülhamid II, their position has a symbolic meaning. Ahmed İhsan, being well aware of this symbolical connotation, bestows honor and appreciation to the soldiers in his article. He even goes so far as to pray for Abdülhamid II while declaring his devotion

and attachement. The article looks as if it has been designed specifically for relating gratitude to Abdülhamid II in concise decorum:

“(Ertuğrul) ünvan-ı besalet ibtisamıyla taraf-ı eşref-i hazret-i mülukaneden tesis buyurulmuş olan fırka-ı askeriyenin süvari kısmından secaat-kester bir neferin heyet-i askeriyesinden müteşekkil resmi bu nüshamızda pişgah-ı temaşanıza arz ile iftihar ve bu vesile ile dahi izdiyad-ı ömr ve iclal hazret-i padişahı dua-yı vacibi'l-edasını ifa ile tezyin-i lisan-ı ubudiyete ictisar eyliyorum”¹²⁵

The front page of the 54th issue has the illustration titled as “Kıyafet-i Askeriye-i Osmaniyyeden Bahriye Borazan Çavuşu” with complementary subtitles in French as well: “Soldat de la Marine turque”. The specific choice in publishing various images of soldiers is by no means a coincidence. Manifesting the virtues of the military service is one of the missions of *Servet-i Fünun*. Soldiers, according to Ahmed İhsan constitute one of the most honored and esteemed divisions of the government. And thus they well deserve to be appreciated and respected accordingly. *Servet-i Fünun* expresses this respect by publishing full page illustrations of various soldiers on a continuous basis. The promise is going to be kept:

“Asakir-i nusret-i measir-i hazret-i şehriyaridan bahriye taburları efradından şecaat-kester bir çavuşun resmini işbu nüshamızda enzar-ı kariine arz ve meslek-i celil-i askerinin şanını ilaya hizmetle mübahı bulunuyoruz ... Efrad-ı askeriye padişah ve vatanın muhafazası uğruna hasr-ı hayat etmiş hadim ve fedakaran evlad-ı vatandan olduğu için haklarında ne kadar asar-ı riayet ve muhabbet gösterilse sezadır, işte biz de bugün efrad-ı askeriye-i bahriyeden bir bahadırın resm-i şecaat-kesterini derc-i sahife ile vazifemizi ifa eyliyoruz”¹²⁶

The mission of *Servet-i Fünun* as an illustrated periodical is fulfilled by the publication of several illustrations of soldiers. Thus, the reading audience is compelled to appreciate the due importance of soldiers.

In the 57th. issue, on the front page, there is another illustration depicting a soldier. “Kıyafet-i Osmaniyyeden: Topçu Piyade Borazan Ser Çavuşu” with additional

¹²⁵ See Appendix I, page. 100.

¹²⁶ See Appendix I, page: 105-106.

French subtitles “Soldat de l’ Artillerie Turque”, manifests another soldier portrait. The themes of the 54th issue is reemphasized here with the additional perspective of contributive and positive feed-back from the reading audience. The feed-back received from the reading audience greatly pleases Ahmed İhsan. He is gratified beyond degree. The due importance given to the reactions from the reading audience, and the necessity felt by the editor to declare this gratification openly, manifests another perspective of *Servet-i Fünun*. The domestic “visual channel” offered by the illustrations of the large body of Ottoman soldiers, communicate the explicit message that the Ottoman army is vigorous and powerful with its numerous divisions. According to the moral of the entire argumentation, these powerful and brave soldiers deserve to be introduced to the readers via the publication of their portraits:

“*Servet-i Fünun* geçen nüshasındaki vaadi mucibince bu numerosunun ilk sahifesini de medar-ı iftihar-ı devlet ve millet olan bahadır-ı efrad-ı askeriyyeden bir topçu neferi resmiyle tezyin ediyor; kıyafet-i askeriye-i Osmaniyyeyi şu vesile ile tanıtmak hususunda olan mesaimiz pek çok taraftan mazhar-ı takdir olmuş olmağla iftihar ediyoruz”¹²⁷

In Search for the Visual Channels of Westernization

III. The Third Section of the Domestic Agenda:

“Portraits of Famous Ottoman Medical Doctors and

Various References to Issues about Medicine”

The third and the last section of the domestic agenda to be explored for an understanding of the various domestic “visual channels” as perceived in the character and format of *Servet-i Fünun* is the “portraits of famous Ottoman Medical Doctors and various references to issues about medicine”. Before passing onto the portraits of

¹²⁷ See Appendix I, page: 115.

famous medical doctors, scanning the “table of contents” sections of a number of randomly picked issues of *Servet-i Fünun*, in order to trace the frequency of the topics related to medicine in the format of the periodical would be useful.

The table of contents section of the 60th issue has: *Mebahis-i Tibbiye ve Sıhhiye -Kan Aldırmak - Müshil Alma*; the 211st issue has: *Şuunat: Mevad-ı Sıhhiye ve Tibbiye - Sıhhat-nüma-yı Nevzad'dan Emzik*; the 213th issue has: *Musahebe-i Fenniye - Şuunat: Mevad-ı Sıhhiye ve Tibbiye*; the 215th issue: *Musahebe-i Fenniye - Sıhhat-nüma-yı Nevzad'dan Emzik - Şuunat: Mevad-ı Sıhhiye ve Tibbiye*. As can be easily perceived from the scanned table of contents sections cited above, there exists a rising frequency in the topics related to medicine specifically with the issues published in the years 1894 and 1895. In other words we observe indulgence with topics pertaining to medicine in the third and fourth years of *Servet-i Fünun's* publication. In the beginning, the periodical saved less space for publishing discussions and articles about medicine in general. This transformation can be cited as one of the few format-mutations that *Servet-i Fünun* goes through. No doubt the visual channels offered by the issue of science and medicine in general contributes immensely to the composition of the foreign and the domestic agenda of *Servet-i Fünun*. In addition to separate articles about science and medicine, the “Şuunat” sections are reformed with the thematic dominance of articles about medicine.

In the 217th issue of *Servet-i Fünun*, there exists on the front page, portrait illustrations of four prominent medical doctors with the bilingual subtitles “*Meşahir-i Etibba-yı Osmaniye'den Bazıları*” - “*Nos médecins célèbres*”: H. Remzy Bey, Aristidi Pacha, Zoeros Pacha and Elias Pacha. The articles of these portraits are extremely

lengthy and detailed. Ahmed İhsan relates that this topic was related before in the 199th issue and now in the 217th issue, it continues:

“Gazetemizin 199 numarolu nüshasında derdest-i inşa olan mekteb-i tıbbiye-i şahaneden bahs eylediğimiz sırada alem-i tıbb-ı Osmaniyenin medar-ı iftiharı etibba-yı meşhureden bir kaçının resimleriyle tercüme-i hallerini derc eylemiş idik.”¹²⁸

The readers need to be informed about these important domestic medical figures, since they represent the epitomes of the Ottoman medical school and deserve proper attention. The mission of *Servet-i Fünun* in this specific context is to communicate the respect and honor that these people deserve. This section exists yet as another domestic “visual channel” praising and introducing simultaneously a number of prominent Ottoman medical doctors.

In Chapter II of this study the recurrent messages being communicated via the illustrations of a selected set of *Servet-i Fünun* issues for the understanding of a multiplicity of visual channels of Westernization was attempted. These messages helped for the interpretation of “the visual channels of Westernization” that consisted of two separate agendas.

In the “foreign agenda”, “Landscape Illustrations”, “Human Portraits” and “A Variety of Pleasant Scenes” were examined. Variational perceptions of the “West” in addition to the general view of the “Western image” as seen superimposed on *Servet-i Fünun's* foreign illustrative compositions was explored. The general understanding of the West as interpreted in these sections brings about the an overall beneficial and positive image of the Western world. The format of the periodical is dominated by the inclination to “see”, to “observe” and to “investigate” the West with a specific focus on the scientific, innovative, industrial, technological and lastly the socio-cultural

¹²⁸ See Appendix I, page:155.

aspects. The “Western image” of *Servet-i Fünun* is composed of a balanced amalgamation of these sections. Fulfilling the missions of a popular illustrated periodical, *Servet-i Fünun* endeavours to communicate its readers an “understandable” vision of science, technology, innovations and industry. The concept of “every man’s science” is the motto of *Servet-i Fünun*. The illustrated periodical is the juncture point where popular science merges with public understanding. The simplified, amusing and entertaining aspects of the issues being held in *Servet-i Fünun*, is designed to introduce the language of men to the language of science. At this point, however, a distinction should necessarily be made. The concept of “ordinary men” in this context includes the subscribers and the continuous readers of the periodical. (these readers include Ahmed İhsan’s colleagues as well). This milieu is extremely complex specifically when we think of the socio-cultural, economic, religious and political backgrounds of all the readers. They constitute the milieu of “ordinary men”. The understanding of the “ordinary men” necessarily excludes the professional people who are actively involved in topics pertaining to science, industry, trade or discoveries. They could only enjoy reading the articles in *Servet-i Fünun*. The informative and educative aspect that the periodical so vehemently claims, may become secondary for them.. The gaze towards the West meaning Europe and the East meaning non-European countries, serve the mission of *Servet-i Fünun* to communicate informative and didactic messages to the readers with the major exclusion of politics and religion.

In the “domestic agenda” the success of the domestic application and the success of the Ottoman Westernization as seen in the “Illustrations of Various Edifices and Landscape Depictions”, “Portraits of Various Ottoman Soldiers” and “Portraits of

Famous Ottoman Medical Doctors and Various References to Issues about Medicine” were examined.

The domestic agenda of *Servet-i Fünun* discloses the efforts of Ahmed İhsan in creating the contextual counterparts of what has been observed in the “foreign agenda”. The only exceptions are the “Portraits of Various Ottoman Soldiers” and “Portraits of Famous Ottoman Medical Doctors and Various References to Issues about Medicine”. The obvious moral aim of publishing the pictures of soldiers and medical men serve to communicate the message that the Ottoman Empire is eminent and efficient in these extremely important fields. The moral is stressed so visibly. And thus the Western model, underlining the success of the domestic application is witnessed in *Servet-i Fünun*. The image of the West as created in *Servet-i Fünun* when superimposed on the domestic contents, specifically in the illustrations, expose the “visual success” of the periodical.

Chapter III

***A Brief Note About Servet-i Fünun's Relationships with Babiali:
The Concept of "Tahdis-i Nimet" and the Response of Servet-i Fünun
as Conveyed in the "Gratitude Declaration for the Special Services"***

Addressed to Abdülhamid II

The 42nd issue of *Servet-i Fünun* can be manifested as a "gratitude declaration" and a "special service declaration" issue designed in order to satisfy and to serve Abdülhamid II. It presents a radical textual rupture from the regular and expected format of *Servet-i Fünun* as analyzed in Chapter I, since in this issue, the table of contents ("Mündericat") section puts forth "Avrupa'da Şimendüfer Cinayeti" article immediately after the "Tahdis-i Nimet" article which is published on the front page. "İstanbul Postası" section is non-existent in the 42nd issue. Such a discontinuity is striking. The textual and illustrative juxtaposition of "Tahdis-i Nimet" article followed by the "Avrupa'da Şimendüfer Cinayeti" article and finally the illustration of "Ertuğrul Neferi" in the coming pages of the 42nd issue, communicate a double stranded arrangement of messages: The first one is the specific message revealed to the reading audience via the illustrations and their articles while the second one is the compact gratitude declaration designed to serve, satisfy and to please Abdülhamid II via the very same illustrations and articles. Before passing onto the "Avrupa'da Şimendüfer Cinayeti" article in details, the argument proposing that the 42nd issue stands as a "gratitude declaration" and "special service declaration" sample needs to be expanded.

The 42th issue begins with the "Tahdis-i Nimet" article written by the editor on the front page. This address of praise and gratitude towards Abdülhamid II is

composed of an extremely flamboyant language in accordance with the sensitiveness of the topic. As with the custom, Ahmed İhsan conveys his gratefulness for the financial help being provided by the Sultan for *Servet-i Fünun*

“Hami-i ulum ve fünun ve müsebbib-i terakki-i Osmaniyan olan şehriyar-ı ali-girdar efendimiz hazretlerinin her zaman erbab-ı gayret hakkında bi-diriğ ve erzan buyurdıkları teveccühat-ı mukaddese ve mayat-ı celile bu defa dahi mahsul-ı mesai-i kemteranem olan (*Servet-i Fünun*) hakkında masruf buyurulmuş ve işbu atifet-i ulya-yı mülk-dari zaten medyun-ı avatıf ve iltifat-ı tacdaranesi olduğum zat-ı kerimi’s-sıfat veliyyü’n-nimet-i bi-imtinanın himaye-i maarif ve taltif-i erbab-ı say hususunda müselle-i cihan olan seciye-i ber-güzide ve haslet-i pakize-i giti-sitaneleri cümle-i celilesinden bulunmuştur”¹²⁹

At the time when *Servet-i Fünun* was granted governmental financial help, it was common knowledge that Babiali did not openly provide regular financial support even to the dailies. Ahmed İhsan relates that *Servet-i Fünun* was, to the best of his knowledge the very first periodical that received financial assistance directly from the budget of the Ministry. 3240 kuruş as a monthly payment was thus granted to *Servet-i Fünun* in order to support its activities as an illustrated Ottoman periodical dealing with topics excluding politics and religion. Abdülhamid II’s inherent press policy can thus be traced with the rather sudden encouraging support of this “harmless” illustrated popular periodical dealing with topics like literature, arts, industry, science, translation and trade. Abdülhamid II is the unseen but all-powerful force behind this beneficial decision. It is interesting to note the characteristic of the relationship between the Sultan and the press via the attitude towards Ahmed İhsan’s periodical. The webs of the Sultan’s rule and control extends even towards the decision of the financial aid being bestowed to one of the many periodicals of the 1890s. One has the feeling that the relevant milieu of the 1890s must have been indeed compact and rather homogeneous. One may also have the impression that it is a society in which

¹²⁹ See Appendix I, page: 97-98.

every member of the press, regardless of the quality and popularity of the daily or the periodical, knew each other, was informed about each other and provided continuous feed back when the occasion demanded. The connections with the Sultan was provided through a chain of civil servants, as the case of Ahmed İhsan so clearly depicts:

“*Servet-i Fünun*’a yardım için, güzel sanatlar ve eğitime hizmet gibi yüksek ülkülerden söz edilerek buyruk çıkarılmıştı. Bunda mabeynci Arif Bey’in büyük etkisi olmuştu...Dahiliye Müsteşarı Reşid Mümtaz Bey işi çabuk gördü; *Servet-i Fünun*’a Dahiliye bütçesinden ayda 3240 kuruş verilmesine gerek gösterdi ve nazırın imzaladığı tezkereyi sadrazamlığa sundu. Şimdi Avrupa’dan hakkak getirtilmesine ilişkin olan bölümün yürümesi için Maarif Nezareti’nde dolaşılacaktı ve benim önem verdiğim en önemli sorun için bu yönüydü”¹³⁰

Consequently, several connections were established in order to find and to employ a European engraver in İstanbul. Ahmed İhsan at this stage, tries to convince the government in securing a contract with the foreign engraver. Ahmed İhsan writes to a certain Monsier Napier and he eventually agrees to move to İstanbul for the job and in addition to his engagement with *Servet-i Fünun*, he is also employed at the “Sanayi-i Nefise Mektebi” as an illustrations’ teacher. And therefore, the system of printing illustrations with semi-domestic means, is seemingly established. Later on Ahmed İhsan will try finding ways to get rid of the lazy M. Napier who refrains from work while enjoying the benefits of the capitulations in İstanbul.

In his memoirs, Ahmed İhsan quotes the entire legal announcement being published in the 170th issue of “Takvim-i Vekayi” about the exceptional aid:

“Dersaadet’te neşredilmekte olan resimli *Servet-i Fünun* gazetesinin ulum ve fünuna ve ziraat ve sanayi ve ticarete ve ihtiraat ve keşfiyat-ı cedide-i mahalliye ve ecnebiyeye dair resimler derc olunmak üzere kıt’asının tevsiyle beraber gazetenin ıslahı ve tab olunacak resimler burada yaptırılmak ve tebaa-i şahanedan san’at-ı hakke layığıyle agah ehl-i sanat yetiştirmek için muvakkaten bir üstad celbi ile

¹³⁰ Tokgöz, Ahmed İhsan “Matbuat Hatıralarım”, sayfa:62.

mezkur gazeteyi çıkartmakta olan Ahmed İhsan Bey'e lüzumu mikdar muavaneet akçesi itası ve işbu gazete imtiyazının mumaileyh İhsan Bey namına tahvili ve teferruatının icrası hususunda irade-i mekarimade-i cenab-ı padişahi şerefriz-i sünüh buyurulmakla ber-mantık ü emr ü ferman-ı hazret-i şehriyari icra-yi icabına teşebbüs ve ibtidar kılınmıştır.

19 Kanun-ı evvel 1307"¹³¹

The date of the "Tahdis-i Nimet" article and the open declaration of the financial aid grant to *Servet-i Fünun* in Ahmed İhsan's memoirs coincide. After the financial support, as Ahmed İhsan will also acknowledge, both the quality and the quantity of illustrations multiplied and improved. In addition to that, the number of pages were also increased. Apart from that, it is observed that the contract with M. Napier would only be temporary since the main aim for his stay and employment in İstanbul would be to instruct and to educate certain students which would be Ottoman subjects. The significance of this statement comes to the foreground with the emphasis on the "Ottoman subjects". It would not be misleading to note that after this date, presumably at the specific time span corresponding to this legal grant, the topic of educating Ottoman subjects on the art of illustration is given precedence to.

The "Tahdis-i Nimet" article juxtaposed against the article on the "Ertuğrul Neferi" as explained in the previous chapter, and the "Avrupa'da Şimendüfer Cinayeti" article (special service crime illustration) that is going to be examined in the remainder of this section, compose the gratitude declaration on part of Ahmed İhsan. The financial aid being bestowed to *Servet-i Fünun* for its improvement in topics like sciences, agriculture, industry, trade, inventions, domestic and foreign discoveries and innovations expose the official attitude towards the mission of publishing illustrated periodicals. The response of Ahmed İhsan to the financial aid will operate

¹³¹ Ibid., page:64.

on several layers. The detailed account of the response is explained in the Press Memoirs by Ahmed İhsan.

In the selected set of *Servet-i Fünun* issues, we will not come across with such a condensed gratitude declaration sample as the 42nd issue. The initial mission of *Servet-i Fünun* is to serve the Sultan and then comes the reading audience. Although Ahmed İhsan frequently emphasizes that the reading audience has precedence and that the nature of the relationships between *Servet-i Fünun* and Abdülhamid II is limited to the confines of the “official” only, this argument could well be refuted on the grounds of the accounts being related in the Press Memoirs of Ahmed İhsan in addition to direct textual references in *Servet-i Fünun*. The entirety of Chapter III deals with the “crime-atrocity-murder illustrations” and “special service crime illustrations” that were said to be published by the orders of Abdülhamid II. The arguments that are going to be proposed in this chapter and especially in the conclusion section of this study will attempt to reinterpret the claims of Ahmed İhsan.

“Every Picture Tells A Story”

The Recurrent Messages Encoded in the Crime-Atrocity-Murder

Illustrations and the Special Service Crime Illustrations

Emphasizing A Critique of the West

Chapter III of this study is going to pursue the textual and compositional interpretations of the “crime-atrocity-murder” oriented illustrations and the “special service crime” illustrations (that constitute a sub-section within the section of the original crime illustrations) published in the years 1891, 1892, 1893 and 1895 in *Servet-i Fünun* for the purpose of tracing the messages emphasizing a criticism of

the West. In other words, the recurrent messages encoded in the “crime-atrocity-murder illustrations” and the “special service crime illustrations” emphasizing a “critique of the West”, is going to be analyzed. Before passing onto the detailed examination of these illustrations, a systematic outline of these illustrations is going to be proposed:

1. The 42nd issue: 19 Kanunevvel 1307 - 31st of December 1891

“Fransa’da Havr Yolunda Vuku Bulmuş Şimendüfer Cinayeti”

2. The 47th issue: 23 Kanunsani 1307 - 4th of February 1892

“Paris’de Haydudluk - Tramvayın Soyulması”

3. The 54th issue: 12 Mart 1308 - 24th of March 1892

“Amerika’da Vahşet”

4. The 55th issue: 19 Mart 1308 - 31st of March 1892

“Amerika’da Sarhoşluk İle Bir Kadının Fırına Atılması”

5. The 57th issue: 2 Nisan 1308 - 14th of April 1892

“Amerika’da Vahşet”

6. The 60th issue: 23 Nisan 1308 - 5th of May 1892

“Şimendüfer Haydudları”

7. The 70th issue: 2 Temmuz 1308 - 14th of July 1892

“Niv York’da Tramvay Haydudluğu”

8. The 72nd issue: 16 Temmuz 1308 - 28th of July 1892

“Bir İngiliz Kaptanının Zevcesini Denize Atması (Amerika Polis Gazetesinden Menkuldür)”

9. The 208th issue: 23 Şaban 1310 - 12th of March 1893

“Amerika’da Niv York Kırında Bir Yataklı Vagon Katarına Haydudların Hücumu”

10. The 211st issue: 16 Mart 1311 - 28th of March 1895

“Fransa’da Bir Anarşistin Bir Polis Neferini İtlaf Etdikten Sonra Vakaya Şitaban Olan Diğer Polisler Tarafından Derdest Olunması”

11. The 213th issue: 30 Mart 1311 - 11th of April 1895

“İspanya’da Sardinya Ceziresinde Haydud Sana’nın Jandarma Kumandanını Telef İle Firarı”

12. The 217th issue: 27 Nisan 1311 - 9th of May 1895

“İspanya’da Sarhoş Bir Jandarmanın Ahali Üzerine Silah İndahatı”

A Critique of the West as Seen in the Crime-Atrocity-Murder

Illustrations and the Special Service Crime Illustrations:

I. “Fransa’da Havr Yolunda Vuku Bulmuş Şimendüfer Cinayeti”

The article and the illustration together represent what may be called as a genuine “crime mise en scene”. The illustration has a different title than the article. “Fransa’da Havr Yolunda Vuku Bulmuş Şimendüfer Cinayeti” is the explanatory and concise epithet of this crime illustration. “Avrupa’da Şimendüfer Cinayeti” article is a rather long narration of a crime that did not come to a close with the actual death of the victim. It is an attempt to murder but the act is not fulfilled. Therefore the titles of the illustration and the corresponding article are erroneous. This is not the only example of a certain paradox created out of terminological misconception. These misleading titles may be designed to appeal to the curiosity of the readers directly. In this article, the approach of Ahmed İhsan in handling the case should be noted. Starting with a severe criticism of the West concentrating on their weaknesses in coping with the events pertaining to public security and order while gradually

concentrating on the specific Havr murder attempt case, he provides us not only with the full narration of the baleful attempt but also with the harsh message that the West, after all, is not “that” capable of securing the lives of its subjects as it so repeatedly claims. The inherent message is communicated through a variety of channels including even the place where the article is located. Appearing on the first page right after the “Mündericat” section, the title of the article is written in bold characters. We also know that all of the articles in *Servet-i Fünun* without signatures designating their authors, belong to Ahmed İhsan. Therefore it would not be misleading to note that this specific article in addition to the others explaining similar themes, will always be written by him. The illustration is located on the same page with Ahmed İhsan’s article titled as “Uyanmak”. Before passing onto the article in details, it would be illuminating to dwell on the composition of the illustration. The scene is composed of a man trying to choke another one with a piece of cloth on the one hand and a revolver on the other. The setting is a train compartment with no additional passengers. The man with the revolver attacks the victim who is comfortably seated. The terrorized expression on the face of the victim is stressed by the artist. The overall effect is very powerful. The hat appears on the left hand side of the illustration with no other objects of significance. The compartment is rather dark and solitary. The entire terror is pictured with the fierce attack of the aggressor on his innocent victim very unexpectedly. From what is seen in the illustration, one may, without reading the corresponding article, easily think that the murder was actualized and the almost choaked victim was indeed shot to death afterwards as the subtitle relates. The motivations of the murderous attack remains elusive in the illustration. From what is being represented, it is impossible for the reader to define the true setting and the motivations of the aggression. The reader should rely on the article explaining the

motivations and the place where the assault took place. The stylistic similarities between this illustration and “Boğa Döğüşmesi - İspanyolların Eğlencesi!” of the 23rd issue should be noted. The artist of the Havr murder attempt scene is not known. This is another point that we need to emphasize at this point. There exists no signatures of the artists that create crime-atrocity-murder oriented illustrations. At the most, we could trace some initials but can never know the genuine creators. When a due comparison is made with the other *Servet-i Fünun* illustrations that had the signatures of the artists who drew landscape, fashion, portrait, scientific entertainment or animal illustrations, the case becomes meaningful. The signatures may have been erased deliberately on several purposes. Either they were, as with the Havr murder attempt case illustration, drawn by foreign artists with no signatures in the original illustrations (I regard this suggestion as highly improbable) or else they were, erased on purpose to prohibit clues enlightening their sources. In such a predetermined context with the major aim of focusing on the message of the illustration, the identity of the artist may become highly irrelevant. Or still it could be proposed that even the name of the artist was not allowed to be published. This may possibly mean two things: to hide the source of the illustration in order to arouse curiosity and wonder on part of the reader and then try to satisfy that with the article claiming that the real event took place in the specified “Western” country and not in İstanbul. This is the release offered by the article. According to Ahmed İhsan, this crime illustration and other similar crime themed illustrations were specifically borrowed from popular French newspapers with illustrated supplements such as “Petit Journal” or “Petit Parisienne” for the aim of adapting their foreign compositional contents to certain domestic aggressions that caused public upheaval and protestations. These adaptations were accomplished without domesticating or altering their textual references, except

for what is being predetermined by the Palace. The illustrated supplements of such foreign papers constitute the illustrative genre that *Servet-i Fünun* belongs to a certain degree. The ascendance and priority given to the sensational and scandalous news in these papers does not totally overlap with the idealistic claims of Ahmed İhsan who repeatedly condemns the obligations forcing them to publish those grotesque crime illustrations. Ahmed İhsan regards the task of publishing an illustrated periodical like *Servet-i Fünun* to be an extremely important occupation loaded with moralistic missions to educate and to amuse simultaneously. He does not mention Petit Journal or Petit Parisienne as the ultimate targets that *Servet-i Fünun* should reach, but refers them as the source of some grotesque crime illustrations which he was obliged to publish. The orders to publish those grotesque crime illustrations came from the Palace and was given to him by Tahsin Pasha or Hıfzı Bey¹³² who had intimate connections with Abdülhamid II . Any attempts for refusal would be impossible and even dangerous:

“Bu gazete parçalarını kimi zaman beni saraya çağırarak başkatip Tahsin Paşa verirdi. Kimi zaman da bunlar o zaman Matbuat Müdürü ve baş sansör olan Hıfzı Bey eliyle gelirdi”¹³³

The basic reason of “the service of publishing” such predetermined illustrations is explained by Ahmed İhsan. These are the compensations that Abdülhamid II expects for the financial aid being bestowed to *Servet-i Fünun*, as was related in details in the beginning under the section “A Brief Note About *Servet-i Fünun*'s Relationships with Babiali”. Ahmed İhsan had to publish them without any objections.

If we turn back to our initial topic of discussion about the Havr murder attempt illustration, it should be noted that in the list of “special service illustrations”

¹³² Tokgöz, Ahmed İhsan “Matbuat Hatıralarım”, sayfa: 275.

¹³³ Ibid., page: 67.

being provided by Ahmed İhsan in his memoirs¹³⁴, we can not trace any references to the “Avrupa’da Şimendüfer Cinayeti” illustration. In his memoirs, Ahmed İhsan explains in details the so-called motivations of Abdülhamid II for obliging him to publish what “he” desires and according to Ahmed İhsan, certainly what is not “proper” for a periodical like *Servet-i Fünun* Havr aggression happens to be one case out of twelve and as will be analyzed, there are several other cases about crime oriented illustrations, within which there are illustrations that correspond to Ahmed İhsan’s claims about “special service illustrations”. These illustrations will be examined synchronically with the issues in the coming paragraphs of Chapter III.

The article of “Fransa’da Havr Yolunda Vuku Bulmuş Şimendüfer Cinayeti” begins with Ahmed İhsan’s protestations against the “West”, including America, and the so-called perfect system of “public security” and “public order” in the Western cities:

“Güya her türlü esas-ı asayiş kendilerinde mevcut imiş gibi memalik-i sairede ara sıra tabii olarak zuhur eden muhall-i asayiş ahvali bed-hahane bir fikirle sermaye-i tariz add eden Avrupalılar ahiren gerek kendi memleketlerinde gerek Amerika’da vukua gelen bir takım şimendöfer vakayi-i cinaiyesini görerek bar-ı hicab altında kalmışlar idi; Mesela Amerika’da cemahir-i müttetika hükümeti dahilinde San Fransisko hattı üzerinde geçenlerde vukua gelen bir şimendöfer cinayeti hakikaten Amerikan Polis İdaresini mahcup edecek ahvalden olduğu gibi bir ay akdem dahi Fransa’da Paris ile Havr hattı üzerinde o yolda müdhiş bir cinayetin ikana ramak kalmışdı; caninin amal-i hun-rizaneye muvaffak olamaması ise sırf tesadüf kabilinden add olunur. Bugünkü nüshamızdaki resmimiz işte mezkur Havr ve Paris hattı üzerinde kat-i mesafe eden katarın bir vagonundaki vaka-ı müdhişeyi musavvirdir”¹³⁵

As it is observed in the text, Ahmed İhsan not only cites France as an example but includes a similar act of aggression that took place on the San Fransisko route in America as well. In the American case, the assault was with such scope that even the Police was thought to have been embarrassed. This quotation is significant since the

¹³⁴ Ibid.

¹³⁵ See Appendix I, page: 99.

juxtaposition of the various sections of *Servet-i Fünun* (“Tahdis-i Nimet” article and “Ertuğrul Neferi” article) alongside Havr aggression case, may disclose the hidden motivations for the inclusion of this illustration with its article in *Servet-i Fünun*. Havr aggression case is not a registered “special service illustration” in the Press Memoirs of Ahmed İhsan. Only when its theme is considered alongside other special service illustrations, it becomes too obvious that the Havr aggression should have been included in the list or that its omission is a mere act of forgetfulness on part of Ahmed İhsan. Even if it is not a “special service illustration”, its location, as was told in details in the previous section (“A Brief Note About *Servet-i Fünun*’s Relationships with Babiali: The Concept of “Tahdis-i Nimet” and the Response of *Servet-i Fünun* as Conveyed in the “Gratitude Declaration for the Special Services Addressed to Abdülhamid II”) exhausts the contra-alternatives, disclaiming the “special service” propositions.

According to Ahmed İhsan’s approach in the article, it is only natural that some cases of aggression or some events that give damage to public security may take place irregardless of any setting. However, this statement does not correspond to his justifications in trying to explain why Abdülhamid II forced him to publish those “grotesque” “special service illustrations”:

“Bu resimlerin niçin -kariha-i ilham-sabihadan- “padişahın isabetli güzel fikirlerinden” verilmiş olduğunu anlatayım”¹³⁶

Ahmed İhsan proposes that he was obliged to publish these foreign illustrations in *Servet-i Fünun* in order to “serve the Sultan” in his so-called motivation to justify certain aggressions that took place in İstanbul by referring to their foreign thematic counterparts. There exists an “invisible theatre” being played by

¹³⁶ Tokgöz, Ahmed İhsan “**Matbuat Hatıralarım**”, sayfa: 68.

Abdülhamid II and *Servet-i Fünun* as specifically seen in the article of “Fransa’da Havr Yolunda Vuku Bulmuş Şimendüfer Cinayeti”. However, the messages that were supposed to be encoded in this “invisible theatre” sample remain slippery and highly nebulous. The target audience is vague. And the pre-designed impact on the target audience is unknown both to us and to Ahmed İhsan. The “visual channel” and the message offered by the illustration of the Havr aggression fails to hit the target, since for a thorough understanding of the illustration and its contextual significance, the reading audience has to be prescient. The readers should possess foresight not only of the foreign aggression but of its domestic counterpart as well. The connection to be established in between the two events may be highly problematic since, they might not converge thematically. This would be the case for most of the crime illustrations that are going to be examined in this chapter. However, whatever the case may be, the “West” would always be under the magnifying glass in the crime-atrocity-murder illustrations of this chapter, as the perfect target to criticise and condemn. The geographical conception of the “Western world”, in other words, the “map” of the “Western world” as perceived in *Servet-i Fünun* will also be drawn. Since there exists an obvious “web of repetition” when the countries under the magnifying glass are concerned.

The West, is after all not that “faultless” in certain topics pertaining to public safety and security.

In the narration of the Havr assault, Ahmed İhsan provides his readers an extremely exciting story. He almost narrates the entire scene including the conversation between the victim and the aggressor:

“Havr’dan Paris’e gitmek üzere vagona rakib olan Mösyö Şuab ismindeki adam hücrelerinde yalnız bulunurken katarın hin-i hareketinde içeri uzun boylu, büyük paltolu bir adam atlar. Mösyö Şuab’a hitaben:

-Amerika vapurunu kaçırdım. Bileti değiştirmek üzere Paris’e dönüyorum. Bakalım muvaffak olacak mıyım?

Vadisinde sözler söyleyerek muhakemeye ibtidar arzu ederse de tacir Mösyö Şuab tek heceli cevaplarla muhakemenin önünü alıp uykuya dalar. Merküm henüz halet-i nevmin mukaddemesinde bulunurken yüzüne yaş birşey vaz ettiklerini hissederek kalkmak ister fakat an-ı vahitte boğazına dahi bir el sarılır. Meğer Amerika vapurunu kaçırmak iddiasında bulunan şahıs tacirin yüzüne bayıltmak için (kloroform) ile ıslanmış bir mendil vaz ederek kemal-i istirahatle soymağa amade bulunuyormuş¹³⁷

It is unfortunate that we can not trace the exact source material of the Havr murder attempt at this point. It is most probable that this illustration and its article were gathered from one of the Parisian newspapers, either “Petit Journal” or “Petit Parisienne”. Ahmed İhsan in this article resumes the role of the author and minutely narrates the story beneath the brief moment being depicted by the illustration. The narration of the Havr attempt comes to an end with the note that the aggressor who was a thief in fact, rather than a murderer, was to be investigated by the police. The convict escapes justice and the victim survives.

2. “Paris’de Haydutluk - Tramvayın Soyulması”

The front page of *Servet-i Fünun’s* 47th issue depicts a “special service crime” illustration. “Paris’de Haydutluk - Tramvayın Soyulması”, is the subtitle of this dramatic illustration of havoc and disorder. The illustration shows a tramcar being stopped by a number of brigands in the middle of a street in Paris during night time. As the illustration clearly demonstrates the scene is extremely violent and disturbing. A brigand beats a constable to death while another one is running towards them

¹³⁷ See Appendix I, page: 99-100.

holding a sharp pointed dagger. Three members of the mob try to stabilize and calm down the agitated and reared horses. One of them is getting out of the tramcar pushing aside a woman passenger, while two of them are having a quarrelous talk with another constable. On the left side of the illustration, there is an edifice on which “...Trepota General” is read. The illustration is signed with the initials A.A: and B.D. As it was already said, crime-atrocity-murder illustrations of this kind appear without the signatures of the artists. Ahmed İhsan in his memoirs, while explaining the “special service illustrations” makes a clear emphasis on this specific illustration titled as “Paris’de Haydutluk”. In this specific illustration, the “invisible theatre” being played by Abdülhamid II is exposed to the readers of Ahmed İhsan’s Press Memoirs. The service chain has two sides. Abdülhamid II, obliges Ahmed İhsan to publish specially desired crime oriented illustrations for hidden purposes and Ahmed İhsan has to acknowledge the obligation without the least rejection and go on playing his part in the “invisible theatre” as if he has not got the slightest notion about the motivations behind the crime oriented illustrations being published in *Servet-i Fünun*

“Abdülhamid’in *Servet-i Fünun*’a yaptığı hizmetler, ara sıra gazeteye basılmak üzere buyrukla verdiği resimlerdi. Bu resimler şunlardır:

1. Paris’de bir tramvayın apaşlar tarafından durdurulup soyulması”¹³⁸

Referring to what has been clearly explained by Ahmed İhsan, it would not be wrong to locate “Paris’de Haydutluk - Tramvayın Soyulması” illustration as a genuine “special service crime illustration” published for the aim of justifying a domestic aggression of great scope. The scandalous brigandage indeed took place at the time in a location near İstanbul. Ahmed İhsan continues to relate the domestic counterpart of the Parisian brigandage in details:

¹³⁸ Tokgöz, Ahmed İhsan “**Matbuat Hatıralarım**”, sayfa: 67-68.

“Kaptan Atanaş diye bir rum eşkiyası, Avrupa ekspresini Çerkesköy’de durdurup soymuş ve elçiliklerin işe karışmasına yol açmıştır. Abdülhamid, Paris’de tramvay soyulmasını, kendi aklınca bu olaya karşılık olarak bastırmıştır”¹³⁹

The account of Ahmed İhsan connects what had been previously related to the method of finding excuses to certain scandalous and outrageous affairs that take place in İstanbul. The affair that is being referred to in the “Paris’de Haydudluk” illustration is the famous “Attack On the Oriental Railway”. In **The Levant Herald**, dated June 5th, 1891, there exists a lengthy article on the scandalous attack:

“The greater part of our readers are already acquainted with the particulars of the events that took place on the line of the Oriental railway some four hours from this city, when a train was attacked and several passengers were captured by brigands. We will therefore limit ourselves strictly to short narrative of the affair.

On Sunday evening towards 7 o’clock, a certain Captan Athanase, at the head of a band of brigands numbering about 43, surrounded the house of the two guardians of the line at kilometer 116, distant 7 kilometers from Sinekli and 14 from Tcherkesskeui”¹⁴⁰

The head of the brigands Captain Athanase, had devised a complex and successful plan to rob the famous Oriental railway which was referred to as the European Express in Ahmed İhsan’s account. If we compare the dates of the two sources, it will be seen that the real robbery took place some eight months before the front page “Paris’de Haydutluk” illustration appears for the first time in *Servet-i Fünun*. Would it be misleading to suppose that this outrage caused such great domestic disturbance and that it’s repercussions were still felt even some eight months after the actual aggression, so that Abdülhamid II felt somehow obliged to find ways of placating this threat against public order, by publishing “Paris’de Haydudluk” illustration with it’s article. The predetermined message would not be too clear, since

¹³⁹ Ibid.

¹⁴⁰ “The Levant Herald and Eastern Express” Atatürk Kitaplığı Süreli Yay. Böl. No: 7 / K. Cild: 11x Number: 174-301 / 1-185 / Year:1890-1891.The issue is dated: 5th of June 1891, page:4.

it's hard to assume the echoes of the brigandage after eight months. However, the whole event lasts about a year, until three of the brigands are arrested in 1892. The severe criticism directed against the "West" is conveyed with the focus on the incapability of the Western governments in coping with public disorders. could well happen in the West as well. The narration of the "Attack On the Oriental Railway" as followed in **The Levant Herald** is extremely exciting:

"The two men were gagged and placed under guard in their shed. 17 workmen, returning home from their work were also surrounded. Captan Athanese ordered them to tie themselves to one another by their belts, the last one being bound by the bandit leader himself. This done, they were placed in the signal house and ordered to keep quiet under threats fo death. Then, under the directions of Athanese, the guardians tore up two rails from the outer curve. The band withdrew from the line and waited for the train"¹⁴¹

It should also be noted that apart from the article in *Servet-i Fünun* about the Parisian brigandage and the article in **The Levant Herald** about the attack on the Oriental Railway, coming across with other accounts of this aggression is very problematic. (The case of the attack on the Oriental Railway is to be referred to in one of the coming issues of *Servet-i Fünun*). Tracing the table of contents sections of a number of periodicals that were published in İstanbul at the same time with *Servet-i Fünun*, does not point out a single hint to illuminate the attack on the Oriental Railway (the references can be traced in the Appendix III). Therefore we have to assume that such sensitive topics were censored because of several reasons only to be explained indirectly in some issues of *Servet-i Fünun*. We do not know any other illustrated periodicals rivaling the calibre of *Servet-i Fünun* and thus was gradually forced to publish "special service illustrations".

¹⁴¹ Ibid.

The affair taking the name of the “Sinekli Affair” from then on, will continue to appear for several instances in **The Levant Herald**. The epilogue to the Sinekli brigandage comes with one casualty and the article appears on the 15th of June 1891:

“An Epilogue to the Sinekli Affair:

M. Jaco Pappo, the Adrianople banker, who was wounded by the brigands at Sinekli, died on Saturday. It was stated on Friday that the physician tending M. Pappo had addressed a letter to Dr. Sarell of this city, who had also tended the patient, informing him that M. Pappo was slightly better. This improvement in the condition of the banker, who, has we said, had his arm amputated, did not last, and on Saturday M. Pappo died. The death of the banker, who was generally beloved and esteemed in Adrianople is much regretted”¹⁴²

After this epilogue, several arrests related to the Sinekli affair were carried out. In the article dated June 18, 1891 titled as “The Brigand Leter” and the article dated July 28, 1891 titled as “The Sinekli Affair” these arrests are explained in detail in several Levant Herald issues. These articles are going to be referred to when the coming issues of *Servet-i Fünun* about the Sinekli affair are to be analyzed.

In the *Servet-i Fünun* article about the Sinekli affair, “Paris’de Haydutluk”, Ahmed İhsan refers back to the previous *Servet-i Fünun* issue in which the Havr aggression was related. Again he focuses on the same argument about the weaknesses of the West in handling certain matters of public security and relates further criticisms directed against the blindness of the “Western world” and the biased condemnation of similar outrages when those disreputable events were to take place in non-European, foreign countries. The clash within the Western system of living is conveyed and criticized. In the previous chapter, the “West” existed as an invaluable “visual channel” to provide scientific innovations, discoveries, industrial progress in every positive respect, and now the very same “West” is condemned, with particular focus

¹⁴² Ibid. The issue dated: 15th of June 1891, page:4.

on “public disturbances” and crimes taking place within the “city”. The notion of crime-atrocity-murder in an urban location is introduced via the textually and illustratively non-domesticated foreign crime illustrations in *Servet-i Fünun*. After all, it must be emphasized that we do not see any deliberate attempts to familiarize the readers with the crime illustrations by direct domestic references. We have witnessed that Ahmed İhsan could do that in the “Şuunat” or the “Resimlerimiz” sections of *Servet-i Fünun*, when writing about foreign concepts or scientific affairs. The case is radically different with crime illustrations:

“Bundan evvelki nüshamızda Paris ile Havr şehri arasında vuku bulan bir şimendöfer cinayetinin tafsilatını kariine ita ederken söylemiş idik ki Avrupalılar her türlü asayiş ve emniyeti kendi memleketlerinde taht-ı teminde farz ederek başka yerlerde arizi olarak zuhur eden vukuat-ı şekavetkaraneyi büyük bir nazar-ı tariz ile görürler; halbuki tarizat-ı vakanın kendilerine dönerek bar-ı hicab altında kalmalarını müstelzim vukuat-ı şekavetkarane, kendi memleketlerinde dahi sernüma-yı zuhur olmakdan hali kalmıyor, 42. nüshadaki Havr yolu cinayeti bu sözün bir misali olduğu gibi bu nüshamızın ilk sahifesinde derc ettiğimiz tramvay haydutluğu ise meselenin diğer bir burhan-ı adilidir”¹⁴³

Referring back to Ahmed İhsan’s account, it is observed that he mentions the Havr aggression as “murder”, although as it was related, the aggression was only robbery and assault with no injuries of whatsoever kind. We can not know whether this shift in the proper terminology was made on purpose again in the context of the Sinekli affair or that it was just an unconscious slip on his part. Nevertheless it has to be emphasized, as it has become quite obvious that Ahmed İhsan almost “wished” that this mediocre and bloodless aggression was in reality a scandalous and sinister “murder”.

¹⁴³ See Appendix I, page: 101.

“Special service illustrations”, as Ahmed İhsan further relates had yet another rule. It was not allowed to write articles or to comment on the given “special service illustrations”. Only the Palace could do what seemed proper:

“Resimlerin altına Saray’ca çevirtilen sözlerden başka birşey yazılmazdı. Resimle ilgili bir makale konmazdı, hatta resmin niçin konulduğu söylenmezdi”¹⁴⁴

However, with the “Paris’de Haydutluk” illustration, this rule seems to be ignored. As will be observed with several other “special service illustrations” this cited rule will be violated over and over again. In all of the selected set of crime illustrations appearing in the years 1981, 1892, 1893 and 1895, there are lengthy articles explaining the aggressions.

The significance of “Paris’de Haydutluk” article comes to the foreground with the pains being taken not to breath a word about the real event that caused so much disturbance. The whole irony lies in the presentation of the situation. Ahmed İhsan’s account serves as a mirror directed to the Sinekli affair, yet in the reflection the reading audience only sees the brigandage that took place in Paris. What kind of an information is transmitted and to what kind of an audience? The center of attraction is successfully shifted from the domestic aggression towards the foreign and thus the explanation process is somehow completed without much trouble. However, the entire meaning is lost within the complex process. The “West” is successfully criticised in Ahmed İhsan’s article. However, the preconception that the encoded message of “justifying the domestic disorder by the aid of it’s foreign counterpart”, has been deciphered thoroughly by the reading audience, remains as a topic of ambiguity.

The emphasis in the article lies on the fact that the attack was done within the city limits of Paris. This specific detail provides more gaps to attack and to condemn:

¹⁴⁴ Tökgöz, Ahmed İhsan “**Matbuat Hatıralarım**”, sayfa: 67.

“Tasavvur etmeli ki Paris’in kale kapısından haricde civar köylerden (Montroyel)’e giden tramvay Paris hududundan çıkıp yolda kat-ı mesafe ederken bir alay müsellaah haydudun hücum-u şekavetkaranesine düşer olmuştur. Vakıa bu gibi muhall-i asayiş-i hadizat öyle pek şiddetli nazar-ı muaheze ile görülecek ahval-i nadireden değildir ama vakanın Paris kale kapısı önünde cereyan etmiş olması cidden badi-i hayretidir! Resimde suret-ı vukuunu gördüğünüz “Paris Haydud”luğu Paris’de Millet meydanında saat dokuzda yani gece iki kararlarında hareket eden 425 numarolu tramvayın daha Paris hududundan çıkmaksızın (Pere) sokağından müruru anında vuku bulmuştur”¹⁴⁵

The correlation between the concept of crime and the city needs to be stressed. The entire concept of “crime-atrocity-murder” becomes meaningful in the context of “the city”. And thus, all the crime-atrocity-murder illustrations, including the “special service crime illustrations” are fictionalized within the geographical limits of the city and thus have become a natural part of the affairs pertaining to the city. Crime has become an organic component of city life in the Ottoman context as far as we can trace from the hidden samples like the taboo affair at Sinekli. However adjustment to this notion in the Ottoman press context evolves slowly and at least it is thought to be so and that certain artificial devices were needed to accelerate its speed. At this point “special service crime illustrations” come onto the stage. Ahmed İhsan’s uneasiness about these illustrations is based on the premise that these illustrations were “funny” and highly out of scope when the entirety of *Servet-i Fünun* as an illustrated Ottoman periodical about literature, arts, industry, trade and science on a major basis, is taken into consideration. He openly protests the publication of “special service crime illustrations”:

“Resmi bildirimine göre *Servet-i Fünun*’un bilimsel ve teknik bir yayın olarak değerlendirilmesi gerekirken, Yıldız böyle gülünç resimler bastırıyordu. Ben, bunlar karşısında şaşırılmışım....Abdülhamid bir ara bu resimleri bize bastırması, sonra da aldığı jurnallar yüzünden bizi “sadakatsizler” sırasına koymuştu”¹⁴⁶

¹⁴⁵ See Appendix I, page: 101-102.

¹⁴⁶ Tokgöz, Ahmed İhsan “**Matbuat Hatıralarım**”, sayfa: 68-69.

Ahmed İhsan has done what was expected from him and yet he was still considered to be “unfaithful”. He does not continue his protestations in the memoirs after that. However if we are to refer back to his article on “Paris’de Haydutluk”, not a clue about his vehement diapproval can be felt. He has obeyed the tacitly drawn rules.

Close textual analysis of the article discloses more about the inherent message being communicated than the illustration openly puts forth. There exists a relation between the real event, the Sinekli affair and the facts as cited in the narrative of the Paris brigandage:

“Bu anda sokağın kenarından on kadar haydut çıkararak tramvayın üzerine yürüyüş etmişler ve hayvanları ilerlemekten men etmişler, arabacı mukavemet etmek isterse de biçareyi aşağı alarak ağırca mecruh ederler, yolcuların kemal-ı telaşla haykırışması, kondüktörün polis aramağa şitaban olması esnasında hayudlar arabadakilerin zi-kıymet eşyasını toplamağa ve polis gelmeden aldıklarımı hamilen firara vakit bulmuşdur.

Polis İdaresi şu “Paris Haydut”luğundan haberdar olunca taharriyat-ı ciddiye ibtidar etmiş ve ancak hayudların ikisini elde edebilmiştir”¹⁴⁷

It is known from **The Levant Herald** news that the brigands of the Sinekli affair took all the valuable belongings of the passengers:

“Captan Athanase, the leader of the band, ordered the conductor of the train, Georgi, to open the doors of the cars, and entering each car successively took all the valuables, money, etc.,he could find on the travellers”¹⁴⁸

Apart from the actual robbery, brigand Athanase did something out of the ordinary and took five passengers as prisoners with him, in order to demand ransom for their deliverance. They made their escape with the prisoner passengers without having to face resistance from the police. The narrative in **The Levant Herald** further relates in the article dated July 28, 1891 titled as “The Sinekli Affair” that the police

¹⁴⁷ See Appendix I, page: 102.

¹⁴⁸ “**The Levant Herald** and Eastern Express”, the issue dated: 5th of June 1891, page:4.

had arrested a man that has recently arrived to Adrianople, acting as a dentist. Witnesses are of the opinion that he greatly resembled one of the brigands. In *Servet-i Fünun*, Ahmet İhan relates that the police have arrested two of the brigands that robbed the tramcar in Paris. These similarities between the two unconnected events do not end here. **The Levant Herald** also relates that Brigand Leter, one of the members of brigand Athanase's band who had made an escape after the Sinekli affair was indulged in another mischief by kidnapping two villagers and that they were pursued by the gendarmes, had to free their captives and take refuge in a forest in order to keep the authorities off their track. In one of the coming issues of *Servet-i Fünun*, the photographs of three members of brigand Athanase's band (Yanni, Leter and Mihal) were to be exposed to the public. The long desired arrests were to take place at last, the police was to resume the role attributed to the powerful, get rid of its impotency and the good news were to be proudly communicated to the public without any reservations or double-entendre like the case of the Sinekli Affair and the brigandage in Paris.

3. "Amerika'da Vahşet"

The only crime-atrocity-murder illustration of the 54th issue is subtitled as "Amerika'da Vahşet". The article which is presented on the same page with the illustration, is related by Ahmed İhsan in horror and awe. This illustration is the first sample in the trilogy of the criticisms against America and the focal point is murder of an innocent black man whose guilt is to manifest his love to a white lady. Manifestation of love ends with execution when a black man and a white lady is concerned. The image of the "West" as seen in *Servet-i Fünun* includes America at the specific instance to condemn:

“Nev York’da intişar eden (İllüstranid Polis Nivuz) gazetesinde okuduğumuz bir fıkra ve gördüğümüz bir resim, nazar-ı dikkatimizi celb eylediğinden işbu resmi heman hakk ettirip nazar-ı kariine vaz etmeği ve şu fıkraları yazarak bizimle beraber erbab-ı mütalaanın da nazar-ı dikkatini davet etmeği münasib gördük.”¹⁴⁹

The illustration which is formed by M.Napier depicts a black man being literally burnt at stake by a white young woman in front of a shouting crowd that consists of white men. The story of this sinister crime is related by Ahmed İhsan. As it appears, the victim who is tied to the stake to be burnt, has fallen in love with the woman who initiates the execution by her own hands. The woman is said to be overjoyed (her psychology appears to be instable if we are to refer to the manner which she initiates the execution) and thus executes him with the aid of gasoline. The readers are compelled to take active sides against the crime under inspection. They are urged to “hate” the crime:

“Gördüğünüz resim Nev York’da bir kadının iffetini muhafaza fikrine düşen halkın o kadına cüzu-yi irae-i asar-ı aşık etmiş bir biçare zenciye tutup ağaca bağladıklarını, kadının da bu zencinin ilan-ı aşkına muhatab olmağla coşarak zavallıyı bizzat gaz ile yakdığını gösteriyorki şu cinayeti tedkik değil insan fikrinden geçirmekde bile nefret eder”¹⁵⁰

This brutal scene of the lynch story that had taken place in New York is connected with the “special service crime illustrations” that Ahmed İhsan relates in his memiors:

“Abdülhamid’in *Servet-i Fünun*’a yaptığı hizmetler, ara sıra gazeteye basılmak üzere buyrukla verdiği resimlerdi:...

4. Amerika’da zencilere linç cezası uygulaması...

Bu resimlerin niçin -kariha-i ilham-sabihadan-(padişahın isabetli güzel fikirlerinden) verilmiş olduğunu anlatayım:...

¹⁴⁹ See Appendix I, page: 108.

¹⁵⁰ Ibid.

4. Saray'da iki haremağası arasında geçen bir öldürme olayı üzerine padişah bunların birini idama mahkum ettirip Beşiktaş'ta asdırmıştı. Avrupa gazeteleri bu gizemli cinayeti de türlü renklerle yazmışlardı. Amerika'da zencilere uygulanan linç buna cevaptı"¹⁵¹

Again the relationship between a foreign affair, a “real” crime scene and a domestic one, a true crime and punishment procedure is established. The justification of a domestic murder and its due punishment is proposed via a gruesome lynch illustration and it's story in America. However, when we compare the two corresponding events that constitute the core of the concept of “special service crime illustrations”, there can be observed visible inconsistency and rupture. The two events, one being a mob assault for the protection and the restoration of a white lady's virtue being violated by a black slave that consummates itself with a violent “lynch” imagery while the other aggression being “one-to-one murder” that reaches an end by the death of one of the eunuch's being involved and the death penalty decision given by the Sultan as a proper punishment for the crime in question, do not in any way converge. In other words, the raw data that Ahmed İhsan provides his readers both in the Press Memoirs and in this selected *Servet-i Fünun* issue, is not sufficient for the reconstruction of the cause-effect relationship that is presumed explain to the whole procedure. Why would the “lynch-death penalty at stake” chain with a white woman as the murderer and a black man as the victim protagonists, be connected with the two eunuchs that fell into a violent and murderous disrepute ending by the “murder-death penalty at gallows”? What could be the latent convergence point that manifests the truth beneath these loathsome crimes done in two geographically alienated locations? Why are these events “used” both visually and textually in the Ottoman context? When we think of the probable motivations, the reasons being offered by Ahmed İhsan constitute the beginning point. There lies the mentality to reflect the

¹⁵¹ Tokgöz, Ahmed İhsan “*Matbuat Hatıralarım*”, sayfa:67-68.

utmost foreign unpleasantness within the domains of an alien world with the aim of equalizing the results of similarly unpleasant events in the domestic sphere. The psychology beneath all these plots is conjoined with one man, the Sultan. Ahmed İhsan tries to persuade his readers that all these efforts to equalize the domestic crimes with their foreign contextual counterparts, is done because the Sultan wishes to do so. The illustration “Amerika’da Vahşet” is yet another visual and textual apparatus to respond to the supposed public discontentment caused by the murder case of the eunuchs, conjured, as Ahmed İhsan relates, by Abdülhamid II. At this point another additional channel of interpretation for Abdülhamid II’s probable psychology in obliging Ahmed İhsan (as in this specific case) for publishing illustrations with supposed “messages”. The motivation and the mentality of loading visual materials with inherent meanings needs to be expanded. Tahsin Pasha in his “Yıldız Hatıraları” relates the entire mentality of Abdülhamid II as the title of the section discloses so explicitly “Every Picture is an Idea”:

“Hünkar bunlara çok meraklı idi. Abone mucibince muntazaman gelen mezkur gazeteleri daima takip ve tedkik eder ve bazen münderecatını mütercim beylere tercüme ettirirdi. Kaç defa kendisinden aynen şu sözleri işittim:

- Her resim bir fikirdir. Bir resim yüz sahifelik yazı ile ifade olunamayacak siyasi ve hissi manaları telkin eder. Onun için ben tahriri münderecatlarından ziyade resimlerinden istifade ederim”¹⁵²

If every picture is an idea, represents or communicates an idea and that could be political or emotional, that written materials fail to convey, this argument may offer yet another additional channel for the interpretation of “special service crime illustrations” or unregistered crime illustrations being published in *Servet-i Fünun*. The mentality, inner workings of Abdülhamid II is striking when his personal like of “illustrated newspapers” and illustrated materials in general are taken into

¹⁵² Tahsin Paşa’nın Yıldız Anıları “Sultan Abdülhamid” Boğaziçi Yay. 2. Baskı 1990, sayfa:355-356.

consideration. This feature provides another complementary fragment in our understanding of Abdülhamid II in addition to his probable attitudes towards the press milieu of the 1890s in this specific context. The aspect of “utility” also provides another vein for the construction of Abdülhamid II’s mentality. He chooses to “use” the messages encoded in the illustrations. This reference further explains why he might have chosen special crime illustrations to be published in *Servet-i Fünun*. Beyond doubt, he assumes as we have already said, an audience with foresight and endowed with the capacity to establish analytical links between disconnected events.

The article of “Amerika’da Vahşet”, clearly depicting what the illustration pictures, gives clues as to the visually coded but textually hidden psychology of the murderer:

“Kadındaki hareket-i vahşiyaneyi iyice fikirde hasıl etmek için resimdeki vaziyetine ve sağ elindeki meşale ile nasıl gazı tutuşdurduğuna ale’l-husus sol eli nasıl bir gazab ile sıkdığına bakmak kafidir”¹⁵³

Ahmed İhsan compensates for the textually missing points and conjures feelings of pity and awe in the readers. The moral of the story is communicated very capably. The violence on part of the murderer is said to be reflected by her tightened fist and the readers are summoned to look at that. The catharsis is reached with that look at the fist of the murderer. The explicit didacticism of the text establishes a paradox with the actual cruelty of the illustration. The moral is conveyed via an entirely a-moral pictorial representation. And if we are further to refer Abdülhamid II’s mental configuration in communicating special and powerful messages to the reading audience via illustrations, the mission to convey a specific moral representing an “exemplary” event, becomes meaningful. The text corresponds with the illustration when narration of the composition is taken into consideration. Apart from

¹⁵³ See Appendix I, page: 108.

that, “Amerika’da Vahşet” illustration although being a “special service crime illustration”, does have an article which explains it. Once more, “the rule of absolute silence” about “special service crime illustrations” is violated. Does it have to be violated, if a picture conveys messages that written materials fail to communicate? May be Ahme İhsan thinks otherwise and feels the necessity to contextually locate those “grotesque” samples of crime imagery in *Servet-i Fünun’s* format, via textual references. Whatever the case may be, the moral of the story is communicated in the text. America in the specific illustration of “Amerika’da Vahşet” is condemned.

4. “Amerika’da Sarhoşluk İle Bir Kadının Fırına Atılması”

The second sample of the American crime trilogy appears in the 55th issue. “Amerika’da Sarhoşluk İle Bir Kadının Fırına Atılması” is the non-registered crime illustration in which a theme which displays an obvious vein of continuity in the criticism against America is reprinted:

“Geçen nüshamızda Amerika halkındaki meyelan-ı vahşetin manzara-i faciasını göstermiş idik. Terakkiyat-ı fenniye ve sinaiye ile beraber her hususda ifrata varmış olan Amerikalılar nezdinde hele amele meyanında sarhoşluk dahi pek ileri gitmiş, daima asar-ı faciasını göstermekte bulunmuşdur. İşbu cüz’de gördüğümüz resim dahi Niv York amelesinden üç kişinin sarhoşluk saikasıyla bir biçare kadını çalışmakta oldukları ekmekçi fırınına atdıklarını gösterir, işbu resmi Niv York’da itişar eden (Polis) gazetesinden nakl eyiyoruz, vaktü bundan yirmi gün evvel cereyan etmişdir”¹⁵⁴

As the quotation clearly depicts the “West” with a specific focus on America is once and again under minute criticism. This time “West” means America. The main point of focus in America is a murder scene. The emphasis on the “extremities” is important. Going to the extremes, (although these extremes under inspection have no negative connotations) in science and industry is equalized with drunkenness and vice

¹⁵⁴ See Appendix I, page: 114.

amongst the working classes. The message is very clearly revealed. Such is the channel that leads the scientifically and industrially improved societies towards crime. The price being paid is emphasized in Ahmed İhsan's article. The recentness of this crime in America is worth attention. The readers of *Servet-i Fünun* are provided with the most up-to-date news. And thus they are enabled and in some certain subtle way, inherently persuaded to make direct comparisons. Why is this need for comparisons occur? When the repetitive thematic cycle in the American crime trilogy is taken into consideration, the case becomes meaningful. The repetitive themes of murder always take place in an urban center, the "city" and appears as the natural component of a normal city life. The due psychologies of the inhabitants of the city that the crime took place or the active participants of the aggression on the one hand and the readers gazing to the very same depiction of an alien crime that took place in a foreign country but of course from a safe distance, diffuse at some certain point. This is the thematic apex where two geographically, culturally and historically unconnected spheres converge and the illustration is the medium. There can be a multiplicity of variational messages encoded in these crime-atrocity-murder illustrations that we analyze in the selected issues of *Servet-i Fünun*, however one point needs to be focused, that is the existence of these illustrations by their own and their own power self-nurtured force as direct "spectacles". No matter what the initial aims and motivations in publishing these illustrations may be, these scenes exist as "spectacles" even without the encoded messages.

If we are to turn back to our initial discussion, it will be observed that the article "Amerika'da Sarhoşluk", discloses some interesting clues about not only American folk but about English folk as well:

“Amerika amelesinin sarhoşluğu halis ispiro ve eter ile istimali ile olmaktadır, zaten şu tarz mey-noşluk Amerika ile beraber İngiltere amelesi beyninde dahi terakki etmektedir.”¹⁵⁵

The relationship is again reinforced. This scene of murder which is taken from the American Police Newspaper depicts a horrible picture of a young woman held tightly by three men. These men try to hurl the helpless woman directly into a dark pit, which is apparently an oven. There is no signature of the illustrator. The act is not yet fulfilled but according to the article, the woman is killed. The motivations are unknown except for the effects of drunkenness which are related by Ahmed İhsan. What happened to the perfect imagery of the “West” representing the epitome of science, industry and trade of the “Şuunat” and “Resimlerimiz” sections of the previous chapter? The “visual channels” of Westernization had positive, beneficial connotations in the previous chapter, and now there exists a paradox within the comprehension of the long praised “Western imagery”.

5. “Amerika’da Vahşet”

In the 57th issue, we see the third sample of the American crime trilogy under the same title like the first sample of the trilogy. The interesting point lies in the visual and textual parallelism between the formats of the two *Servet-i Fünun* issues that reveal almost identical illustrations and articles. “Amerika’da Vahşet” illustration of the The 54th issue, is repeated in the 57th issue. The closeness in time needs to be underlined. Ahmed İhsan relates his specific choice of this textual and visual repetitiveness. For a second time the “savageness” of Americans is exposed to the reading audience. With the third sample of the trilogy, it has become quite explicit that there appears an continuous dislike for the “American savageness”:

¹⁵⁵ Ibid.

“54’üncü numarolu *Servet-i Fünun* Amerika’da vuku bulan bir vaka-ı dehşet-efzayı tasviriyile beraber enzar-ı kariine vaz eylemiş idi, geçen hafta dest-i mütalaamıza düşen Niv York’da münteşir (Polis İllüstrayt) gazetesini yine aynı tarzda vukua gelen bir vaka-ı vahşiyänenin daha resmini yapmış olduğundan mezkur resmi de nakl ile ikinci defa olarak Amerikalıların muamele-i vahşiyanelerinden bahs ediyoruz”¹⁵⁶

The illustrations are taken from the same source revealed under different names. In the 54th issue, it was “İllüstranid Polis Nivus” and in the 57th issue it is “Polis İllüstrayt”. It becomes apparent that Ahmed İhsan regularly examines this specific newspaper that is published in New York. His specific choice lies in crime illustrations. For a second time he publishes an illustration visualizing the brutality of the American people. We do not know the proper setting of the original crime. It could be an unspecified country cite or a suburban one, however in this specific picture as with the previous one, the main axis of attention inevitably shifts from the setting towards the barbarity of the act itself. The article further relates the similarity between the motivations that put an end to this sinister execution as represented in the two illustrations:

“Bu defaki vaka-ı vahşiyane dahi bir kadına irac-i asar-ı muhabbet etmeğe ictisar etmiş bir zavallı zencinin geçen defaki vakaya imtisalen o kadınla müctemi halk tarafından cebren ihrak-ı bi’n-nar edilmesinden ibaretdir”¹⁵⁷

The crime that leads to the punishment of being burnt at the stake, is the urge to “talk”. The black slave tries to “talk” to a white young girl and is thus punished by the angry crowd who pretends to protect the virtue of the girl. The two cases as depicted in the two separate issues textually and visually converge. In this illustration, even the faces of the members of the angry mob are identical when compared to the ones in the previous issue. The face of the murderer is not seen like the previous

¹⁵⁶ See Appendix I, page: 115

¹⁵⁷ Ibid.

sample. Even her dress and hair style look similar. The mise en scene being created is highly effectual. The terrorized expression on the slave's face communicates the dearth of the bloodless crime. Without the color of the fire, the hell-like blazes are perceived. Such is the power of the visual imagery. The visual stress flows from the contents of the picture towards the isolated reader. The reading audience has become the witness to the crime that took place hundreds of miles away. The world is getting smaller by degrees with a negative connotation this time. Participation at this level is less dangerous but demands more responsibility on part of the reader. And thus the visual imagery sweeps away the printed text in some certain way, although the moral of the story is emphasized in the text. The cheering crowd that consists of white men, hails with approving and joyful smiles on their faces. The dreadfulness of the murder is further transferred by the sheer contrast between the two clashing parties. The ultimate power of the community and the pitiable impotency of the victim is skillfully composed within the limits of a middle sized illustration. "Amerika'da Vahşet" illustrations are, as will be recalled, "special service crime illustrations" published for the aim of justifying a domestic murder. The disconnected message, other than what is communicated in the text, remains for the readers with foresight. The rationale behind the publication of "Amerika'da Vahşet" and "Amerika'da Sarhoşlukla Bir Kadının Fırına Atılması" illustrations most naturally operate on various levels of perception for a variety of readers. The illustrations mean one thing for Abdülhamid II, another thing for Ahmed İhsan, within the context of the 20th century, for us, they have radically different connotations, although the concept of "burning at the stake" preserves its meaning and they communicate yet unknowable messages, not previously designed messages for the readers of the 1890s.

6. “Şimendüfer Hayducları”

The 60th issue has “Şimendüfer Hayducları” as the front page illustration. This illustration presents a rupture when the rest of the crime illustrations of this section are considered. Being published on the front page of *Servet-i Fünun*, “Şimendüfer Hayducları” illustration manifests a “frozen imagery”. There exists no drama or action in this crime illustration. We do not see any explicit act of crime. In a sense this is not a “crime illustration”. The arrested brigands “ Mihal, Kapudan Lefter, Kapudan Atanaş’ın Muavini Yanni” are to be observed. This illustration is directly linked to the “Sinekli Affair” or the “Attack on the Oriental Railway” but this time the assault is openly explained and analyzed in the article. In the lengthy article about all the details pertaining to the aggression, Ahmed İhsan, once more fulfills the task attributed to an illustrated periodical. The “frozen imagery” of the arrested brigands is the only domestic scene depicting the implicit connotations of a long past domestic crime :

“Geçen yaz Avrupa Katarına taarruz ile bir takım şekavet irtikab etmiş olan hayducların reisi Kapudan Atanaş’ın muavini Yanni ile Lefter ve Mihal’in ittihaz kılınan tedabir-i müessire sayesinde Bulgaristan Emareti dahilinde derdest olunduğunu kariler evrak-ı havadisde mütalaa eylemiştir, (*Servet-i Fünun*) musavver gazetecilik vazifesini ifa etmiş olmak üzere işbu üç şakinin resmini derc ediyor ki mezkur resmin başında birinci olan genci Mihal, ortada ayakda duranı Lefter ve nihayetde oturmuş bulunan asıl Atanaş’ın muavini Yanni’dir”¹⁵⁸

It should be noted that the attack on **The Oriental Express** took place on the 5th of June 1891 and proper coverage is provided almost a year after the real event, at the 5th of May 1892 in this issue of *Servet-i Fünun*. The aggression which has caused great disturbance and unrest has settled and the brigands are caught after almost three years.

¹⁵⁸ See Appendix I, page: 130.

The mission of *Servet-i Fünun* as an illustrated periodical is accomplished by the publication of the brigands' illustration. The readers are informed by the aggression "openly" after eleven months. As will be remembered, the front page of *Servet-i Fünun's* 47th issue (dated February 4, 1892) pictured a very dramatic illustration subtitled as "Paris'de Haydutluk - Tramvayın Soyulması". This illustration was connected in a subtle way to the very same affair, but as it was a "special service crime illustration", the domestic connections and the explicit message of the illustration was not allowed to be conveyed straightforwardly. It can be argued that back then a "special service crime illustration" was needed. It was a metaphor. It was aimed to communicate a direct message with a specific moral through an indirect way. This hidden moral, the core of the message was being encoded in the illustration and in the article. The article further relates that the sergeant who took part in directing the arrests of the brigands was being bestowed a rank as an open declaration of appreciation:

"Hayduclardan Lefter meyten derdest edilmiş ve esliha-ı mevcudesiyle resmi alınmış olduğundan gözleri kapalı durmaktadır. Diğerleri ise hayyan derdest olunarak muhakemeleri icra olunmuştur.

Şu üç müstekrih haydudun emr-i derdestine sarf-ı gayret eden Bulgaristan jandarma yüzbaşısı Roşob olub mumaiyleh dahi ahiren avatıf-ı cenab-ı mülukaneden olarak dördüncü rütbeden mecidi nişan-ı zışani ile taltif buyurulmuşdu"¹⁵⁹

The Sinekli Affair comes to an end with this final episode in the 60th issue. After this issue we do not come across with any more hidden or direct references with the attack on **The Oriental Express**. Being yet another type of "special service crime illustration" "Şimendüfer Hayducları" is a sample that initiates direct facial confrontation between the brigands and the readers of *Servet-i Fünun* for the first time. Thus, the mission of the periodical is finalized. The readers are introduced with

¹⁵⁹ Ibid.

the arrested aggressors of the scandalous attack that took place some eleven months ago. The implicit criticism of the “West” in here appears with what has been omitted in the text. We do not see any criticisms against the “West” in the article. The convicts are caught in the end. The police is not impotent. Public order is restored to a certain extent even after eleven months. The didactic message is encoded in the text as well as the illustrations of the brigands.

7. “Niv York’da Tramvay Haydudluđu”

The 70th issue has the crime illustration titled as “Niv York’da Tramvay Haydudluđu”. The illustration in itself depicts an action scene with two well dressed brigands robbing a tramcar nearly full of passengers. It depicts the beginning of the crime. The interesting detail of this illustration lies in the utter contrast between the interior and the exterior of the tramcar. It looks as if the passengers who sat inside do not have the slightest notion of what is being going on outside the tramcar. Even the driver of the tramcar seems faintly agitated. One of the robbers is viewed as placing valuables inside his jacket pocket. While the other one is taking hold of perhaps the jacket watch of a male passenger and pushing him violently aside. On the background “Merchant Tail...” is seen on a building. On the tramcar it is written “Fourteenth S..”. This probably means the “Fourteenth Street” in other words the attack took place somewhere inside the city. Ahmed İhsan refers to the previous issues of *Servet-i Fünun* (the 42nd and the 47th) by naming the aggressions specifically. There exists an apparent continuity of themes when these references are taken into consideration. All of the aggressions are actualized for the aim of stealing the carryable valuables, like money or jewelery. In other words, the attacks are always actualized within the city

limits and are always plotted so that they take place in a mobile vehicle, preventing escape and always with the aim stealing small but valuable possessions. These vehicles are trains and tramcars specifically. The atrocities of petit robbery are actualized with great cold-bloodedness and expertize. In all of them as it is revealed, the brigands had succeeded in making a free escape without the intervention of the police. Casualties are either not referred to or do not happen at all. The article of “Niv York’da Tramvay Haydudluğu” explains the entire event with a reference to the source of the illustration as well:

“Servet-i Fünun geçen seneki neşriyatından (42) numero ile (47) numarolu nüshalarında, biri Paris’de diğeri Havr yolu üzerinde vukua gelen tramvay ve demiryol şekavetine dair iki resmi enzar-ı kariine arz ile hakkında lazım gelen malumatı vermiş idi, bugün dahi cemahir-i müttefika-i Amerika makarr-ı idaresi olan Niv York şehrinde vuku bulan bir tramvay şekavetini musavver bir levhayı nazargaha vaz eyliyoruz”¹⁶⁰

As the article clearly depicts, a year after the publication of two tramcar and railroad aggressions, Ahmed İhsan picks this new instance and publishes it by relating the previous samples. The reading audience is reminded of the previous aggressions. The setting is New York City and the “Fourteenth Street” theory holds correct in this context. The assaulted passengers are inhabitants of New York City. And as the article further relates, the aggression took place in a deserted street with the aid of guns. Ahmed İhsan refers to the illustrated newspaper called as the “Polis”. When compared to the previous police newspapers this one has a different name:

“İşbu şekavet resminden dahi anlaşıldığı üzere gece ve Niv York’un tenhaca sokaklarından birinde silah-bedest olarak icra olunmuşdur; sahifemizde gördüğünüz resmi Nev York’da intişar eden “Polis” nam musavver gazeteden nakl eyledik; “Polis” gazetesinin verdiği habere nazaran işbu Haziran-ı efrencinin birinci gecesi seferini icra eden tramvay arabasına beş kadar silah-bedest haydut hücum ile evvela seyisi

¹⁶⁰ See Appendix I, page: 123.

müdafâ edemez hale getirip tek mil yolcuların zikâmet eşyasını ahz ile savuşmuşlardır, polis mahall-i vakaya ancak haydukların dağıldığından sonra yetişebilmiştir”¹⁶¹

As it appears from the article, there are actually five brigands, two of whom the reader can discern from the illustration. The rest of the narrative is made up by Ahmed İhsan relying majorly on the accounts from the police newspaper as is related. The illustration is located on the same page with “Maarif-i Beytiye” and as usual we do not know the artist. A severe explicit criticism of the “West” with America at the nucleus, does not exist in the article. However, the brief account of the robbery relates that the intervention of the police was late. In other words, the readers are communicated the implicit message that the police was impotent and failed to arrest the bandit. In here, for the first time in the selected set of foreign crime illustrations (“Şimendüfer Haydukları” does not belong to this division) we do not come across with a loud manifestation of anger directed against the “West”.

8. “Bir İngiliz Kaptanının Zevcesini Denize Atması”

The 72nd issue has an extraordinary crime illustration. The subtitles are explaining the whole event: “Bir İngiliz Kaptanının Zevcesini Denize Atması - Amerika Polis Gazetesinden menkuldür”. The picture discloses the agonized face of a man literally trying to untie and fling a woman into the sea who is holding one of the ropes of a sailing ship. The victim is swaying on the sea while the man is trying to loosen her grip from one of the deck ropes. The whole scene is extremely violent and full of drama like the remainder of the crime scene samples. The name of the ship that this violent attempt of murder takes place is “Miranda”. The article of this extraordinary illustration is titled as “Gaddarlık”. Ahmed İhsan relates in details the

¹⁶¹ Ibid.

particulars of the crime again with a brief reference to the previous crime illustrations that were published in *Servet-i Fünun*. The illustration is taken from the same newspaper that had previously published “Niv York’da Tramvay Haydudluğu”. The specific choice of the illustration is somehow determined with the newspaper. :

“Evvelki nüshamızda Niv York’da vuku bulan tramvay haydudluğu resmini derc eylediğimiz sırada işbu resmin mehazını haber vererek Amerika’nın musavver Polis Gazetesi’ndendir demiş idik. Bu defa yine o gazetede müsadif-i nazar-ı dikkatimiz olan bir resmi daha nakleyiyoruz”¹⁶²

The crime under inspection is not finalized with the death of the victim. Ahmed İhsan tries to evoke feelings of pity, empathy and surprise in his readers by emphasizing how this unfruitful attempt exceeds the limits of human understanding. The message is again extremely clear. But this time it is the English man who is implicitly condemned :

“İşbu resim (Boyd) ismindeki bir İngiliz’in zevcesini saika-i hiddetle rakib olduğu yelken gemisinden denize atmasından sonra zavallı kadının sefinenin can havliyle haladına sarılarak taifelerden biri tarafından kurtarıldığını irae eder. Geminin ismi (Miranda) olduğu resimde dahi görülür. İşbu İngiliz mezkur geminin kapudanlarından olup sevdiği bir diğer kızla akd-i rabita-i izdivaç için birinci zevcesini denize atmak gaddarlığını göstermiştir, şu yoldaki bir hareket-i cinaiyenin nasıl havsala-i insaniyeye sığacağına siz de mütehayirsiniz a!”¹⁶³

In the passage, there exists again a misunderstanding of phrases. The paradox in terminology, like the Havr aggression needs to be emphasized. The confusion is due to Ahmed İhsan’s contradicting accounts about how the murder attempt comes to a close. In fact, the presented scene is just an “attempt” and not an actual “murder”. The victim is saved by someone from the ship’s crew. However, this episode is not witnessed in the illustration. Ahmed İhsan chooses to publish a crime illustration that proposes a spectacle as if the attempt which is seen in the illustration has reached the undesirable end. One may ponder whether he had any other choices or not. Probably

¹⁶² See Appendix I, page: 138-139.

¹⁶³ Ibid.

this illustration was available to him at the time and that he published it without any implicit backthoughts. In fact the scene represents an illusion on part of the reader. The article betrays the truth, which is not at all “that exciting”. It must be stressed that it is always the bloody murder that arises curiosity, pleasure and horror in the reader and that the reader subconsciously always seeks for the most brutal scene, while being provided with textual evidence that the real event had taken place far away. The moral of the illustration is accentuated once again with the last words of the article. The attempt to a woman’s life is misconveyed textually and reflected as a genuine murder and in addition to that the reader is expected to participate by being surprised at the inhumanity of the act. It well transcends the limits of human understanding and the readers are to stand in awe and amazement while beholding this brutal illustration. The illustration titled as “Gaddarlık” presents an obvious visual and narrative rupture when the rest of the crime-atrocity-murder illustrations are considered. It is a solitarily attempted crime while all the others under inspection were directly linked to the masses. The motivation of the current illustration also puts forth a radical disruption with the rest of robbery-oriented illustrations. Caused by pure feelings of hatred and love for another woman, the man is induced to attempt getting rid of the very subject of his unhappiness. This is the one and the only crime picture in all the selected *Servet-i Fünun* illustrations that exposes a crime attempted for “the pure sake of murder itself”. The act is in itself very direct and pure. The spectacle even without reading the article, communicates the message of a solid threat on life. Meditating on this specific episode the readers may well acknowledge that this illustration is the only one describing the frozen initial minutes of a pure murder attempt with entirely human and evil purposes. The reflection of this concept in the 19th century illustrated Ottoman periodical *Servet-i Fünun* should be underlined with great emphasis.

Similar scenes can well be examined in the illustrated supplements of the *Petit Journal* and *Petit Parisienne*, however, coming across these scenes in *Servet-i Fünun* provides other visual channels of Westernization, loaded with radically different messages than the ones we have examined in the previous chapter.

This specific scene depicting the guilty English captain, is listed as yet another “special service crime illustration” towards the end of Ahmed İhsan’s memoirs. It is included in the section titled as “*Servet-i Fünun*’un İstibdat Dönemindeki Resmi İlişkisi” and not in the original list of the “special service crime illustrations” in the first chapter of his memoirs¹⁶⁴.

9. “Amerika’da Şekavet”

The 208th issue dated 23rd of February 1310, exposes another crime illustration well adjusted to the general bend of the crime-atrocity-murder illustrations of *Servet-i Fünun* “Amerika’da Şekavet” exhibits the already exploited theme of the deterioration and decline of public safety and the irony involved in the concept of the so-called safe and secure “West”, this time again with a concentration on America. The illustration subtitled as “Amerika’da Niv York Kırmında bir Yataklı Vagon Katarına Haydudların Hücumu”. The picture depicts a scenery with a train being bombarded with gun shots by a large group of cowboy bandits. The bombarded section of the train is called as the “Pullman Palace Car”. As the illustration shows the train is destroyed completely and appears to be in ruins. On the left hand side of the illustration there exists an additional part, which was not observed in any of the previous issues. This small cyclic shape serves as a keyhole enabling the readers to gaze into the indoors of the train. Inside the pullman, as can clearly be witnessed,

¹⁶⁴ Tokgöz, Ahmed İhsan “*Matbuat Hatıralarım*”, sayfa: 258.

there is great havoc and vandalism because of the continuous gun fires. The seats are torn, all the passengers are lying on the floor, trying to save themselves from destruction. Scattered and falling pieces of glass almost wound the terrorized passengers. The article “Amerika’da Şekavet” begins with the typical introductory part disclosing references to previous issues with illustrations on similar themes:

“Gazetemizin kolleksiyonuna ihale-i nazar olunursa Amerika’da vukua gelen bazı şekavetlere ve cinayetlere müteallik üç dört kıta resim müsadif-i nazar olur. Bu resimler her türlü vesait-i inzibatiye-i medeniyeleri mükemmel bulunmak davasında olan düvel-i garbiye memaliğinin dahi ara sıra kıta-i tariklik nevinden vekayi-i ziyaiyeye sahne-i şekavet olduğunu irac eder”¹⁶⁵

The protestations directed against the “West” with America as the, reveal visible thematic and visual parallelisms with the previous ones. The “West” is condemned on the grounds that occasionally even the improved and civilized societies like the Western ones, have to face and cope with various aggressions. There exists variational repetitions of the same theme in *Servet-i Fünun* and the major concentration is focused on the scenes of aggressions that take place in America. “Amerika’da Şekavet” illustration is a direct sample to be explored. The details of the attack on the train, as usual, is related:

“..bu cümleden olmak üzere hukumat-ı müttefika-i Amerika dahilinde Niv York şehrinde ahiran bir şekavet vukua gelmişdir ki işbu cinayet ikibüyük şehir arasında emed u şedd eden mükemmel bir sürat katarı üzerinde icra olunduğu için hakikaten şimdiye kadar misli na-mesbuk add olunuyor”¹⁶⁶

The significance of this aggression lies in the fact that the attacked train was considered to be a perfectly rapid one. An exceptional train in many respects. It had sleeping chambers, a kitchen, restaurant, reading room and a bathroom. The regular speed of the train is eighty kilometers per hour. The attack is actualized by blocking the railroad and thus preventing the train to proceed. Even the most technologically

¹⁶⁵ See Appendix I, page: 141-142.

¹⁶⁶ Ibid.

advanced machines could well be victims to aggressions. The criticism against the “West” could be perceived with the reference to the remarkable train:

“...bu kadar süratle giden bir katarın güzergahına evvelce mürure mani olacak taş vesaire doldurup tedkik ettikten sonra hayudlar silah bedest olarak katarın üzerine kemal-i şiddetle hücum etmişler, birçok adamları mecruh düşürdükten sonra ellerine geçen eşya-yı zi-kymeti gasb etmişlerdir; gazetemizin (409) sahifesinde temaşa olunan resim tarifini etdiğimiz cinayetin suret-i vukuunu pişgaha vaz eyliyor, yataklı vagon üzerine revolver ateşiyle hücum edenlerin tarz-ı şekaveti bu resimde seyr olunduğu gibi müdevver şekilde olan kısım dahi vagon dahilinde yolcuların hal-i dehşet-i vahşiyetini irae etmektedir”¹⁶⁷

The cyclic part on the left hand side of the illustration is referred to in the article. As is said, this minute depiction reflects the interior of the vagon and thus provides a direct mirror to the terror being raised by the brigands and it’s destructive effects on the passengers. The reader has an uninterrupted vision of both the exterior and the interior setting, with a single gaze. The synchronicity being reinforced by this effect doubles the impact of the illustration in a sense. This representation technique, provides the readers with a superimposed vision, enabling them to meditate on both of the variational atrocity scenes. This illustration as usual does not have the signature of the illustrator. The intense criticism directed against the “West” can also be perceived from the title as with the other crime scenes related to America.

10. “Fransa’da bir Anarşistin bir Polis Neferini İtlaf Etdikten Sonra Vakaya Şitaban Olan Diğer Polisler Tarafından Derdest Olunması”

The 211st issue published in 1895, depicts another crime-atrocity-murder illustration that is registered as a “special service crime illustration”. It is subtitled as “Fransa’da bir anarşistin bir polis neferini itlaf etdikten sonra vakaya şitaban olan diğer

¹⁶⁷ Ibid.

polisler tarafından derdest olunması". The illustration visualizes a great scene of havoc and action. The "anarchist" holds a big dagger and is held back to stab over and over again the already dead policeman with force by four policemen. The dead policeman lies on the ground and is attended by one of his colleagues. In the background there are three male figures, one of them is seen as rushing to the murder scene. The setting is not properly discerned from what is being seen in the illustration. It could probably be inside a hotel, a cafe or a restaurant. The main attention of the reader is focused on the murderer and the dagger. The victim's fallen hat presents yet another similar visual motif when the illustration titled as "Boğa Dövüşmesi - İspanyolların Eğlencesi" is considered. This illustration is yet another "special service crime illustration" and is explained minutely in Ahmed İhsan's memoirs:

"Abdülhamid'in *Servet-i Fünun*'a yaptığı hizmetler ara sıra gazeteye basılmak üzere buyrukla verdiği resimlerdi. Bu resimler şunlardır:..

2. Gene Paris'de bir anarşistin bir polisi öldürüşü...

Bu resimlerin niçin "kariha-i ilham-sabihadan"...verilmiş olduğunu anlatayım:...

2. Saray kullarından Fehim Paşa bir gece Beyoğlu caddesinde elinde revólverle dolaşıp birkaç kişiyi yaralamıştı. Anarşist resmi de bunun için yayımlanmıştı!

Anarşist sözcüğünün, basmak değil ağza alınmasının bile çok tehlikeli olduğu bir zamanda bu resmin bu sözcükle yayımlanması, Babıali'yi ve Saray kullarını şaşırtmıştı"¹⁶⁸

The connection established between Fehim Paşa affair and the French anarchist killing a policeman do not in any way represent a rational and consistent thematic flow. In the former case Abdülhamid's favourite persona Fehim Paşa¹⁶⁹ causes disturbance and aggression by wounding several people by gun fire in Beyoğlu. In the latter case there exists an anarchist stabbing a policeman to death. The motivations of the French anarchist is disclosed in the article, while Fehim Paşa's

¹⁶⁸ Tokgöz, Ahmed İhsan "Matbuat Hatıralarım", sayfa: 67-68.

¹⁶⁹ Ibid., sayfa: 274.

motivations remain unknown. The last link of the chain is proposed by Ahmed İhsan and fails to convince the reader for the rationale beneath the concept of the “special service crime illustrations”. The article titled as “Fransa’da Lokanta Cinayeti” serves to illuminate this rupture:

“İşbu cinayet hakkında Fransızca gazetelerde görülen tafsilatın tercümesi: Fransa’da Panten kasabasında bundan takriben on gün akdem üstü başı temiz ve kendisi genç ve yakışıklı bir kimse bir lokantaya girip enva-i et’ime ısmarlamış ve badehu para vermeksizin çıkacak olmuştur. Bu esnada lokanta sahibi bu zata takarrüb edip onu para vermeğe icbar edecek oldukda merkum: “Bırak! Ben anarşistim. Benim mesarifimi ahali tasviye etsin” demiştir bunun üzerine lokantacı dışarıya çıkıp ol civardaki polislere ihbar-ı keyfiyet etmekle Belurje nam zavallı polis neferi mahall-i mezkure şitab ederek herifi lokantadan sokağa ihrac eylemiş polis dairesine getirecek olmuştur”¹⁷⁰

So far the motivations of the murder are revealed very precisely. The actual crime is accomplished very unexpectedly and brutally:

“Lakin herif bu sırada yanında gizlemiş olduğu kamasını çıkarır çıkarmaz biçare Beluje’nin heman kalbine saplayarak ses bile çıkartmaksızın itlaf eylemiştir”¹⁷¹

The murderer is caught by other policemen and is to be put on trial. The significance of “Fransa’da Lokanta Cinayeti” illustration comes to the surface with the nature and motivations of the crime. Unlike many of the examined crime illustrations, this one represents a pure murder attempt in front of many people and the natural outcome of the attempt is the death of the victim. The title of the illustration and it’s article is consistent with the textual evidence being proposed by Ahmed İhsan. It represents a thematically diverse ethical level when compared to the two previously examined lynch illustrations of America origin. Those scenes also visualized death. The other importance of this illustration is the reference to the word “anarchist”. It was specifically “required” by the Palace that the visual imagery of the murder scene is to be subtitled with an emphasis on the word “anarchist”. No censor

¹⁷⁰ See Appendix I, page: 144.

¹⁷¹ Ibid.

was applied. This feature fosters the proposition that the motivation beneath publishing the “special service crime illustrations” could well be in Babiali and beyond doubt, Abdülhamid II. As is related, every picture manifests an idea, be it political or emotional. This rather scandalous usage of the word in addition to the degree of violence seen in the illustration, all serve to whip the curiosity and wonder on part of the readers. Again, the subtle message of this murder illustration is encoded for the audience who possess foresight and who was supposed to be well aware of Fehim Paşa. Deciphering the narrative coiling beneath this obscure crime spectacle needs knowledge on part of the readers. The exhibition of the murder in this context, as with other similar themed illustrations, fails to reach the climax behind the conceptual construction bricks of “special service crime illustrations”. The two events under hidden inspection do not integrate and reach a homogeneous synthesis when the given data is taken into consideration. The reader is forced to fill in the gaps about the compositional episodes of Fehim Paşa affair and thus understand closely the “probable and rational” connections between the affairs. In the context of the given article, these particular details somehow protrude out of the narrative. The setting of the corresponding crime in Paris, a restaurant, may also serve to illuminate as to the whereabouts of the domestic aggression caused by Fehim Paşa in Beyoğlu. The limits of compensating the domestic aggression being caused by Fehim Paşa in Beyoğlu by the murder of a French policeman by an anarchist should be drawn. It must be noted that a direct criticism of the “West” with France as the target, is non-existent in this illustration. The title and the omitted textual references serve for the implicitly drawn criticism.

11. “İspanya’da Sardinya Ceziresinde Haydud Sana’nın

Jandarma Kumandanını Telef ile Firarı”

The 213st issue has a communal scene of a murder illustration. The subtitles read as “İspanya’da Sardinya ceziresinde haydud Sanan’ın jandarma kumandanını telef ile firarı”. The illustration exhibits a scene in which several gendarmes are trying to hold on tightly to an old man while the brigand Sana aims to shoot another man in official clothes. The remaining gendarmes are trying to take control of the situation in vain, at that specific instant. The actual shooting moment is suspended for the sake of tension. The reader does not see any dead bodies. The setting is an uninhabited town street at the time of the aggression. There are not any other innocent inhabitants to be observed. This illustration, drawing a contrast to the other crime-atrocity-murder illustrations, does have the signature of the illustrator on the right hand side. It reads alternatively as *Rulca* or *Dulca* and *Valla*. Rather than presenting a genuinely violent scene of murder, this illustration can be perceived as a mere “bloodless anarchy scene” with the participation of a number of officials. The effect concentrating on the barbarity of murder is scattered and there exists no particular focal point for the reader’s gaze. When compared to the other aggression scenes, this illustration appears to be less powerful. The article, however, draws a sheer contrast to the illustration’s weak character. It can be considered as a lengthy account of the whole phenomenon, and it begins with the general state of affairs pertaining to brigandage in Sicily and Sardinia. The readers are informed about the aggressions taking place in Sicily and Sardinia by the extremely detached tone of Ahmed İhsan without any explicit reference to criticise the “West”:

“İtalya hükümetinin aksam-ı cenubiyesinde Sicilya ve Sardinya cezirelerinde şekavet ve kuta-i tariklik daima devam eyler. Oralarda bulunan agniya ve meşahiri dağa kaldırmak ve geçen postaları vurup gasb

ve garet etmek gibi ahval heman kesirü'l -vukudur. Esasen İspanya haydudları Avrupa'nın her tarafında meşhur olduğu cihetle mesela Sicilya ceziresinin asar-ı atikasını yanardağlarını ziyarete gidenler behemehal yanlarına bir müfreze almağa mecburdur"¹⁷²

Then the article continues specifically to relate about a murder case that took place in Sardinia:

"İtalya cezirelerinden Sardinya'da ahiren kıta-i tarikliğe müteallik bir cinayet vukua gelmiştir ki işbu cinayet şakilerden Sana nam haydud tarafından bir jandarma yüzbaşısı itlafından ibaretdir"¹⁷³

Ahmed İhsan goes on delving deep into the details of the murder case about the brigand Sana. The personal history of the brigand is provided. The hiding place of Sana is discovered and in order to get him dead or alive, a troop is sent for the mission. Therefore the whole episode of the shooting and flight of the criminal is narrated:

"İşbu Fransisko Sana Domunsuda nam haydud Sardinya adasında kıta-i tariklik, posta soymak, katl ve dağa adam kaldırmak gibi enva-i şekaveti irtikab ettiği cihetle mahalli zabıtası tarafından kemal-i germi ile taharri edildiği cihetle merkumun Sardinya dahilinde "Moza" kasabasında "Porkō" isminde bir adamın hanesinde muhtefi olduğu haber alınır ve haydudun hayyen veya meyyiten orada derdesti hakkında bir müfreze-i askeriyye emr verilir ki işbu müfrezinin kumandası Palma isminde bir yüzbaşısıya mevdu bulunuyormuş"¹⁷⁴

And then comes the minute depiction of the blockade, confrontation with the criminal, intense gun fire ending with the brigand's escape and the death of an officer:

"Müfreze haydudun muhtefi olduğu haneyi abluka edince tabii sahib-i hane Sana'nın bulunmadığına dair sözler söylemiş ise de heyet-i zabıta haneye dühul edeceği zaman Sana ile avenesi teşhir-i silah eylediklerinden miyanelerinde bir münakaşa-i hunrizane açılacak iken Sana bir mahal bulup oradan firar eyleyeceği esnada polisler üzerine hücum eyledikleri gibi derhal arkasını dönüp boynuna takılı İngiltere-kari ve mükerrer ateşli tufengiyle bir anda zabiti telef etmiş ve zabitin düşmesine hasıl olan karışıklıktan istifade ederek gözde nihan olmuştur. İşbu vakayı irac eden resmi, İtalya'nın musavver gazetelerinden nakl ediyoruz"¹⁷⁵

¹⁷² See Appendix I, page: 147-148.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

This illustration is not registered as a “special service crime illustration” in Ahmed İhsan’s memoirs. Yet there exists an intense thematic correlations with other similar themed illustrations. These include the attacks on trains and tramcars. The brigand makes a free escape without being arrested. The criminal goes scotch free, not only unpunished by the law but also by killing or injuring representatives of the law. Such is the brutality of crime. The readers are to be informed of the uncapability in dealing not only with the crime at the time of it’s occurrence but also of it’s aftermath. “Sardinya Ceziresinde Şekavet” illustration is done by the autotype technique in Vienna. The original illustration is taken as an extract from the illustrated newspapers of Italy. There exists no direct relationships and data to underline the contexts of the presented foreign illustration with a potential domestic one.

12. “İtalya’da Sarhoş Bir Jandarmanın Ahali Üzerine Silah İndahatı”

The 217th issue has an extremely lengthy account on an illustration depicting “İtalya’da sarhoş bir jandarmanın ahali üzerine silah indahatı”. The illustration visualizes a disturbing scene in which a number of gendarmes shoot each other with great fury and excitement. The entire picture is one of chaos and havoc, like the previous illustration. There lies the wounded body of a male inhabitant in the midst of this scene. The street that the action takes place is deserted except the gendarmes. The victim is shot most probably by accident. In the background there exists a number of people running away from the scene of terror. The article titled as “İtalya’da Bir Cinayet”, like the other communal disturbance illustrations that we have seen so far, is very detailed:

“Martın on dördüncü günü akşamı Vicvano beldesinde garip bir vaka zuhur etmiştir. Karabine alayı efradının Cuzepe Kumparoni ile Ocinyo Alberti zaten sermest oldukları halde zabitleri tarafından vuku

bulan tekdir üzerine akıllarını bütün bütün gaib eylediklerinden yedlerine birer tüfenk ile birçok fişenk alarak evvel emirde kışla havalisinde ateş ederler badehu kışladan biraz uzakta kain bir meyhaneye gidip müskirat istemişler ise de alamadıklarından kendilerini tekdir eden zabıt Kulpani'yi kışlanın haricine celb ile itlaf etmek üzere orada dahi ateş etmeğe başlamışlardır¹⁷⁶

The insanity of the soldiers is due to the effects of alcohol. This theme is not new in *Servet-i Fünun*. We have analyzed the very same theme in the 55th issue under the title “Amerika’da Sarhoşluk”. As will be remembered, the crime consisted of the murder of a woman by drunk workers. They hurled the innocent victim in an oven and the sole reason of this barbarous act was related as being “drunk”. Alcoholic drinks and loosing consciousness were connected. Becoming insane through the effects of alcohol was considered to be the natural result. In the current issue, the similar natural outcome comes to the surface within a different cultural and geographical context. Instead of hurling a victim into an oven and killing by burning, in here we have the raving and drunk soldiers shooting around to pacify their anger. As we learn in details from the text, the soldiers were very drunk and when scolded by their officer in charge, they simply lost their control and went of their minds. The logical outcome follows and they start shooting without aiming to hit any particular, pre-determined targets, but nevertheless threathening the people around. The shooting act represents a different sort of atrocity within the context of an unspecified setting. The motivations has got nothing to do with robbery or brigandage. The narrative continues in details:

“Civarlarda kain bir hanede med’uvven hazır bulunan topcu miralayı Riki'nin vakadan haber aldığıında refakatinde bulunan Levi, Gazi ve Kirini nam mülazımlar bulunduğu halde karabine askeri kışlasına gitmiş ve ziyafet verilen haneden kimsenin dışarı çıkmamasını emreylemiştir. Miralay sarhoş neferlerin kışladan birkaç yüz adım ilerisine gittiklerini gördüğünde nezdlerine giderek “Çocuklar rahat durun silahlarınızı bırakınız” diye emr etmiştir¹⁷⁷

¹⁷⁶ See Appendix I, page: 164-165.

¹⁷⁷ Ibid.

The intervention of the colonel is of no positive consequence since the drunken soldiers have nothing against him and they openly declare this:

“Neferler “Siz kimsiniz?” diye sorduklarında Rikini “Miralayım” demiştir. Neferler “Miralay siz kışlaya gidiniz size bir garazımız yokdur” kelimatıyla cevap vermişlerdir. Neferlerin bu cevabı üzerine Miralay Rikini kışlaya gidip müsellaah bir kol ile mahall-i vakaya avdet ve mülazım Gazi’yi dahi vakayı ihbar etmek için Karabine alayı mülazımı Ponçi Lucyano’nun nezdinde izam eylemiştir. Bu sırada sarhoş neferler halka oradan geçener ise düçar-ı tehlike olacağını söylemişlerdir”¹⁷⁸

The scene turns into an open riot with the summoning of a group of counter acting soldiers by Colonel Rikini and the drunken soldiers in the meantime even warn the inhabitants to secure their lives and not to endanger any risks by trespassing the district of the aggression. By this last move of the drunken soldiers it becomes pretty obvious that the riot would inevitably be a bloody one regardless of all the persuasions and precautions on part of the colonel. The illustration thus gains the character of a crime-atrocity-murder depiction with the accidental injury of an innocent inhabitant of the district:

“Bu müddet üzerlerine asker geldiğini zawn ile halk üzerine ateş etmişler ve hanesine girmek üzere bulunan kançılara katibi Astringa Karlo’yu cerh eylemişlerdir”¹⁷⁹

The entire event suddenly assumes the character of a bloody riot with one innocent man seriously injured. The counter response of gun fire by the soldiers under the colonel’s orders creates a more fierce and violent scene:

“...Karakol efradı tutdukları mevkiden asiler üzerine silah endahına mübaşeret ettiklerinde asiler dahi asker üzerine kemal-i şiddetle ateş etmişler ve tarafeynce atılan tüfenk kurşunları yirmiyi tecaviz eylemiştir. Mahalle halkının bu sıradaki huvf ve dehşeti gayr kabil-i tarifdir. Karakol efradı refakatinde bulunan Morono ile asilerden Komparoni mecruh olmuşlardır”¹⁸⁰

The number of injuries increase on both sides. Fortunately there are no casualties. The drunken rebels are caught in the end after much struggle:

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

“Komparoni'nin refiki cinayeti merkurun düşdüğünü gördüğünde hamil olduğu fişekleri zabt ile ateş etmeğe devam etmiştir. Mecruhlar o civarda kain tramvay istasyonuna nakl edilmişlerdir. Komparoni'yi isticvab için istasyona gelen müstantik ile diğer iki nefer adliye memurları isticvabat-ı ibtidaiyeyi bade'l-icra avdet etmekte iken asilerden Alberti tarafından üzerlerine tekrar ateş olunmuştur. Merkur yeniden kışlanın kapısına takarrüble kendisini tekdir etmiş olan Karabine zabıtine dışarı çıkmasını ihtar etmiştir. Birçok yorulduktan sonra kendisini teslim edeceğini söylemiş ve silah ile fişeklerini terk etmiş olmağla kışla kapısı açılarak merkur dört topçu neferi tarafından bir oda içine habs olunmuştur. Mecruhların yaraları hafiftir. İki asi nefer divan-ı harbde muhakeme edilecektir”¹⁸¹

The significance of this illustration lies in its stylistic and thematic similarity to the one we have examined in the 213th issue. That illustration titled as “İtalya’da Sardinya ceziresinde haydud Sana’nın jandarma kumandanını telef ile firarı” shows an immense compositional and thematic resemblance to the current one under inspection. The motivations of the aggression and the results differ, but the setting in both of the cases is different locations in Italy. Beyond doubt, the very same illustrator created both of the scenes, since even the facial features of the soldiers look alike. The compositions of both of the illustrations reveal obvious parallelisms. Both of the scenes look as if they represent different perspectives and variational instances of the same aggression.. “Vicvano” is the name of the location in Italy where the riot of the drunk soldiers takes place. The previous illustration, as will be remembered, appearing in the 213th issue, was located in Sardinia.

This illustration like the previous one, lacks any criticism of the “West”, it does not even have the implicit connotations of the former picture. It look like a pure narrative of a foreign aggression and this concept is new when the rest of the crime illustrations are taken into consideration.

¹⁸¹ Ibid.

Conclusion

Servet-i Fünun as one of the leading illustrated periodicals of the 1890s, which had a publication range of six hundred issues in the first year of its publication in 1891 and then gradually expanding its sales range, is also the very first periodical that received financial aid from the Ministry of the Interior in 1891. Being an illustrated periodical with the mission to publish articles and illustrations on various topics about sciences, agriculture, industry, trade, foreign and domestic discoveries and technological innovations, *Servet-i Fünun* has a reading audience that consists of subscribers from İstanbul, foreign inhabitants including embassy members and subscribers from the provinces as well.

The character and format of *Servet-i Fünun* is composed of an extremely varied panorama of textual and illustrative materials. This feature of compositional heterogeneity can be based on the foreign textual and illustrative materials imported from the genre within which *Servet-i Fünun* happens to be a sample. The entire format of *Servet-i Fünun* is consistent within the limits of genre that was imported. This genre consists of French illustrated newspapers like *Le Petit Journal*, *Le Petit Parisienne* and *La Revue Illustré* or other different dailies of the 1890s with variational calibers. As seen in the first chapter of the study, *Servet-i Fünun* is composed of continuous and occasional sections. Within these sections, “Şuunat” and “Resimlerimiz” sections are of importance since they exhibit the three dimensional views of the periodical’s true identity. This identity is greatly influenced and even dominantly shaped by its foreign contextual counterparts. *Servet-i Fünun* in its entirety, exists as a successful domestic adaptation when its textual and illustrative components are considered. Omission of topics pertaining to politics or

religion can be cited as other features that build up the periodical's stable and yet extremely chaotic compositional identity.

The variational visual channels of Westernization build an imagery of the West with progressive and beneficial connotations. This imagery was reexamined and reevaluated in the third chapter. The domestic applications of the Western textual and illustrative references end with the actual success of *Servet-i Fünun* as an illustrated periodical. The explicit vein of compositional and thematic mutation that the periodical goes through during time reaches to a climax with the crime-atrocity-murder illustrations and special service crime illustrations that become extinct after a brief appearance in 1891, 1892, 1893 and 1895. These illustrations present a thematic illustrative rupture when compared to the remaining illustrations in *Servet-i Fünun*. The inclusion of these illustrations into the regular variagated and extremely complex format of *Servet-i Fünun*, served to question the progressive imagery that was so successfully constructed in the second chapter of the study. The readers had access to the scientific, sensational, ethical and moralistic topics and discussions. In other words, the reading audience is bombarded with a variety of images. The adaptation of the Western model to the character and format of *Servet-i Fünun* proved to be difficult but successful in the end. Perceiving the flaws, problems within a perfectly drawn world demands objectivity. We can not attribute an entire conception of conscious objectivity on part of Ahmed İhsan, however, his approach at least acknowledges the failures of the Western paradigm. A new, alternative visual imagery of the Ottoman world as seen in the periodicals of the 1890s, is to be constructed dominantly by *Servet-i Fünun*. The messages being communicated in *Servet-i Fünun* disclose the mission to serve the Sultan and the reading audience via

the texts and the illustrations. This image is created every time anew with the textual and illustrative messages that are communicated. The critique of the West, in the due formation of the new imagery is the fundamental aspect to be considered. The crime-atrocity-murder illustrations in this specific context, and the severe criticism of the West, disregarding the progressive paradigm, may have helped for the diffusal of the inferiority complex on part of the domestic reading audience of *Servet-i Fünun*. The synchronic evaluation of the East and the West, ended with the concept of the “world getting smaller by degrees”. In this context, the didactic and amusing motto of “science for everymen” happens to be one of the fundamental composing elements. The condensing aspect of the world is visualized both by a gaze on the beneficial, moral and in every respect positive events and by the acknowledgement of the evil, immoral and degenerate. *Servet-i Fünun* in this agenda is a comprehensive representative of both sides of the story. Since every illustration manifests an idea, communicates a message to be conveyed, *Servet-i Fünun* satisfies its readers by transferring a variety of feelings. In the specific context of the crime-atrocity-murder illustrations, every single visual depiction serves as a spectacle of its own, working and operating within its own dynamics. The didacticism being aimed diffuses in the end and only the illustrations with a story remain. The geographical depiction of the crime illustrations reveal how the “imagery of violence” is being utilized in order to communicate positive and constructive responses. The crime map fuses, France, America, England and Italy. The composition of the image of the “West” as praised and criticised in *Servet-i Fünun* happens to be about these countries. The new portrait of the Ottoman world is to be created out of what is seen in the “West” with a specific concentration on Europe. The East, mostly ridiculed and on one occasion

praised on grounds of its technology, is disregarded as the target to be imitated and adapted in *Servet-i Fünun*. The language of *Servet-i Fünun* formed within the limits of didacticism and entertainment proposes to communicate various messages to be deciphered by the reading audience. The illustrations are further and more striking chains in this communication encodement. The aspect of “verisimilitude” when the illustrations are taken into consideration, is the most effective weapon in influencing the reading audience. Specifically in the crime illustrations, the readers are urged to witness the variety of crimes and get informed by them. The informative vein of verisimilitude in this context, is successful. Crime has become a vehicle to manifest a spectacle. The scandalous, bloody and amoral contents of the crime as seen in the illustrations meet public interpretation. The dichotomy of civilization and ultimate destruction, appearing at the point of no escape, merges with the scientific entertainments, fashion and animal illustrations within the format of *Servet-i Fünun*. The “eye” of the reader has to see. There exists no other alternatives. The printed image, a fixed locus appeals to every single individual possessing different conceptions. The illustrations in *Servet-i Fünun* helps the readers to visualize about what the domestic surrounding makes invisible. The illustration is visible and yet the immediate domestic environment omits the foreign, the “alien” and makes it invisible. This continuum is broken with the illustrative and textual references of *Servet-i Fünun*. Urging the readers to look around and to see in order to perceive what is happening in the world, as offered in the limited space the periodical offers, is the basic motivation of *Servet-i Fünun*. The critique of the “West” with a dominant concentration on “crime” in this context, is a perfect medium to accommodate the readers with the alternative perspective that the “Western” civilization and progress

ultimately brings forth. The most striking point is that, within the socio-cultural map of the Ottoman life in the 19th century in İstanbul, one can come across with more violent and bloody crimes than the ones so scandalously published in *Servet-i Fünun*