

# ISTANBUL

A Glimpse Into The Past







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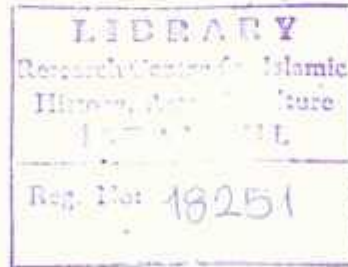
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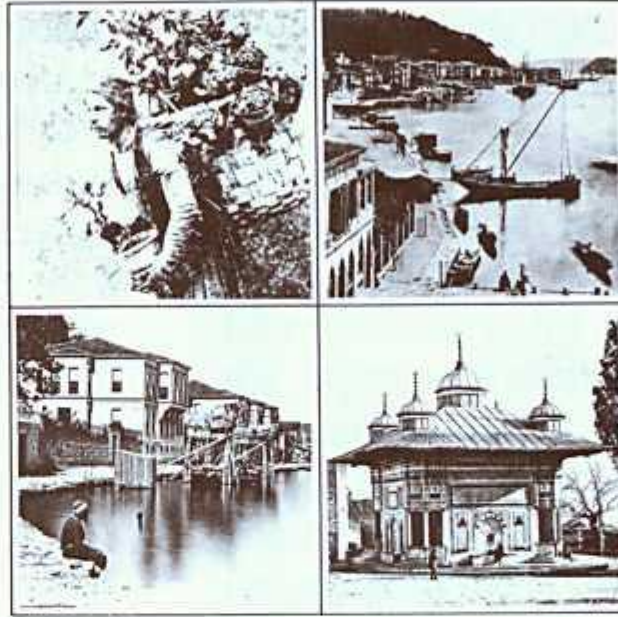
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# ISTANBUL



A Glimpse Into The Past

Ekmeleddin İhsanoğlu

This album is prepared in 1987 by the  
Research Center for Islamic History, Art and Culture  
for the occasion of the 10th Anniversary  
of the Arab Turkish Bank.

# PREFACE

**I**stanbul, a city bridging the two continents of Asia and Europe, has since time immemorial fascinated scholars and sovereigns, traders and travelers. It is here, at this focal point of cultural exchange, where East and West may truly be said to meet, where new ideas are initiated, and the creation of innovative enterprises fostered. It is no wonder then that in one short decade, we too find ourselves totally captivated by its people and its quaintness and charm, and by the unique historical character of a city which forms an integral part of the great Islamic civilization.

**A**s a tribute to its magnificence, both past and present, the Arab Turkish Bank has been inspired to reflect upon and remember the city as it was a hundred years ago. For it is by looking into the past that we may project into the future and thus recognize Istanbul as a living heritage. The publication of this souvenir album, "ISTANBUL, A GLIMPSE INTO THE PAST", coincides with the occasion of Arab Turkish Bank's tenth anniversary. In portraying the scenic beauty, the social life, and the tranquillity that was turn-of-the-century Istanbul, we remind ourselves,

lest we forget as we progress over the decades, of the magic of yester-year.

**T**his project has been made possible through the cooperation and collaboration of the Arab Turkish Bank and the Istanbul based Research Centre for Islamic History, Art and Culture, of the Organization of the Islamic Conference. This Centre is a pioneering academic institution and we appreciate all the scholarly works it performed in the service of the heritage of Islamic Civilisation. We are indeed grateful to the Centre for giving us the honour and privilege of contributing to the publication of a selection of photographs from its photo archives comprising the Yıldız and other collections. I would also like to extend my appreciation and thanks to all those who assisted in making this project a success, in the first place to Prof. Dr. Ekmeleddin İhsanoğlu, General Director of the Centre and his colleagues Raja Fuziah bte Raja Tun Uda, Prof. Ahmed Mohammed Issa and Dr. Hidayet Nuhoğlu for their valuable efforts.

**Farag A. Shallouf**  
**Managing Director**  
**Arab Turkish Bank**

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# INTRODUCTION

**P**hotography began with the acceptance by the French Academy of Sciences on August 19, 1839, of the daguerrotype method, invented by painter and designer Mr. Daugerre, who has been recognized as the inventor of photography. His invention quickly spread to all corners of the world.

**T**akvim-i Vekayi (Calender of Events), in its issue of October 28, 1839, disseminated information on the subject throughout the Ottoman realm, which had already appeared in European newspapers. Two years later, Ceride-i Havadis (Journal of News) in its August 15, 1841 issue, reported that Daguerre's book on photography had arrived in Turkey and had been translated. One year later in the July 17, 1842 issue of the same newspaper, a notice which attracted wide attention was published. In summary, it was advertised that a student of Mr. Daguerre, Mr. Compas was in Istanbul and was doing commercial photography. The price was 100-175 kuruş for

portraits of one or more persons, and 125-1000 kuruş, depending on the size, for photographs of places.

**P**hotography thus entered the Ottoman realm during the days of Sultan Abdul Mejid. According to some sources, the first photography studio in Istanbul was opened in Beyoğlu in 1857 by Pascal Sebah, and this was followed by the studio of Abdullah brothers. We possess in our archives, however, a photograph which indicates the Kargopoulo studio had been established in Istanbul in 1850.

**T**hese photography studios, quickly proliferating, also became educational institutions which, in addition to their commercial activity, trained personnel in specialized skills. Famous artists such as Febus and Nikola Andreomenos were trained in these workshops and started their own studios. These

photographers, who also won the favor of the Palace, were given a new title by orders of the Sultan and became “Painter and Photographer to the Sovereign”, which title they printed in bold letters on the back of the photographs they printed.

**P**hotography had become a profession which was spreading throughout the realm.

**I**n the international Paris exhibition of 1867, the Abdullah brothers’ exhibit entitled “Views of Istanbul and Historical Arms of Turkey” attracted much attention.

**A**s commercial photography became widespread, various institutions, among which were the War Ministry, the Ministry of the Navy, Army Commands, the Palace Corps of Engineers, and the

Poor House, started their own photographic studios.

**E**bubekir Hazim Tepeyran, who had occupied various administrative positions, including the Head of the Municipality of Istanbul, and of several Ministries, presented to the Palace the photographs he had taken as an amateur photographer when he was the governor of Dedeğaç during 1896-1898. This album of photographs attracted much attention and Sultan Abdul Hamid II ordered the establishment of a photography studio in Yıldız Palace. A large part of the photographs of sultans and princes were taken by this studio.

**G**roups of photographers from the above mentioned institutions took photographs of various regions of the Empire. Military activities in the war zone during the Turkish-Greek War of 1897 were

portrayed by the military photographer appointed by order of the Sultan.

**T**he oldest albums in the Yıldız Palace collection are the Iran album of 1862, the Jerusalem album of 1865, the Mount Lebanon album, the Egypt-Syria album of 1866, the album of the Paris Exhibit of 1867, and an album containing photographs showing Sultan Abdul Aziz watching the training of the pontoon soldiers in Austria along the Danube, during his return trip from Europe in 1867. Photographs taken by foreign travelers in the Empire were also sent to the Palace and added to the collection.

**L**ocal administrations sent to Palace photographs taken in ground breaking and public opening ceremonies.

**I**n addition to the above, albums sent by foreign heads of state to the Ottoman Sultan and albums which were compiled with the intention of keeping up with technical developments in Europe are also included in the collection.

**T**hirty-six albums consisting of photographs taken in Turkey were sent by Sultan Hamid II to the Library of Congress in Washington in 1893. These albums are a major resource for students of Turkish history.

**T**his collection of albums in Yıldız Palace, which covers a period of approximately forty-five years, from 1865 to the Second Constitution, has the character of "Photography Archives of the Ottoman State". This collection was transferred to the Library

of Istanbul University during the Republic. A protocol between our Center and the Chancellery of Istanbul University gave our Center the publishing rights on these albums, known as the Yıldız Collection. After years of work, the entire collection has been reproduced and renewed in the photography studios of our Center.

**T**he Center expands the photography archive through new acquisitions. A great many photographs have been acquired, both in the original and in reproductions. An important collection which was added consists of photographs taken by the late General Fahrettin Türkkan, who was also known as “Defender of Medina” and who has claimed his place in the history of Turkish photography. This valuable collection was bestowed on the archives of the Center by his sons, retired Generals Selim and Orhan Türkkan.

**I**n addition to the existing archives, the Center is also attempting to acquire reproductions of those pictures from the Yıldız Collection which are in libraries outside of Turkey. We are also endeavoring to acquire private collections. As a result of all this, the Center archives now include in addition to the Yıldız Collection, the collections of General Fahrettin Türkkan, Ziyah Ebuzziya, Seyfettin Özege, Bilal Usta (one of Architect Kemaleddin Bey’s mastered skilled workers), Salih Kerâmet Nigâr and Mehmet Metin Nigâr, Nuri Arlasez, Nezahat Nurettin Ege, Colonel Mehmet Izzet Bey, Colonel Edip Özkale, Ekrem Akömer, Nejat Karacagil and Zühre Gökgöl.

**C**ataloging and indexing of the photography archive is being conducted by a group of specialists directed by university professors. This work continues painstakingly, and it is hoped that the archive, together with its catalog and publication of albums will be presented for the use of research.

*T*he photography archive of our Center contains the following categories:

1. places of settlement within the borders of the Ottoman Empire ranging from provinces to villages;
2. public buildings, historical monuments, industrial and agricultural plants, commercial life, ports, docks and railway constructions in such places;
3. educational and health institutions;
4. construction and restoration activities;
5. photographs of persons;
6. some European and far eastern cities;
7. military equipment and some technical instruments;
8. artworks;
9. other miscellaneous photographs.

*W*e are working to further extend the use of the photography archive, which we are proud to open for the public benefit in our Center, to

researchers in the arts and sciences. In this regard, the preliminary work, the classification and cataloging of these valuable documents, is the most difficult. A group of experts is currently involved in this endeavor. Another activity under this rubric will be the publication of the catalogs, preparation for which is also underway. It can be appreciated that the realization of such an endeavor, which will make the entire archive of service, is difficult and requires considerable funding. Nor is it sufficient to merely complete the cataloging and indexing. In the planning of this publication, we must take into consideration the increasing costs of publishing and communication with researchers located throughout the world.

*I*n addition to the principal aim of publication of catalogs, we have also thought of publishing albums classified thematically. We are now publishing some photographs of old Istanbul as an album. This project

was made possible by the devoted interest of the General Director of Arab Turkish Bank, Mr. Farag Shallouf, who ranks highest among the friends of our Center as a man of culture. We owe him our everlasting thanks. We have chosen photographs for this album which provide cross sections of life in old Istanbul. These are accompanied by short texts, thus organizing “a tour of Istanbul of the past.”

*I*n this album, we are presenting some views of Istanbul of 100 years ago full of secret tales, unknown beauties, and images of the period, in which the city was just beginning to open up to Europe.

*I*stanbul, with an appreciation of a life esthetic, was indeed a realm which deserved the name by which it was known at that time, “Der Saadet”, or the door

to happiness. Without emphasizing the monumental, this environment led one to appreciate art and derive pleasure from the visual world.

*I*n this city, where each neighborhood had its own beauty, atmosphere and view, buildings and persons formed a magical totality in the naturalness of daily life.

*T*he disturbing pressure of a geometric order made up of grand boulevards, big parks, monumental fountains, palaces, and stone bridges laid out in the logic of urbanism shared by so many famous cities was absent from Istanbul. A culture, now in the past, made up of beliefs, poetry, music, architecture and other arts, miraculously combined with social values and human relations, survived for centuries in

this realm of happiness. That Istanbul was melody which transported the spirit to the land of the imagination, which only existed which listened to, but then disappeared.

**T**he famous “Palace Photographers”, who will take you on this tour through time are waiting for you with their brand new appareils with their black veils, polished wood bodies and tripods their shoulders.

**Y**ou will see in these photographs, in its authentic beauty which had survived until that time, an Istanbul at the beginning of its process of westernization. If you stop at a neighborhood cafe, people conversing under trellises will stop and look at you. You will meet “fire brigades” practicing on the roads. You will see the crowds in Yüksekaldırım,

Karaköy, Eminönü, and on the Galata Bridge. The ambulant barbers, oarsmen, petition writers, florists, and solderers will stop for a moment and pose for you. You will see around the corner, in the most unexpected places, by the water, or in the middle of a square, masterpieces of Ottoman architecture, mosques, water fountains, tombs, and aqueducts.

**Y**ou may even participate in the annual departure ceremony of the “surre” procession, which took the new black curtain for Kaaba in holy Mecca and the gifts from the Sultan and from the people. Later on, you may take a tour of the Bosphorus. If you board one of the “company boats”, you may stop at villages on either side, drink your coffee in the dock square while listening to the Bosphorus flowing like a river, and breathe in the cool sea scented wind. If you go all the way to the last stop in Sarıyer, there you might relax, before the return trip, at the famous springs.

*B*efore you end your tour in the past, you might visit and relax at the meadows by the banks of Göksu and Kağıthane streams known as “les eaux douces d’Europe” and “les eaux douces d’Asie”.

*W*e would like to express our willingness to cooperate with cultural institutions and persons who will continue to extend the interest expressed by Mr. Shallouf in attempting to publish and present this valuable collection to the public.

*H*oping to meet in another album, in another “tour of the past”, I would especially like to thank those who contributed to the publication of this album: Mr. Irem Aybartuğu, Director of Publishing and Public Relations at the Arab Turkish Bank, esteemed researcher Dr. Erol Özbilgen, who prepared the texts accompanying the photographs, Mr. Selâmet Taşkın, who prepared the film and reproductions with the greatest patience, care and experience, members of Renkler Printers and Colonel Edip Özkale head of the Photography Archive of the Center, and his friends.

Prof. Dr. Ekmeleddin Ihsanoğlu  
General Director

# ISTANBUL

A Glimpse Into The Past

*Fountain of Sultan Ahmet III*



*IRCICA  
Seyfeddin Özege Koll.  
No.24  
Vasiliki (Basile)  
Kargopoulo*

**F**ountain built upon the order of Sultan Ahmed III. (1703-1730) and named after him. The fountain is a masterpiece of 18th century Ottoman art. There are other fountains reflecting the architectural style of the same period in Üsküdar, Kabataş, Tophane, Kemankeş, Bereketzâde, Azapkapı districts and other parts of Istanbul. The four-fronted fountain near the wharf in Üsküdar is also known as the “Fountain of Ahmet III”. The marble-fronted fountains of this period are decorated in the Turkish style of engraving, with motifs of flowers in a vase, fruits in a plate, ivys bunches of grapes to emphasize the “glory” of water which gives life to everything.



*Fountain of Sultan Abdülhamid I*



*IRCICA  
Seyfeddin Özege Koll.  
No.49  
Vasiliki (Basile)  
Kargopoulo*

**T**he Sebil (public fountain) of Sultan Abdülhamid-i Evvel (Abdülhamid I) built in the Baroque style, which had been already introduced in Ottoman architecture by the late 18th century. Cast iron and stone works on the fountain are noteworthy. A külliye (collection of buildings) including a public kitchen, a medresa (high school), a library, a junior school and a fountain and the Sebil were built upon the order of this Sultan around 1777. The public kitchen and the fountain were demolished during the construction of the present Fourth Waqf Building; as to the Sebil, it was transferred to the corner of the Zeynep Sultan Mosque facing the gate of the Gülhane Park.



*Eminönü Square*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90817/23  
Abdullah Frères*

**E**minönü square in the early 20th century. Eminönü was one of the places where crowds of people gathered for shopping. The best and cheapest goods were available in the Mısır Çarşısı and Balıkpazarı that surrounded the square. The Eminönü square had become a centre of distribution because of the ease of circulation across the bridge as well as the presence of wharves from which ships departed towards the Bosphorus, Üsküdar and Haliç.

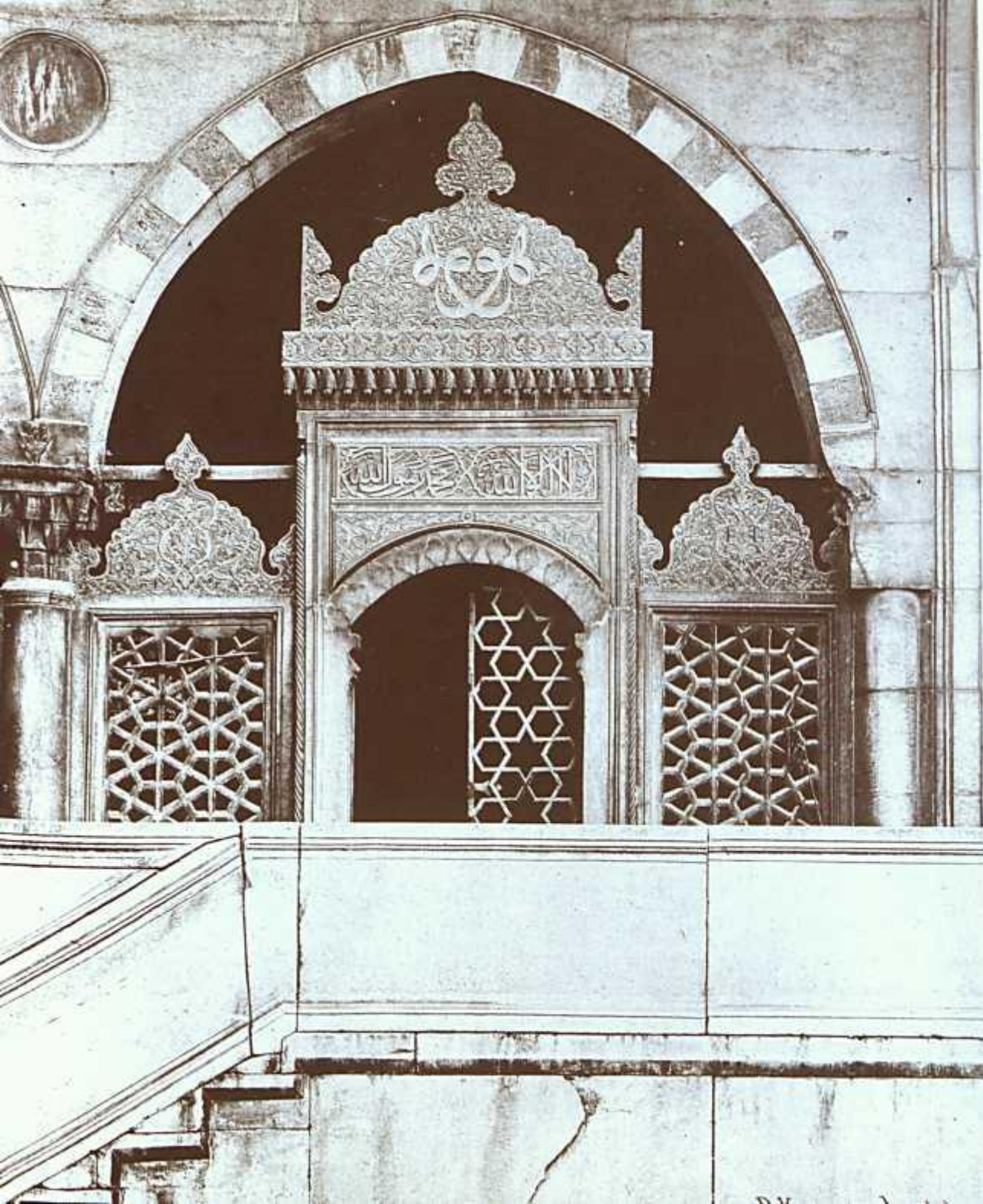


*Hünkâr Mahfili of Yeniceami Mosque*



*IRCICA  
Seyfeddin Özege Koll.  
No.43  
Vasiliki (Basile)  
Kargopoulo*

**T**he “Hünkâr Mahfili” Gate of Yeniceami (completed in 1663). The photograph was taken by Kargopoulo in the third quarter of 19th century. The tapering Turkish ogives and the interlacing decorations seen on the carved marble obstructing the cavities on both sides of the gate as well as on the wrought-iron wings are characteristics of classical Ottoman architecture. “Hatayi” decorations and calligraphies carved on the inscription panels complete the picture.



*Galata (Karaköy) Bridge*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90751/38  
Vasiliki (Basile)  
Kargopoulo*

**T**his photograph taken around 1875 shows the third restoration work of the bridge linking Eminönü to Karaköy. The first wooden bridge had been built in 1845. One can see the Galata Tower on the other bank and the "Aziziye Karakolu" with its original gate on the right. The towered building on the left is the famous mosque known as "Arap Camii". There are also hireable coaches pulled by two horses on the right, and a cart pulled by an ox, used by the builders of the bridge.



(14) Vue panora. d'Emin-eunu

D. Karamanlio. Phot.

*Passenger Boats*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90817/44  
Abdullah Frères*

**P**assage from Karaköy to Eminönü. The worn-out wooden planks of the bridge can easily be noticed. There are side walks for pedestrians and signs to separate the two ways for the coaches with the exception of two pack horses, it is seen that there are only pedestrians on the bridge. On the right of the entrance to the bridge, there is a clock high up on a lamp post. Officers with their white coats are collecting the bridge passage fees.



*Passenger Boats*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90818/47.  
Abdullah Frères*

**T**he wharf for the boats carrying passengers from Sirkeci to Karaköy. On the other bank, the quay of Karaköy has already been restored but not completely opened yet to the public. A ship can still be seen to approach the quay, on the right of the photograph. Pontoons in the sea belong to maritime transport companies. The photograph was taken by “Abdullah Frères”, known as the photographer of the Sultan, probably around the years 1892-1895, the period of construction and restoration of the quay of Karaköy.



*Galata (Karaköy) Bridge*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90813/47  
Abdullah Frères*

**F**rom Eminönü to Karaköy, on a summer day. Shadows are shorter, and men and women both use parasols. Coaches wait for clients. While a paddlesteamer brings the passengers to the quay, a steamboat lowers its funnel and prepares to pass underneath the bridge. One can see on the left the “Valide Han”, a radiant marketing centre. Officers with white coats collect the bridge passage fees. The photograph was taken probably around 1890.

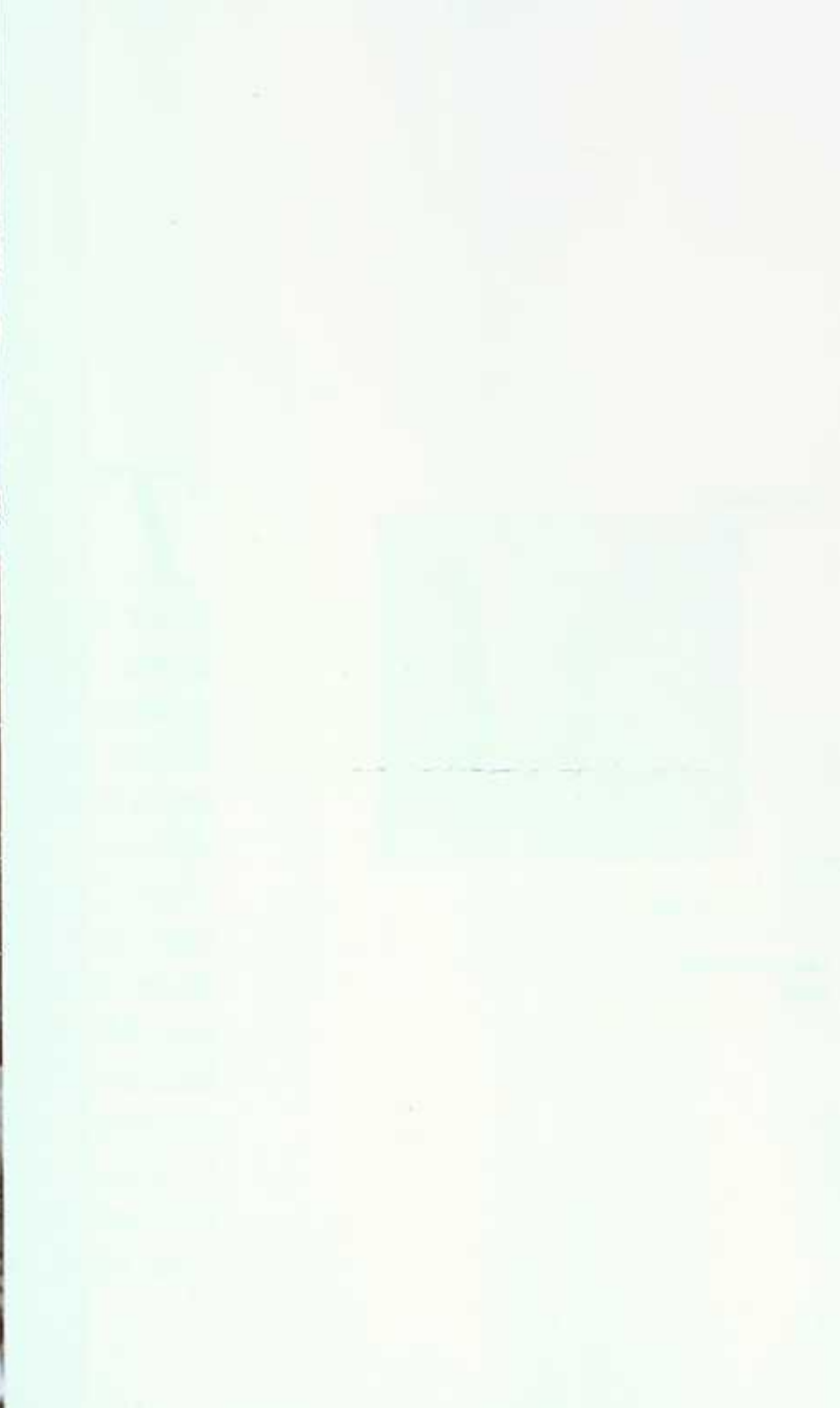


*Yüksek Kaldırım Road*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.40479/63  
Emile Römmler,  
Jonas*

**T**he street with steps running from Karaköy to the “Galata Mevlevîhanesi”, that is to the present “Tünel” Square, was known as “Yüksek Kaldırım” (the higher sidewalk). To lessen the heavy pedestrian traffic load on this way, the subway, called “Tünel” by the inhabitants of Istanbul, was built in 1875. One went up the stairs slowly, but walked down them fast to catch the ships departing from one end of the bridge. Men wearing fezzes can be seen among those with bowler hats, felt hats, panamas or none. Lined up on either side of the road, there are the shops of various traders and companies, among which are a drugstore, a physician’s cabinet, an optician, a seller of ready-made clothes and sellers of electric bells. Those walking downwards noticed the photographer and some of the people walking up did too as they pose, turning slightly. There is a gas lamp at the right corner of the street. The picture must have been taken in the 1890’s.



*The Galata Tower*

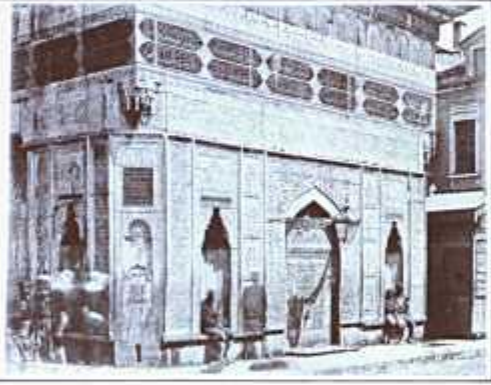


*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90479/61  
Emile Römmler,  
Jonas*

**T**he Galata Tower can be seen at the other end of “Büyük Hendek” Street. The tower was built in 1348 by the Genoese, inhabitants of the district before the reign of Sultan Mehmet the Conqueror, to serve as the main tower of the Galata ramparts. It was later restored by the Ottomans, in 1509 and 1794. This 12-storeyed tower is 61 meters high. It is seen that the street is surrounded by the high stone buildings which were the residences of non-Muslims in Galata. Windows are without latticework. On the left, there is a Muslim cemetery with the characteristic poplars. The buildings nearby are narrow and this reveals that land in this part of the city was expensive. This view too belongs to the 1890’s.

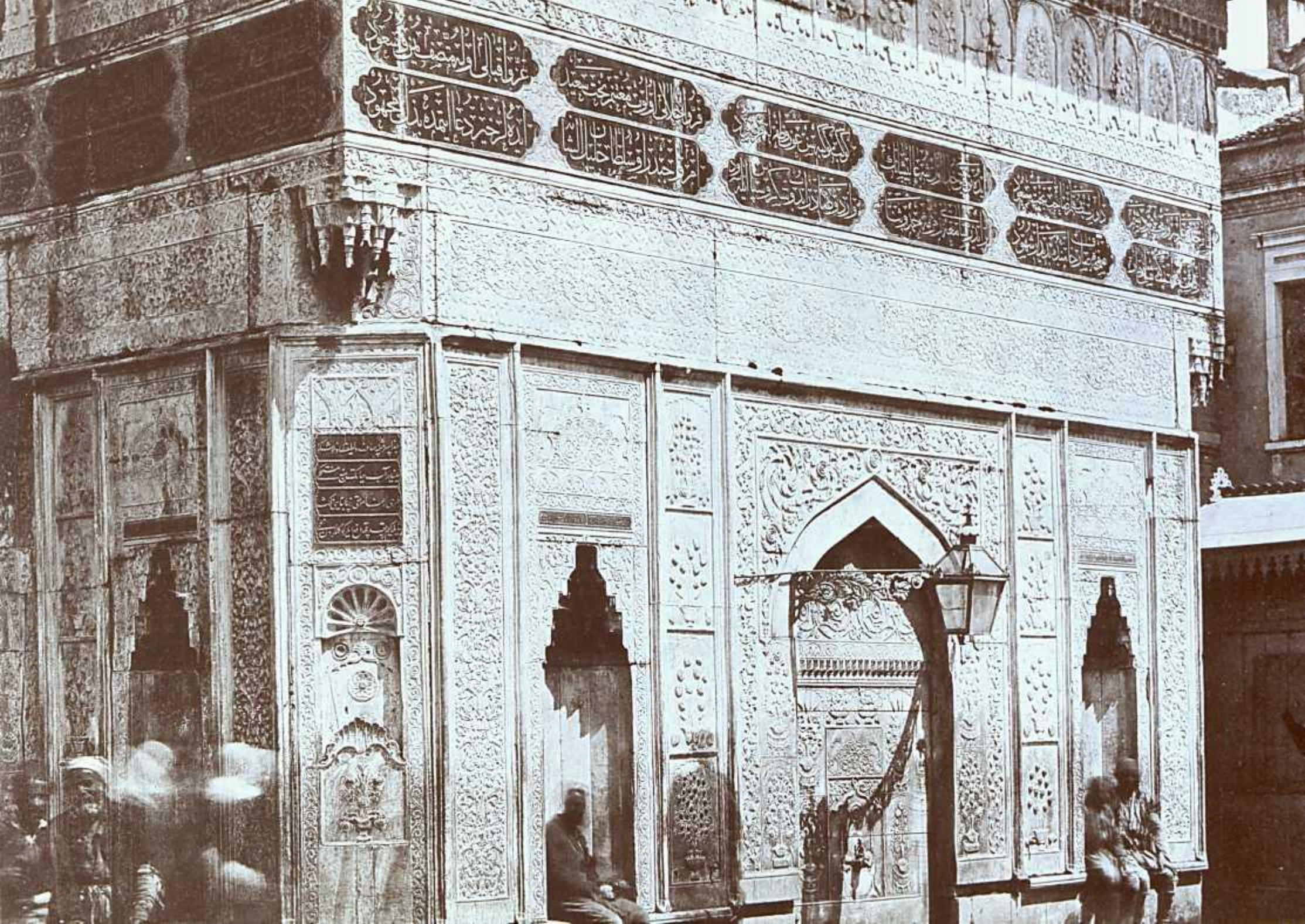


*Tophane Fountain*



*IRCICA  
Seyfeddin Özege Koll.  
No.14  
Vasiliki (Basile)  
Kargopoulo*

**T**he Tophane Fountain, a marvelous example of four-fronted public fountains in the Turkish rococo style and of the art of marble-carving. Construction of the fountain started during the reign of Sultan Ahmet III and was completed by architect Ahmed Ağa in 1732 upon the order of Sultan Mahmud I. In the corners, there are classical Ottoman stalagmites and rosaces. The cornices and upper parts of the fronts bear decorations with motifs of flowers in the rumî and hatayî styles, as well as couplets by the famous poets of the time. The other three fronts of the fountain also have three “mihrabs” each. There are a tap and a basin in the larger “mihrab” in the middle, which is covered by a classical Ottoman vault in the Turkish ogive form. The narrower “mihrabs” on both sides are for people to rest or put their luggage. Patterns of flowers in vases in relief emphasize the “glory” of water which gives life to everything. The photograph was presumably taken in the last quarter of 19th century.



**T**he Tophane Quay and Cihangir hills as seen from the sea. On the slopes in the background there are different examples of Ottoman wooden house architecture. From left to the right at the foot of the hill there are the buildings of the “Tophane-i Amire İdâdi Sanayi Alayları” (High school and Manufacturing Corps of the Imperial Arsenal) affiliated to the “Tophane Müşiriyeti” (Field Marshal of Tophane). The production of Cannons and training took place here. On the left beneath these buildings, there are two domed buildings which are the older cannon foundries built during the reigns of Sultan Fatih the Conqueror and Sultan Süleyman the Law-

giver. Again on the left, by the sea, there are a crank for carrying cannons and a pile of coal to be used in manufacturing. Continuing to examine the photograph from left to right, one can see the Tophane Qasr (also known as the Talimhane Qasr or Nusretiyye Qasr) which was used as the “Müşiriyet Dairesi” (the Marshal’s office), a clock tower in the empire style, the Nusretiyye Mosque which is an example of the passage from the baroque to empire with its thin and gracious minarets, and in front and beside it, the foundries with their chimney. There are boats in the sea and a small steamboat by the wharf. The photograph was taken at the end of the 19th century.

*View of Tophane Quarter from the Sea*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90839/19  
Abdullah Frères*



*Bezmiâlem Valide Sultan Mosque  
at Dolmabahçe*



*IRCICA  
Seyfeddin Özege Koll.  
No.55  
Vasiliki (Basile)  
Kargopoulo*

**T**he Bezmiâlem Valide Sultan Mosque also known as Dolmabahçe Mosque. Its construction started upon the order of Valide Sultan (mother of the reigning Sultan) but was completed in 1853, after her death, by Sultan Abdülmecid. The abundance of decorations is remarkable. There are windows in the form of a peacock's tail under the vaults supporting the dome; small ornamented towers in the corners of the dome and motifs of leaves under the balconies of the minarets. In front of the mosque and linked to it is the Sultan's "mahfil" (lodge). In the background, one can see the Üsküdar district with the "Külliyes" (building complexes) of Mihrimah Sultan and Şemsi Paşa as well as the Rum Mehmed Paşa Mosque. The photograph was taken by Kargopoulo, late 19th century.



*Sultanah Camii - Istanbul*

*Photographed by...*

*Departure of the Surra Procession  
from the Yıldız Hamidiye Mosque*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.91913/11*

**C**ommencement of one of the ceremonies held on the 16th day of Shaban each year, on the occasion of the “Surre-i Humayun”, a procession by which the Sultan sent money and various gifts to Mecca and Medina. The Surre-i Humayun used to depart from Topkapı and Dolmabahçe Palaces; after the Hejaz Railway was built during the reign of Sultan Abdülhamid II, it started to depart from Yıldız Palace. Guests at this ceremony were invited by letter the day before; when they came, the ceremony started with the recitation of the Quran by everybody including the Sultan; poems praising the Prophet (poems called “na’t”) were read and the gifts were entrusted to the care of the “Surre Emini” (the Custodian). Then, they were transported to Üsküdar and kept one day in the special building at Paşakapısı, to be loaded on sealed railway cars at Haydarpaşa and sent to Hejaz.



*Mehtap Qasr at Yıldız Palace*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90468/58*

**T**he Mehtap Qasr in the garden of the Yıldız Palace. It had been built, together with other similar wooden mansions, during the move of Sultan Abdülhamid II from Dolmabahçe Palace to Yıldız Palace in 1877. This mansion did not survive to our time.



*Anadolu Hisari Wharf*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90751/25  
Vasiliki (Basile)  
Kargopoulo*

**W**harf and mansions by the sea at Anadolu Hisari (ramparts on the Anatolian side of the Bosphorus). In front of the mansions, there is a public road called “yedekçi hakkı” (towpath), where the boatsmen pulled the boats to the shore to protect them from the violent Bosphorus currents. Owners of the mansions were not allowed to arrange gardens on this towpath. One can see the nets nearby the quay, the “private sea baths” of the houses and on the right, Anadolu Hisari. The photograph was taken by Kargopoulo in the last quarter of 19th century. The inscription of “Quai de Bébék” put on the left side of the photograph is incorrect.



*Mansion of Başkâtip Paşa on the Bosphorus*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 29/56*

**T**he Mansion of Baş Kâtip Paşa on the Bosphorus. The building is an example of Ottoman wooden architecture. There are projections with supports one above the other. Windows are levelled with the floor to allow for sea views. The basement is built with stone. On the quay, there is the private wharf of the mansion. Lamps can be seen over the doors. The road along the shore is parqueted. One of the ships circulating in the Bosphorus is alongside the wooden wharf of the Company. The photograph must have been taken at the end of 19th century.



**R**umeli Hisarı (ramparts on the European part of the Bosphorus) built upon the order of Sultan Mehmed before he conquered Istanbul (1453). Wooden buildings can be seen inside the ramparts. On the other side of the Bosphorus, on the shores of Kandilli Bay, mansions on the seaside are lined up from the point on the right towards the left. On the hills of Kandilli, there are houses and the Palace of Adile Sultan, sister of Sultan Mahmud II.

*View of Kandilli from Rumeli Hisarı*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90479/50  
Emile Römmler  
Jonas*



*Tarabya Bay*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90479/55  
Emile Römmler,  
Jonas*

**T**he Tarabya bay. Yachts belonging to foreign diplomatic missions, called “stationnaire” at that time, are anchored in the inlet. A paddlewheeled ship of the “Company” is berthed alongside the wharf on the opposite side of the bay. On the right side of the background, between Büyükdere and Sarıyer, there are mansions by the sea. A botanic garden can be seen in the front. Along the shore of the bay, there are wooden buildings as well as restaurants with their wharf-verandas. The view dates back to the end of 19th century.



*Büyükdere*



*IRCICA  
Seyfeddin Özege Koll.  
No. 2  
Vasiliki (Basile)  
Kargopoulo*

**V**iew of Sarıyer taken from Büyükdere quay. The handrails of the wharf on which the photographer stands are seen in the bottom, in front of “Hotel du Bosphore”. There are trees and the private sea baths of mansions bordering the quay. Sailboats and steamboats are anchored inside the bay. The district seen in the background, on the other side of the Bosphorus, on the right end and towards the Black Sea outlet is “Anadolu Kavağı”, after which there is no other inhabited area. The photograph must have been taken around 1875-1880.



HOTEL PUBLIC PROBE

P.K. 1910

*Büyükdere*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 91818/61  
Abdullah Frères*

**V**iew of the road that runs from Büyükdere to Sarıyer along the shore, taken 10-15 years later than photograph no 20. The trees have grown up. Some new buildings have been added and the “Hotel du Bosphore” has been demolished. Coaches that circulate from Büyükdere to Sarıyer and Mesireler are waiting for passengers. It can be noticed that the wharves have been worn-out with time, and ships no longer anchor inside the bay. The photograph was taken by “Abdullah Frères” around 1890-1900.



*The Sarıyer Promenade*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.37/23*

**A** promenade in Sarıyer. The springs of Çırçır, Şifa, Kestane and Hünkâr in Sarıyer were also promenade areas. People usually came to Sarıyer by ship and then hired coaches from here to the promenades. Coaches continued to serve from Sarıyer to the springs until the 1960's. It is seen that water is carried in barrels by horse-drawn carts. Today, the promenades and carts have disappeared and are replaced by large-scale bottling plants.



*Sea Baths in front of Kız Kulesi*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90751/37  
Vasiliki (Basile)  
Kargopoulo*

**S**ea baths in front of Kızkulesi and a view of the other side of the Bosphorus. This is the characteristic landscape of Istanbul that inspired many writers, with the four minarets of Ayasofya, the six minarets of Sultan Ahmet Mosque and the buildings annexed to Topkapı Palace, such as mansions, kitchens with their chimneys and the tower of the Harem. The hills are covered with trees. By the sea, the ramparts of Byzantium still stand. One can see the Ahırkapı lighthouse on the left and sailboats preparing to enter the quay, or to set sail to the Black Sea, on the horizon.



“**Y**eni Valide Külliyesi” (New building complex of the Sultan’s mother - the “Külliye” was the campus of an institution, usually composed of a hospital, schools, a mosque, kitchens etc.) in Üsküdar. It was built between 1708-1710 upon the order of Emetullah Sultan, mother of Sultan Ahmed III. The complex comprised a mosque, the Sultan’s lodge, fountains, a tomb, the timekeeper’s office, a junior school, shops and a public kitchen. The photograph shows the Mosque, the wooden lodge of the Sultan, the tomb of Emetullah Hatun left uncovered to receive “rahmet” (rain as a mercy), and only the front of the public fountain. Between the pillars of the tomb and the fountain, there is iron latticework. Tapering arches in the Ottoman style have been used in the construction. A small market has been set up in front of the building, on the paved main road.

*Yeni Valide Külliye (Complex) in Üsküdar*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90486/5  
Jules Sandez*



*View of Rumeli Hisari from Kandilli*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90751/24  
Vasiliki (Basile)  
Kargopoulo*

**T**he view from Kandilli hills, famous for its beauty. On a flat part of the hill, one can see the palace of Adile Sultan, daughter of Sultan Mahmud II. On the other shore and facing this palace, there is Robert College and to the right of it, “Rumeli Hisari” (ramparts on the European side of the Bosphorus), while in front of them, by the sea, there are the poplars of the Aşiyân cemetery. Looking towards the Black Sea, one can see the bays of Kanlıca and Baltalimanı facing each other and the Yeniköy headland stretching towards the Beykoz bay. The photo was taken by Kargopoulo.



(89) Vue du Bosphore

**F**ountain of Mihrişah Valide Sultan in Göksu. The rivers of Göksu and Küçükusu were referred to as “Eaux douces d’Asie” in European sources. The large pasture land between these two rivers, surrounded by beautiful hills and big trees, was called the “Göksu Mesiresi” (promenade). The square fountain seen in the middle was built upon the order of Selim III in memory of his mother, Mihrişah Valide Sultan. There are classical Western-style rounded arches on the mihrabs of the fountain narrow ornamental pillars at the corners and small ornamental domes around the main dome at the centre. Decorations under the eaves are in the empire style. The marble fronts of the fountain are covered with motifs of flowers and flowered branches. Under the plane tree on the left, there are the prayer place and the “mihrab stone”. In the background, on the other shore, there are the Rumeli ramparts and the Masjid of Mahmud II, and in front, grazing sheep and a seller of “simit” (kind of bread in the shape of a ring, covered with sesame seeds.)

*Göksu Fountain*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90818/55  
Abdullah Frères*



Abdolrahman F. 1893

F. 1893

*Kağıthane River*



*IRCICA*

*Yıldız Fotoğraf Koll.*

*No. 90818/66*

*Abdullah Frères*

**T**he Kağıthane river called ‘Eaux douces d’Europe’ by Europeans. The Sadabad Qasr, built near the river during the reign of Sultan Ahmed III, was decorated in the same style as the gardens of Versailles Palace; this is the area where festivities of the “Tulip Age” took place. On the left, one can see the dome and minaret of the Sadabad Mosque built simultaneously with the Sadabad Qasr. There are boats in the river and some people in the pasture. On the left, under the tree, there is a coach. According to the stories, the Prophets Hızır and İlyas acquired immortality and they met each other on 6 May. On that date each year, known as the Hidrellez (Hızır+İlyas) day, the people of Istanbul went to promenades such as Kağıthane, Veliefendi, Çırpıcı, Okmeydanı, Göksu, Beykoz for festivities. It is understood from the condition of the grass and the smallness of the crowd that the photograph was not taken on a Hidrellez day.



*Kanlıca Wharf*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90479/53  
Emile Rönmler  
Jonas*

**K**anlıca Wharf. The picture shows the edge of the wharf square and its coffee house. The quay is covered with blue “Kanlıca limestone” and there are marble bollards some of which are broken in their upper part. The wooden handrail on the right must belong to the wharf.

A sailboat and a fishing boat are waiting, tied with a rope to the handrail. It is a summer day and there are chairs in front of the coffee house with some people relaxing in the cool winds of the Bosphorus. A small display of watermelons is waiting for buyers to arrive by ship. On the other side of the Bosphorus there is a ship of the “Company” sailing with the current, and mansions along the seashore.



*Coffee House*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 90479/60  
Emile Römmler  
Jonas*

**P**eople in a coffee house. Coffee houses had an important place in the Ottoman society and culture. The two soldiers wearing “boru fes” have on their breast medals of the “Greek battle”, dated 1313/1897. The tradesmen with “Abani” turbans, poturs (breeches) and yemenis (soft shoes) are possibly immigrants from Rumelia. They smoke nargiles together with inhabitants of the district and probably listen to “war recollections”. At the window on the right, there is a rowdy of old Istanbul looking curiously at the photographer. The owner of the coffee house poses in front of the window together with his waiters. On the left, there is the corner lamp of the coffee house and vine leaves on the trellis.



*Peddler Selling Flowers*



**A** peddler selling flowers. He carries flowers in pots in the basket on his back and strung around it.

*IRCICA  
Yıldız Fotoğraf Koll.  
No.91298/26. A  
Emile Rönmler  
Jonas*



*The Arzuhalci*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 91296/7  
Vasiliki (Basile)  
Kargopoulo*

**T**he picture shows an “Arzuhalci” (writer of petitions as they were called) and his client, a woman with a veil and an outer mantle. The photograph shows a composition prepared in the Kargopoulo studio. Various types of letters as well as official requests prepared in advance could be obtained from such persons. Those needing urgent letters or not willing to spend much money, used these standard letters according to their purpose. Nevertheless, the “arzuhalci” could also provide nice coloured paper or paper with aher (coating) for personal letters, as well as special envelopes. As they continuously dealt with official or legal subjects, they acquired a certain knowledge of legal affairs. There are reed pens on the desk, “münşeat” books (books containing samples of letters) under it, the nargile beside the “arzuhalci” and coffee cups and glasses of water for his clients.



*The Seller of Glassware*



**T**he “züccaciyeci” (seller of glassware) with his “Abani” turban, his “cepken” (jacket without sleeves), his “peştemal” (waist cloth), his knee-breeches and soft shoes. He put his goods on his tray in an orderly way. The photograph was taken indoors.

*IRCICA  
Yıldız Fotoğraf Koll.  
No. 91298/28. B  
Vasiliki (Basile)  
Kargopoulo*

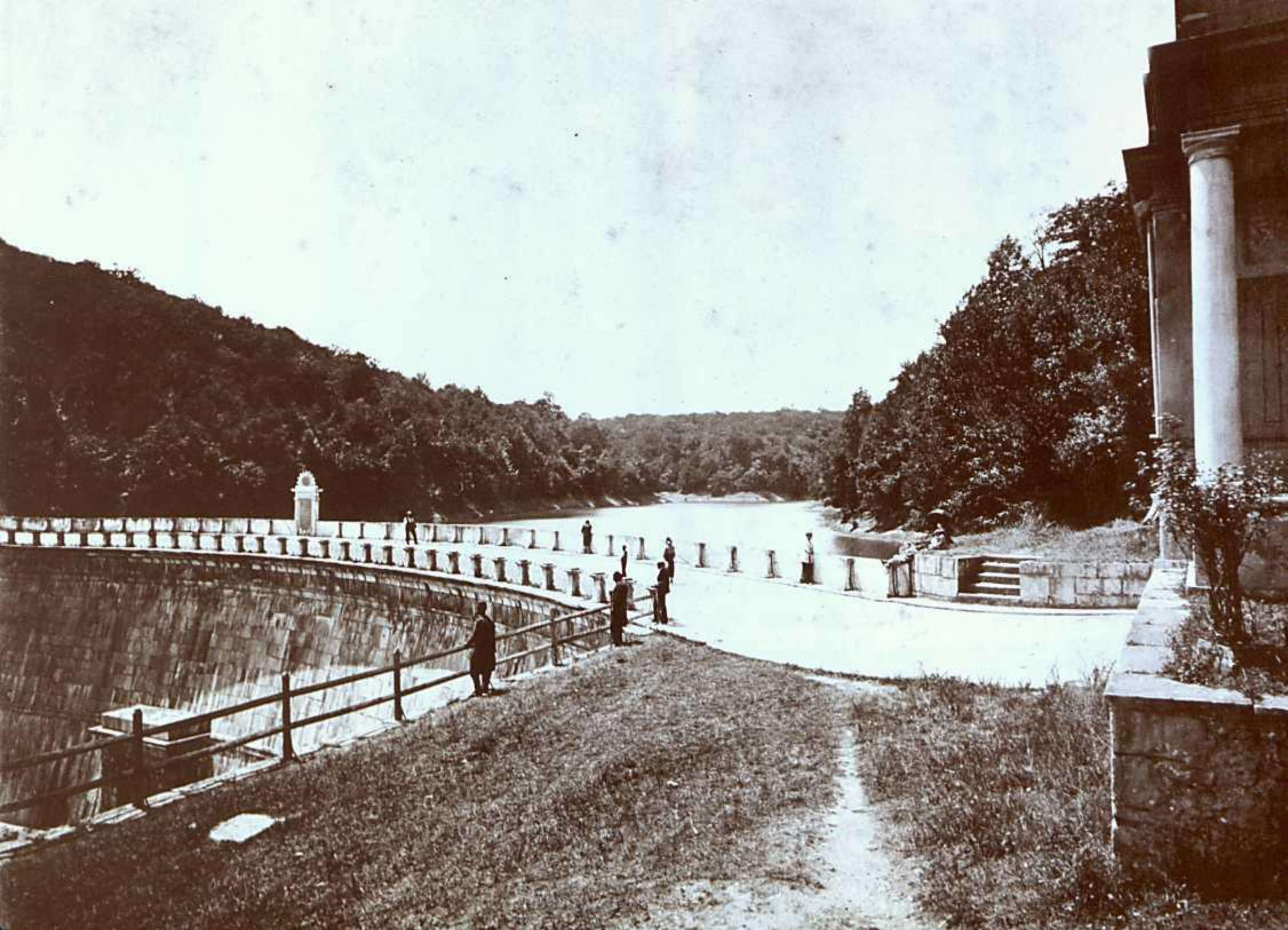


*Dam of Sultan Mahmud II*



*IRCICA  
Seyfeddin Özege Koll.  
No.4*

**T**he “Bend” (dam) built upon the order of Sultan Mahmud II. It is also known as “Bend-i Cedid” or the “Great Dam.” The dam is made of stone and it has a curved shape so that it can support the weight of the water coming in. The influence of the empire style can be observed; this style had started to be felt in Ottoman architecture in the period in which the dam was built. This was one of the three dams supplying water to Boğaziçi and Beyoğlu. There is an inscription stone on the weir. There are people walking on the marble way linking the two sides.



*Kâğıthane River and Bridge*



*IRCICA  
Seyfeddin Özege Koll.  
No. 16*

**T**he Kâğıthane river, at the end of Haliç (the Golden Horn). There is a wooden bridge on the river which is called “les Eaux douces d’Europe” (the fresh waters of Europe) by foreigners. The area served as a promenade until the beginning of World War I in 1914. The wooden bridge and the two boats give an idea of how people enjoyed it here. The picture was taken probably in the last quarter of the 19th century.



*A Fishing Enclosure*



*IRCICA  
Yıldız Fotoğraf Koll.  
No.90818/64  
Abdullah Frères*

**F**ishing enclosure in Bebek. This kind of fishing was practiced here until recently. On the left of the photograph, there is a shelter for the fishermen and towards the middle, small wooden towers on the poles of the enclosure and watchmen. These people alerted the boats on the sea, day and night, not to enter the nets, while watching for the inflows of fish. Among the poles, there are boats. On the right, one can see the point of one of the pillars to which the nets are linked, as well as ropes.

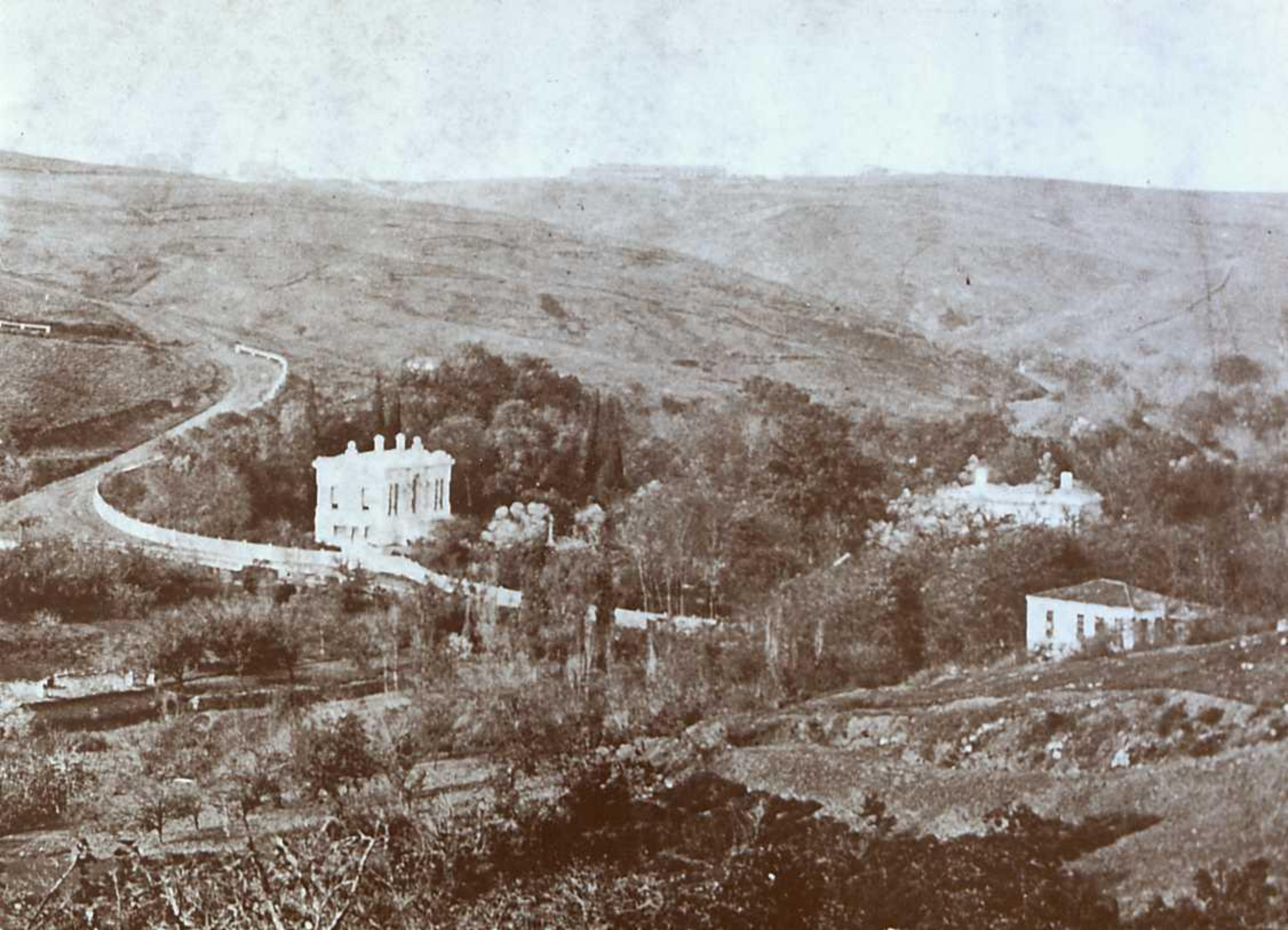


*The Nişantaşı Quarter and İhlamur Qasr*



*IRCICA  
Yıldız Fotoğraf Koll.  
No. 91298/8 B.*

**I**hlamur Qasr, called also the Nüzhetiyye Qasr. It was built between 1848 and 1853 upon the order of Sultan Abdülmecid. The frontal architecture is decorated in the Baroque style. Behind the Qasr, there is a second building annexed to it, bigger but simpler in appearance. On the right, there is the building known as “Süslü Karakol” (decorated outpost). The picture was taken in the last quarter of the 19th century. The hills seen in the background are the districts of Topağacı, Teşvikiye and Nişantaşı, which are covered today with high modern buildings. The flat area in the front is the Abbasğa district situated today on the Barbaros Bulvarı than runs from Beşiktaş to Yıldız.



*Itinerant Barbers*



*IRCICA*  
*Nejat Karacagil Koll.*  
*No. 7*

**I** itinerant haircutters. In old Istanbul, hair-cutters did not have shops of their own. They practiced in general in one corner of large coffee houses. Areas like the Eminönü Square, meeting place of new incomers to Istanbul, job seekers and peoples of various trades, were the places where itinerant barbers settled; for example, many of them could be seen around the Yeni Cami. Those who needed an urgent or economic shave would be resigned to the result. The client held the copper bowl curved inwards under his chin; he was shaved and his face washed with the water taken from the containers hanging from the tree.



*Boats Carrying Passengers*



**B**oatsmen carrying people between Karaköy and Balıkpazarı. Amidst the crowd, there is also a tradesman's boat carrying goods as well as passengers. To go on shore, one had to jump from one boat to the other.

*IRCICA  
Nejat Karacagil Koll.  
No.1*



*Firemen*



*IRCICA  
Nejat Karacagil Koll.  
No. 2*

**F**iremen. In old Istanbul, young people in the upper classes, young civil servants and especially young tradesmen engaged in this activity as amateurs and liked to practice it as sport. A fire brigade in a district was composed of a chief fireman, his second, a light-keeper, a hose-keeper, and the helpers of two such groups of four. The chief fireman did not hold hoses and he followed the group, riding a horse.

Those carrying the waterbox, as seen in the picture, have put their arms on each other's shoulders to keep it in balance. Helpers and the hose-keeper of the second group run beside them. On the right, in front of the firemen, there is the light-keeper showing the way. The dark colour of their knee-breeches, their caps and uniforms indicate that the photograph was taken after the reforms of 1890. The man with his head uncovered, his shirt, his short waistcoat, his trousers and shoes is probably a "second chief"



*Tinsmith*



**A** tinsmith. He has been called to repair and solder various household goods. Bowls, tin buckets, a dustpan, a kettle and a lighter in which candle is lit are seen laying around. His soldering iron in his hand, the tinsmith works with care. His bellows, his fire bucket, his bowl of acid, his wooden pestle, his scissors, his pliers, forceps and file can be seen around him.

*IRCICA  
Nejat Karacagil Koll.  
No. 3*



Salut de Constantinople.

Tenekedj.

2

*Poet Nigâr Hanım, a Lady from Istanbul*



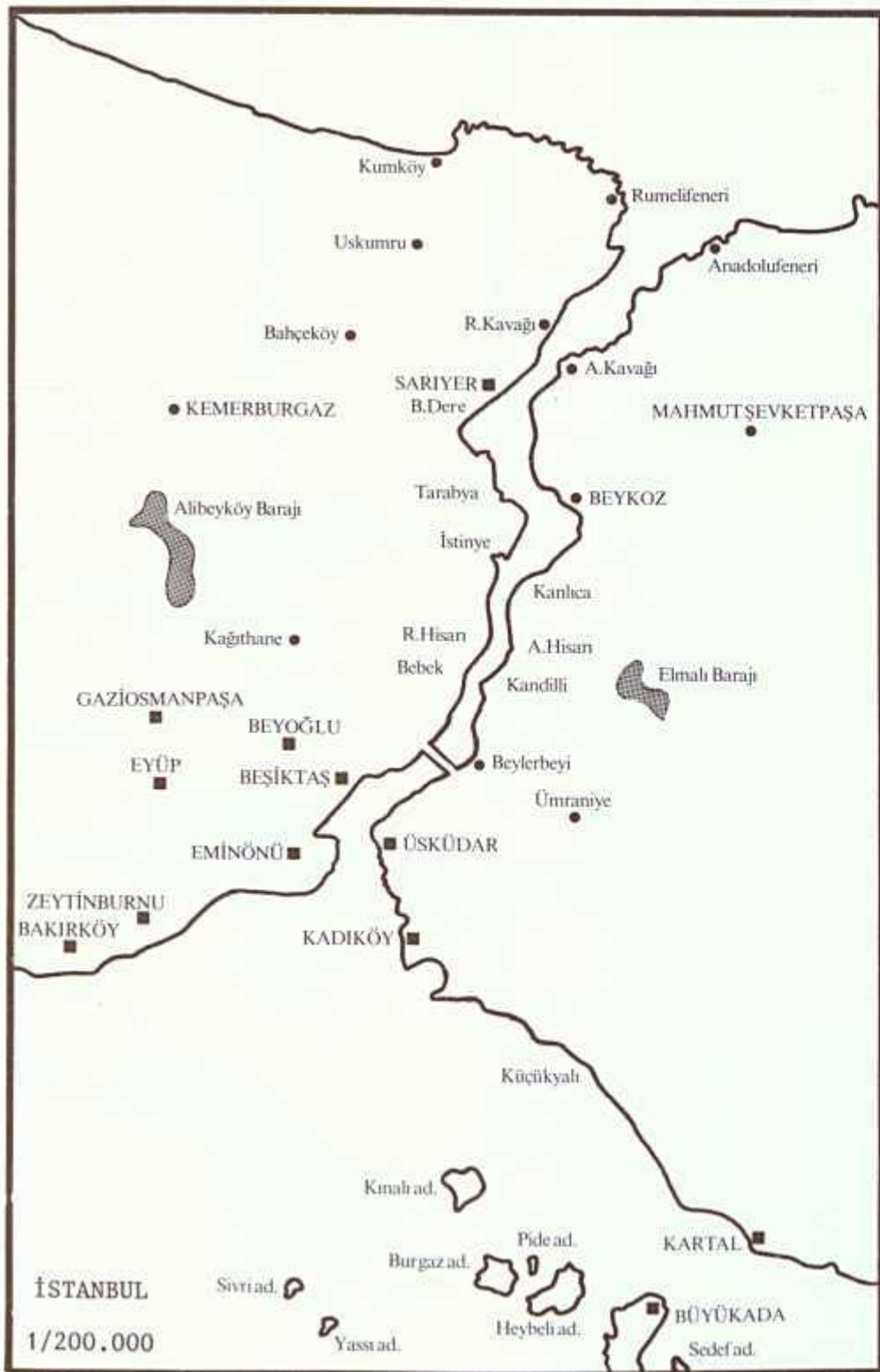
*IRCICA  
Mehmet Metin Nigâr Koll.  
No.1  
Abdullah Frères*

**T**he photograph of a lady from Istanbul taken by the son of “Abdullah Frères”, private photographer of the Sultan. The lady is Nigâr Hanım, poet (1862-1918) and she has a thin veil. The lower part of the veil is made of semi-transparent gauze and it is lightly starched. Features of her face and her neck can hardly be perceived. The upper part of the veil leaves fringes of hair uncovered. Her dress is rather simple, and she has a robe, with a removable collar in layers made of lacework. The signature “Nigâr binti Osman” can be read in the lower left corner of the picture.



Handwritten signature in Arabic script, likely reading "عبدالله بن محمد".









A General View Of Istanbul At



# The End Of 19th Century



# Some of the photographers who take us to the past and their cards...



Abdullah Frères



G. Berggren



Phebus



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