

YILLIK

Annual of Istanbul Studies

2023

5



İSTANBUL
RESEARCH
INSTITUTE

A Collection of Late Ottoman Imaginations, Constructions, and Experiences: *Servet-i Fünûn*

Gürbey Hiz
Ayşe Şentürer

Abstract

A global wave of illustrated journals emerged in the nineteenth century, transcending borders and influencing diverse regions. Unlike conventional architectural journals that primarily focused on buildings, these periodicals embraced spatial narratives interwoven with human actions, portraying vivid representations of everyday life. They transformed spaces into narratives of societal significance, cultivating shared modes of visual perception and textual consumption among readers. This article explores how one such Ottoman journal, *Servet-i Fünûn*, founded in 1891 in the late Ottoman Empire, played a pivotal role in popularizing intellectual, scientific, and architectural culture, fostering the perception of social space through diverse temporalities, ushering readers into a world where the past, present, and future coexisted within heterogeneous spatial environments. This article investigates how the journal employed heterochronic narratives to depict spaces nonlinearly, offering fragmented yet immersive glimpses into architectural imaginations, constructions, and experiences. These narratives created a dynamic portrayal of spaces that present a form of modernity characterized by contradictions, overlaps, and intersections. Through this exploration, the article contributes to the discourse on social spaces and their perception by readers with a lens through which to view the complexities of modernity.

Keywords: *Servet-i Fünûn*, illustrated journals, modernity, narrative, Ahmed İhsan

Geç Osmanlı Tahayyüller, İnşalar ve Deneyimler Koleksiyonu: *Servet-i Fünûn*

Özet

On dokuzuncu yüzyılda küresel bir dalga yaratan resimli dergiler, sınırları aşarak farklı coğrafyaları etkiler. Genellikle salt binalara odaklanan konvansiyonel mimari dergilerin aksine, bu dönemin resimli dergileri insan eylemleriyle iç içe geçmiş mekânsal anlatıları barındırır ve günlük yaşamın canlı tasvirlerini sunar. Bu dergiler, mekânları toplumsal anlatılarla harmanlayarak, okuyucular arasında yeni görsel algı ve metin tüketimi biçimleri geliştirerek müşterek paylaşım alanı oluştururlar. Bu makale, 1891'de İstanbul'da yayın hayatına başlayan *Servet-i Fünûn* gibi bir geç dönem Osmanlı dergisinin entelektüel, bilimsel ve mimari kültürün popülerleşmesindeki rolünü ve toplumsal mekân algısını çeşitli zaman dilimleriyle nasıl temsile dönüştürdüğünü inceler. Okuyucuları geçmiş, şimdi ve geleceğin farklı mekânsal ortamlarında bir araya getirerek, heterojen zaman dilimleriyle kurulan bir temsil dünyasına taşır. Bu makale, derginin mekânları doğrusal olmayan bir biçimde anlatıya dönüştürürken heterokronik anlatıları nasıl ürettiğini, mimari tahayyüllerin, inşaların ve deneyimlerin parçalı ancak içkin betimlemelerini nasıl sunduğunu araştırır. Bu anlatılar, ilişkiler, örtüşmeler ve keşişmelerle karakterize edilen bir modernlik biçimini yansıtan mekânların dinamik portresini çizer. Bu keşifle, makale, modernliğin karmaşıklıklarını gözlemlene açısından toplumsal mekânlar ve okuyucuların algısı üzerine yapılan tartışmalara katkıda bulunur.

Anahtar kelimeler: *Servet-i Fünûn*, resimli dergiler, modernite, anlatı, Ahmed İhsan

Gürbey Hiz

Kadir Has University
gurbey.hiz@khas.edu.tr
ORCID: 0000-0002-3372-5433

Ayşe Şentürer

Istanbul Technical University
senturer@itu.edu.tr
ORCID: 0000-0002-5299-1390

Manuscript submitted:

June 20, 2023

Manuscript accepted:

November 6, 2023

Licensed under Creative
Commons Attribution 3.0
Unported (CC BY 3)

Introduction

In the nineteenth century, illustrated journals emerged in various regions worldwide, disseminating and influencing each other. Unlike conventional building-oriented architectural journals, these journals utilized spatial narratives intertwined with human actions, presenting representations of everyday social life. Figure 1 shows cover pages from various illustrated journals, each portraying scenes like people leaving a church (*Skilling-Magazin*, Oslo),

This article is partially based on Hiz's doctoral dissertation, "Servet-i Fünûn'da Toplumsal Mekânın Anlatıları ile Üretimi: Tahayyüller, İnşalar ve Deneyimler Atlası (1891–1910)" (PhD diss., Istanbul Technical University, 2020). The authors express their gratitude to the reviewers, *YILLIK: Annual of Istanbul Studies* editors, Güher Tan, and Zehra Betül Atasoy for their valuable insights during the completion of this work.



firefighters extinguishing a fire at the Crystal Palace (*The Illustrated London News*, London), protests in a city square (*Le Monde Illustré*, Paris), workers building the Brooklyn Bridge (*Frank Leslie's Illustrated Newspaper*, New York), people engaging in swimming activities (*Servet-i Fünûn*, Istanbul), and more. Despite their different origins, the inclusion of people and their activities in these visuals transforms the spaces into narratives of societal importance, further enhancing the perception of social space through the act of reading.¹

These journals aimed to comprehensively represent the world, documenting people, events, and spaces from various angles while avoiding hierarchical structures.² They constructed a lasting, cohesive illusion by delivering weekly consumable narratives with global content.³ The modern world has become graspable as an image, a unique phenomenon not experienced in premodern times, where perception was limited to subjects.⁴ This perception does not reduce the world to a mere picture; rather, it appropriates it as an image. Illustrated journals facilitated this transformation by disseminating carefully selected visual and textual narratives, enabling readers to assimilate them as pictorial representations.⁵ Instead of adopting an encyclopedic structure, they offered fragmented glimpses of the holistic, akin to ephemeral fragments suspended in time.⁶

Figure 1: Covers of various illustrated journals that emerged in different times and places. Top row: *The Penny Magazine* (London, 1832–1845); *Skilling-Magazin* (Oslo, 1835–1891); *L'illustration* (Paris, 1843–1944); *Illustrierte Zeitung* (Leipzig, 1843–1944); *Illustrated Times* (London, 1855–1862). Bottom row: *Frank Leslie's Illustrated Newspaper* (New York, 1855–1922); *Le Monde Illustré* (Paris, 1857–1956); *The Illustrated London News* (London, 1873–2003); *Le Petit Parisien* (Paris, 1876–1944); *Servet-i Fünûn* (Istanbul, 1891–1944) (Arrangement by Gürbey Hiz).

1 The visual culture of the news, highlighting “spectacle, contingency, commodification, and humanitarianism,” embody modernity’s influence and play a pivotal role in globalization, driven by innovative information gathering and dissemination to meet the modern mind’s thirst for rapid remote knowledge. Jason E. Hill and Vanessa R. Schwartz, eds., *Getting the Picture: The Visual Culture of the News* (London: Bloomsbury, 2015), 5–9.

2 Siegfried Kraeuer, *Kitle Süsü* (Istanbul: Metis Yayınları, 2011).

3 Some illustrated journals even employ “world” in their titles, as seen in names such as French *Le Monde Illustré* or German *Die Illustrierte Welt*.

4 Martin Heidegger, “The Age of the World Picture,” in *Science and the Quest for Reality: Main Trends of the Modern World*, ed. Alfred I. Tauber (London: Palgrave Macmillan, 1997), 70–88. For an examination of the “world picture” in an Ottoman context, see Göksun Akyürek, *Bilgiyi Yeniden İnşa Etmek: Tanzimat Döneminde Mimarlık, Bilgi ve İktidar* (Istanbul: Tarih Vakfı Yurt Yayınları, 2011), 27–29.

5 Gerry Beegan emphasizes that illustrated journals create an imaginative space that reinterprets the city’s meaning for readers, using the diversification of image production methods as an instrument while doing so. Beegan, *The Mass Image: A Social History of Photomechanical Reproduction in Victorian London* (Hampshire: Palgrave Macmillan, 2008), 31–46.

6 Baudelaire examines illustrated journals’ impact on visual culture through figures like Constantin Guys, an illustrator linked with the *Illustrated London News*, whom Baudelaire dubs a “man of the world” capturing the ephemeral present through his illustrations rather than adhering to encyclopedic structures. Charles Baudelaire, “The Painter of Modern Life,” in *The Painter of Modern Life and Other Essays*, ed. and trans. by Jonathan Mayne (London: Phaidon, 1965), 5–12.

Illustrated journals introduce a holistic perception that extends to their temporal narratives, where diverse records from various historical periods coexist. Ancient cities, ongoing construction projects, and futuristic urban landscapes can share the same issue without explicit connections. These multitemporal spatial images create a heterogeneous habitat characterized by Foucault's concept of heterochrony, where distinct temporalities converge in defined spaces, such as museums or libraries.⁷ Illustrated journals embody this perspective, presenting diverse moments simultaneously and offering readers a temporality marked by heterogeneity. This experience of modernity lacks historical consistency, emphasizing that these journals present a blend of the world, combining meaningful content with various debris.⁸ Illustrated journals capture the immediacy of the present and project perspectives toward the new and future while engaging with narratives from the past, thus creating a heterochronic space where past, future, recent past, near future, and present converge.

In the late Ottoman Empire, illustrated journals offered readers a platform for keenly observing and meticulously documenting the evolving world, manifesting a collective aspiration to transcend established paradigms while remaining abreast of contemporary progressions. In 1891, Istanbul witnessed the establishment of *Servet-i Fünûn*, a highly influential illustrated journal that played a crucial role in popularizing intellectual and scientific contributions across a spectrum of disciplines encompassing literature, science, industry, and agriculture. It also served as a significant medium for spreading architectural culture to the wider populace, featuring discussions on cities, urban living, and presenting buildings constructed within the empire's boundaries. As Ersoy articulates, the texts and images crafted by the journal's authors introduced a novel readership characterized by a "layered temporality," where the present coexisted with the past in everyday reality.⁹ Consequently, the visual and textual narratives within the pages of *Servet-i Fünûn* furnish a rich collection of late Ottoman spatial imaginations, constructions, and experiences—a scholarly assertion this study upholds.

This article delves into the exploration of how an architectural lens can reveal spatial narratives within *Servet-i Fünûn* and their connection to the heterochronic realm, as well as their impact on the perception of social space. The journal not only encompasses records concerning space via construction activities but also through the imaginings and experiences of late Ottomans. Instead of chronological and homogeneous structure, the narratives depict spaces in a fragmented, nonlinear, and heterochronic manner, encompassing diverse temporalities. Therefore, this paper argues that by superimposing these heterochronic temporalities found within the journal, it fosters novel perceptions of social space generated by a reading experience, ultimately offering a comprehensive collection that elucidates how the late Ottomans engaged with modernity in architectural terms. To support this argument, the article provides a brief overview of the emergence of illustrated journals and *Servet-i Fünûn* in the empire. It then explores various texts and visuals from the journal to exemplify the utilization of heterochronic temporalities employed in narrating social spaces. Finally, the article discusses the journal's impact on shaping perceptions of social spaces and to read the complexities of modernity.

Guys also produced illustrations in the Ottoman Empire, especially in Istanbul, during the Crimean War. Catherine Pinguet, "Constantin Guys: 'Modern Hayatın Ressamı' ve *The Illustrated London News*'da Muhabir Çizer," *Istanbul Araştırmaları Yıllığı* 4 (2015): 147–157.

7 Michel Foucault, "Of Other Spaces," *Diacritics* 16 (1986): 22–27.

8 Shohat and Stam introduce "garbology," a speculative method based on Foucault's heterochrony, showing how garbage compresses time in confined spaces, and its potential contribution to multicentered visual culture. Ella Shohat and Robert Stam, "Narrativizing Visual Culture," in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (London: Routledge, 1998), 27–49.

9 In his examination of travel writings during the late Ottoman Empire, Ersoy views illustrated journals as archives that encompass both historical and contemporary dimensions, providing readers extended sense of spatial temporality. He focuses on the role of photography in creating such temporality, as follows: "Photography, with its technical capacity to arrest the surface traces of life in excessive, exorbitant detail, was a most fitting medium for indexing this type of multi-layered temporal density." Ahmet A. Ersoy, "History as You Go: Mobility, Photography, and the Visibility of the Past in Late Ottoman Print Space," in *Representing the Past in the Art of the Long Nineteenth Century: Historicism, Postmodernism, and Internationalism*, ed. Matthew C. Potter (Milton: Taylor and Francis, 2021), 257.

Modernization was a multifaceted process in the Ottoman Empire driven by a dual motive: breaking away from established forms while keeping up with contemporary developments.¹⁰ During Abdülhamid II's reign, modernization efforts gained momentum, focusing on physical infrastructure development and mass communication.¹¹ In addition, he actively supported establishing an archival system within the palace, facilitating the collection and organization of photographs from throughout the empire into curated albums.¹² In his reign, Ottoman periodical publications, ranging from newspapers to almanacs, experienced a surge in popularity alongside increased censorship.¹³ Illustrated journals such as *Malumat* and *Servet-i Fünûn* received financial support from the palace and played a crucial role in disseminating modernity within the empire, fostering a collective experience of printed visual culture.¹⁴ Prominent literati significantly contributed to expressing modern experiences through novels and poems, often serialized in illustrated journals. The deliberate serialization of these literary genres (e.g., *tefrika*) with visuals in illustrated journals was a conscious choice.¹⁵ Journals provided publishers with a relatively comfortable space to include subjectively driven content, often focusing on specific domains such as medicine, industry, women, culture, and humor. The cover and introductory pages of journals prominently highlight the primary subjects they curate.¹⁶

The first journal, *Mecmua-i Fünûn*, emerged in 1862 through the efforts of the *Cemiyet-i İlmîye-i Osmaniye*,¹⁷ with educator Münif Mehmed Pasha¹⁸ instrumental in its establishment. This journal with limited illustrations, primarily featured translations from European sources. In the same year, *Mir'at*, the first illustrated journal, was published by Mustafa Refik Bey.¹⁹ The journal's masthead, depicting a mirror with a globe, conveys that its content represents both the "real" world and its reflection in the mirror.²⁰ It explicitly declared its apolitical stance and aimed to feature maps and illustrations about arts and industry.²¹ During its short existence, *Mir'at* included drawings from the 1863 Sergi-i Umumi-i Osmani (Ottoman Exhibition), using visuals to engage readers in the exhibition experience. A visual subtitled "Appearance of the interior as seen from the entrance of the Ottoman Exhibition" provides a sensory experience of the exhibition through the paper's surface (fig. 2).²²

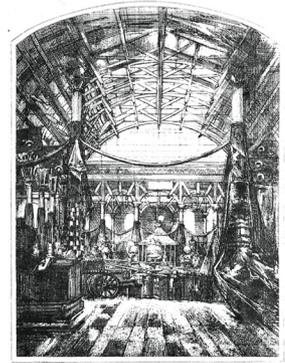


Figure 2: "Appearance of the interior as seen from the entrance of the Ottoman Exhibition" (*Mir'at*, no. 3, 1863). Courtesy of National Library, Ankara.

10 Tanıl Bora, *Cereyanlar: Türkiye'de Siyasi İdeolojiler* (Istanbul: İletişim Yayınları, 2017).

11 François Georgeon, *Sultan Abdülhamid* (Istanbul: İletişim Yayınları, 2012).

12 Ahmet A. Ersoy, "Ottomans and the Kodak Galaxy: Archiving Everyday Life and Historical Space in Ottoman Illustrated Journals," *History of Photography* 40, no. 3 (2016): 330–357.

13 Ebru Boyar, "The Press and the Palace: The Two-Way Relationship between Abdülhamid II and the Press, 1876–1908," *Bulletin of the School of Oriental and African Studies* 69, no. 3 (2006): 417–432. For the catalogues of periodicals, see Hasan Duman, *Ottoman Year-Books (Salnâme and Nevsal)* (Istanbul: Centre For Islamic History Art and Culture, 1999); Duman, *Başlangıcından Harf Devrimine Kadar Osmanlı-Türk Süreli Yayınlar ve Gazeteler Bibliyografyası ve Toplu Kataloğu, 1828–1928* (Ankara: Enformasyon ve Dokümantasyon Hizmetleri Vakfı, 2000).

14 Orhan Koloğlu, *Basınımızda Resim ve Fotoğrafın Başlaması* (Istanbul: Engin Yayınları, 1992); Koloğlu, *Osmanlı Döneminde Basın Teknikleri ve Araçları* (Istanbul: İstanbul Üniversitesi İletişim Fakültesi Yayınları, 2010).

15 Notable serialized novels in *Servet-i Fünûn*, such as Rezaizade Mahmud Ekrem's *Araba Sevdası* and Halid Ziya's *Aşk-ı Memnu*, exhibit traces of ambivalent societal and spatial modernization within their narratives. For an in-depth exploration of these texts and their intricate relationship with the broader modernization process, see Jale Parla, *Babalar ve Oğullar: Tanzimat Romanının Epistemolojik Temelleri* (Istanbul: İletişim Yayınları, 1990).

16 For instance, *Servet-i Fünûn* had the definition of itself as an "Ottoman illustrated journal that encompasses discussions on literature, science (*fünûn*), industry, translated news, travel, and novels." Duman, *Başlangıcından Harf Devrimine Kadar*, 742.

17 For this society and its drive on the modernization, see Murat R. Şiviloğlu, *The Emergence of Public Opinion: State and Society in the Late Ottoman Empire* (Cambridge: Cambridge University Press, 2018).

18 Münif Mehmed Pasha (1830–1910) played a pivotal role in Ottoman modernization, translating several books into Turkish, including a summarized version of Victor Hugo's *Les Misérables* in *Ceride-i Havadis*. Ali Budak, *Münif Paşa: Batılılaşma Sürecinde Çok Yönlü Bir Osmanlı Aydını* (Istanbul: Kitabevi Yayınları, 2004).

19 Endorsed by Namık Kemal, Mustafa Refik Bey (1843–1865) attributed the images found in the journal to Manduce Bey, a practitioner of lithographic printing techniques in Beyoğlu. See Nergiz Aydoğdu, "Türk Basın Tarihinde İlk Resimli Dergi: Mirat," in *Türk Basın Tarihi*, ed. Merve Uğur (Ankara: Atatürk Araştırma Merkezi, 2018), 2:913–944.

20 The mirror metaphor is a commonly used term for nineteenth-century illustrated journals. For instance, the founder of *L'illustration* also describes the intention of the journal as reflecting the daily life of the nineteenth-century society like a mirror. See Thierry Gervais, "Imaging the World, L'illustration: The Birth of the French Illustrated Press and the Introduction of Photojournalism in the Mid-19th Century," *Medicographia* 27, no. 1 (2005): 99.

21 Refik Bey expressed gratitude while stating his intention to create a publication mirroring the standing of European journals, noting the need for their journal to gain similar recognition through effort and public favor. Mustafa Refik, "Mukaddime," *Mir'at* 1 (1862).

22 Mustafa Refik, "Sergi-i Umumi-i Osmani," *Mir'at* 1 (1863).

Figure 3: The covers of *Le Monde Illustré* and *Istanbul* (both from 1867).

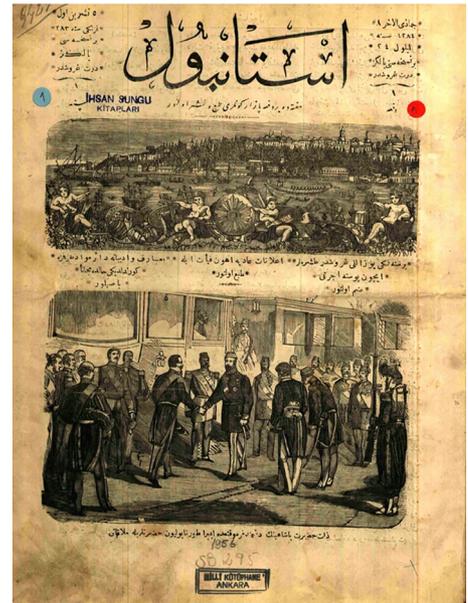


Figure 4: Masthead of illustrated journal *Ayine-i Vatan* (1867). Courtesy of National Library, Ankara.



Illustrated journals break free from the static nature of books, presenting spatial representations, exploration of spaces through images on journal pages, fostering dynamic interaction, and facilitating multiperspective navigation within the journal.²³

Following the first illustrated journal, a few short-lived counterparts emerged up until Abdülhamid II's era, including Mehmed Arif Bey's *Ayine-i Vatan* (1867), *Istanbul* (1867–1869), *Medeniyet* (1871), and *Musavver Medeniyet* (1874–1876). Such publications closely mirrored European illustrated journals, featuring reproduced visuals from foreign sources. In figure 3, an illustration from the July 6, 1867, issue of the Paris-based journal *Le Monde Illustré* appears on the left and reappears on the right in the *Istanbul* journal on October 17, 1867, depicting Abdülaziz's arrival in France by train with slight alterations. Through each reproduction, visuals in illustrated journals transcend their original meanings. Additionally, both journals share a similar cover structure featuring a prominent masthead representing the publication's geographical context.²⁴ For instance, in *Ayine-i Vatan*'s masthead, rather than looking to the iconic silhouette of Istanbul, figures face urban life with smoking chimneys, bustling ships, and vibrant city activity (fig. 4). These mastheads serve as recognizable symbols at newsstands and libraries, offering easily understandable iconography for the city.

23 Anne Hultsch, "To the Great Public: The Architectural Image in the Early Illustrated London News," *Architectural Histories* 5, no. 1 (2017): 1–17.

24 Anne Hultsch, "Masthead," in *The Printed and the Built: Architecture, Print Culture and Public Debate in the Nineteenth Century*, ed. Mari Hvattum and Anne Hultsch (London: Bloomsbury, 2018), 225–230.

148 In the 1870s, Teodor Kasap (1835–1897) pioneered illustrated satirical publications such as *Diyojen* (1870–1872), *Çingiraklı Yılan* (1873), and *Hayal* (1872–1877). They addressed political messages through characters like Karagöz and Hacıvat and occasionally critiquing aspects of Istanbul’s everyday challenges, such as transportation malfunctions and floods. Local illustrators contributed to Teodor Kasap’s publications, marking a noteworthy milestone. During Abdülhamid II’s reign, illustrated journals saw a surge in popularity, with publications like the satirical *Çaylak* (1876–1877) and news-oriented *Mirat-ı Alem* (1882–1883) facing censorship and typically having brief lifespans not exceeding one year. Concurrently, Ahmed Midhat Efendi’s newspaper *Tercüman-ı Hakikat* (1878–1923), which lacked illustrations, began publication. Both Ahmed İhsan,²⁵ the founder of *Servet-i Fünûn*, and prominent writer Mahmud Sadık²⁶ found a platform within this newspaper to solidify their initial publishing experiences. However, in 1889, new press regulations led to the closure of existing journals and denied licenses to prospective publishers. Previously under the oversight of the Ministry of Education (Maarif Nezareti), the journals came under the scrutiny of the Ministry of Interior (Dahiliye Nezareti). *Tercüman-ı Hakikat*, along with *Tarik*, *Saadet*, *Sabah*, *Zuhur*, and *Servet*, continued their publication under the stringent controls, which Ahmed İhsan likened to “a collection resembling the Tower of Babel.”²⁷ In such a restrictive environment,²⁸ Ahmed İhsan, a graduate of Mülkiye (School of Civil Officers) in 1887, created his envisioned illustrated journal, leveraging the existing loopholes within the system.

Ahmed İhsan embarked on his journey into illustrated publications by translating Jules Verne’s novels, establishing connections with the publisher, and acquiring printing blocks of the original novel engravings.²⁹ In 1887, he initiated the publication of the nonillustrated journal *Umran*,³⁰ but the stringent censorship of the time forced its closure two years later. A planned partnership with Ahmed Midhat Efendi for an illustrated journal, *Resimli Tercüman-ı Hakikat*, fell through, but the subsequent emancipation of Ahmed Midhat paved the way for Ahmed İhsan’s publishing endeavors. Eventually, he reached an agreement with the *Servet* newspaper, planting the seeds for *Servet-i Fünûn*, which was intended as a scientific supplement published alongside *Servet* every Thursday.

In March 1891, *Servet-i Fünûn* marked its debut, and for Ahmed İhsan, it was a moment of immense joy and initial challenges. The foremost hurdle was the limited technological infrastructure for producing illustrated journals in the Ottoman Empire, requiring the importation of visuals from Europe due to the absence of skilled local artisans for printing blocks.³¹ Determined to improve the journal’s capabilities, Ahmed İhsan embarked on a journey to Europe to learn printing techniques,³² visited factories for materials, and secured support

25 Ahmed İhsan [Tokgöz] (1867–1942) had a prolific fifty-two-year career as a publisher, owning a printing press originally called Alem Matbaası, later renamed Ahmed İhsan Matbaası. His most significant contribution to publishing was founding *Servet-i Fünûn* and his entrepreneurial practices in illustrated journal publishing. In his memoir, he offered insights into late Ottoman publishing. Ahmed İhsan, *Matbuat Hatıralarım 1888–1914* (Ankara: Çolpan Kitap, 2020). For biographies, see also Bilge Ercilasun, *Ahmed İhsan Tokgöz* (Ankara: Kültür Bakanlığı Yayınları, 1996); Syed Tanvir Wasti, “Ahmed İhsan and the ‘Wealth of the Sciences,’” *Middle Eastern Studies* 52, no. 2 (2016): 359–374.

26 Mahmud Sadık (1864–1930) authored articles for several newspapers and journals, including the *Musahabe-i Fenniye* column in *Servet-i Fünûn*, where he focused on science-oriented news. Ahmed İhsan held Mahmud Sadık in high regard for his contributions to journal establishment, dedicating the second volume of his memoir to him.

27 Ahmed İhsan, *Matbuat Hatıralarım*, 69.

28 Ersoy highlights the emergence of a new readership with evolving tastes and demands during Abdülhamid II’s rule, driven by modernization efforts in education and the Ottoman Empire’s intellectual climate. Ahmet A. Ersoy, “Camdaki Hafıza: Ahmed Rasim, Fotoğraf ve Zaman,” *İstanbul Araştırmaları Yılığ* 6 (2017): 193–204.

29 Seda Uyanık, *Osmanlı Bilim Kurgusu: Fenni Edebiyat* (Istanbul: İletişim Yayınları, 2013).

30 *Umran* was a journal published every two weeks that covered topics such as literature, technology, industry, biography, travel, novels, and entertainment.

31 “To produce a good illustrated weekly journal, I did not have sufficient preparations in my printing house. No one in Istanbul knew about the process of zincography which is newly emerged in Europe. . . . Finding suitable pictures became increasingly difficult. We could not print the pictures we obtained properly. I decided to make a research trip to various cities in Europe. . . . Upon my return from Europe, based on the agreement I made with the zinc and engraving factory of Angerer and Goeschel in Vienna, I sent them photographs of Istanbul landscapes and then they sent the printing blocks of these photographs back.” Ahmed İhsan, *Matbuat Hatıralarım*, 82–87. Unless otherwise noted, all translations are by the author, Gürbey Hiz.

32 Ahmed İhsan initially planned to finance his journey by publishing a travel memoir covering his visits to several European cities. The book is introduced as follows: “The extraordinary journey of Ahmed İhsan Bey to the famous cities of France, England, Belgium, Holland, Germany, Switzerland, Austria, Hungary, and Romania.” Ahmed İhsan, *Avrupa’da Ne Gördüm* (Istanbul: Tarih Vakfı Yurt Yayınları, 2007). This traveler’s mindset continued to influence his later writing and journalistic work, prompting him to explore various places within the Ottoman Empire for his journal. For other

from the palace administration, receiving monthly financial backing and an appointed engraver.³³ His aspiration was to surpass the renowned illustrated journal *L'Illustration* published in Paris.³⁴ This dedication to visual storytelling profoundly impacted *Servet-i Fünûn*'s structure, gradually enabling it to produce its own photographs and engravings and cultivate a distinctive visual archive.³⁵

Servet-i Fünûn is often associated with literary movements, such as Edebiyat-ı Cedide and Fecr-i Ati, and often addressed in the context of Westernization.³⁶ These movements tackled the complexities of modernity, embracing dilemmas and uncertainties instead of seeking resolutions. Writers influenced by authors like Samipaşazade Sezai, adopted a similar approach within *Servet-i Fünûn*.³⁷ Led by Tevfik Fikret, they used serialized novels (*tefrika*) as a medium to explore and present modern hardships through narrative.³⁸ Besides literature, *Servet-i Fünûn* heavily featured articles discussing various aspects of modernity, especially regarding the ideology of progress (*terakki*).³⁹ Mahmud Sadık's column *Musahabe-i Fenniye* (Conversations on science) exemplifies this blend of literary and scientific content, engaging readers in a conversational style.⁴⁰ These conversations spanned multiple disciplines, reflecting the journal's commitment to introducing a wealth of sciences and demonstrating the fluidity of boundaries between literature and science in the publication.

Heterochronic Temporalities of Social Spaces in *Servet-i Fünûn*

Within *Servet-i Fünûn*, the presentation of images and texts often appears disjointed, as seen in figure 5. For instance, a visual on page 4 is followed by the text "Çitli (Bursa) Mineral Water" on page 7, while the image linked to the text "American Wilderness" on page 9 is located on page 13. References to images from an issue eleven weeks earlier further contribute to this aspect of the nineteenth-century reading experience. This fragmented structure allows assembled visual narratives to offer a unique contemporaneity without one narrative dominating another.⁴¹ The power of illustrated journals, including *Servet-i Fünûn*, in their documentary nature and their ability to foster a democratic environment lies in this readership experience. As Ersoy frames as "serial binding of image and text," illustrated

nineteenth-century Ottoman travelogues, see also Semra Horuz, "Touring Europe, Envisioning Homeland: Istanbul in Two Nineteenth-Century Ottoman Travelogues," *YILLIK: Annual of Istanbul Studies* 3 (2021): 69–91.

33 Mabeynci Arif Bey, Ahmed İhsan's classmate from Mülkiye, played a crucial role in arranging financial supports. According to Yalman, without Arif Bey's involvement, the success of illustrated journal publishing and the rise of *Servet-i Fünûn* to such prominence would not have been possible. Ahmet Emin Yalman, *Modern Türkiye'nin Gelişim Sürecinde Basın, 1831–1913* (Istanbul: Türkiye İş Bankası Kültür Yayınları, 2018).

34 Ahmed İhsan, in his memoirs, wrote, "I was practically establishing an illustrated journal in Istanbul that would surpass Europe's greatest one, *L'Illustration*." Ahmed İhsan, *Matbuat Hatıralarım*, 90–91.

35 In its early stages, each issue featured *Resimlerimiz* (Our Pictures), explaining the images' subjects and techniques. Initially, it reproduced existing visuals but later produced and printed its own, often labeling them "exclusive *Servet-i Fünûn* photographs."

36 For instance, Kavcar's extensive study analyzes the journal's novels, focusing on Westernization's themes in culture, mentality, taste, and social life. However, this approach tends to simplify the diverse nature of Europe, paralleling how *Servet-i Fünûn* writers absorbed European influence through fortuitous encounters rather than a systematic process. Cahit Kavcar, *Batılılaşma Açısından Servet-i Fünun Romanı* (Ankara: Atatürk Kültür Merkezi Başkanlığı Yayını, 2016).

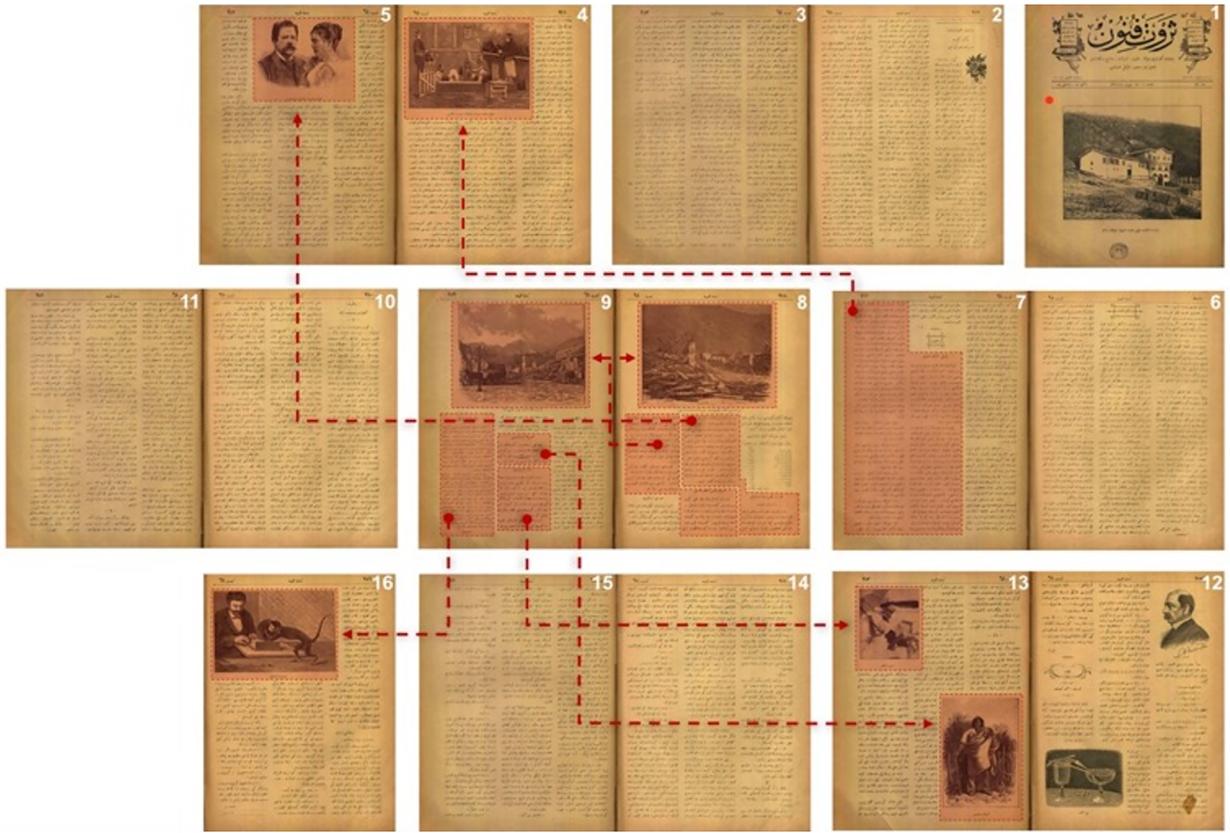
37 Samipaşazade Sezai, the author of *Küçük Şeyler* published in 1891, deeply influenced the writers of Edebiyat-ı Cedide members. He emphasized the necessity of mundane stories by stating that describing the solar system is no different from narrating a microscopic insect. Samipaşazade Sezai, *Küçük Şeyler* (Istanbul: Türkiye İş Bankası Yayınları, 2018). Ahmed İhsan recalls his childhood in Vaniköy and mentions their neighbor, Sezai, with whom he had evening conversations. Ahmed İhsan, *Matbuat Hatıralarım*, 24–25.

38 The Edebiyat-ı Cedide (New Literature) movement, led by Tevfik Fikret (1867–1915) when he became the head of the literary section of the journal in 1896, included prominent figures like Rezaizade Mahmud Ekrem (1847–1914), who served as a mentor within the group. Other notable members were Cenap Şahabettin (1870–1934), Mehmed Rauf (1875–1931), Halit Ziya Uşaklıgil (1869–1945), and Hüseyin Cahit Yalçın (1874–1957). These writers shared middle-class backgrounds, foreign language education, and similar sociocultural circles during their upbringing. For comprehensive examination on the literary works in *Servet-i Fünûn*, see Hasan Akay, *Servet-i Fünûn Şiir Estetiği* (Istanbul: Şule Yayınları, 2020).

39 Eldem asserts that the Ottoman illustrated press assumed the responsibility of conveying the favorable aspects of the restrictive modernity, which foreign media avoided when covering the Ottoman Empire. Specifically, *Servet-i Fünûn* overwhelmed its audience with these images, aligning closely with the ideals of progress and development. Edhem Eldem, "Powerful Images: The Dissemination and Impact of Photography in the Ottoman Empire, 1870–1914," in *Camera Ottomana: Photography and Modernity in the Ottoman Empire, 1840–1914*, ed. Zeynep Çelik and Edhem Eldem (Istanbul: Koç Üniversitesi Yayınları, 2015), 135.

40 These conversations, starting with *fenniye* (science), later expanded to various disciplines such as *ziraiye* (agriculture), *sıhhiye* (medicine), *coğrafiye* (geography), *ticariye* (commerce), *sanayiye* (industry), and *madeniye* (mineralogy).

41 Walter Benjamin, "Nothing Wrong with the Illustrated Press! (1925)," in *On Photography*, ed. and trans. Esther Leslie, (London: Reaktion Books, 2015), 110.



journals create a print space where places, people, and objects of different origins overlap.⁴² This structure is essential for understanding the period's reading practices, reflecting the characteristic fragmented storytelling of these relatively early illustrated journals.

Figure 5: Pages of an issue of the *Servet-i Fünûn* (diagram by Gürbey Hiz). Courtesy of National Library, Ankara.

Furthermore, readers of this journal not only navigated a tumultuous sea of narratives but also experienced a multitemporal perspective through texts and images. For instance, in *Servet-i Fünûn*'s ninety-fourth issue from December 1892, a photograph captures the celebration at Ankara Station as the inaugural train, which arrived on November 27th courtesy of the Anatolian Railway Company, is welcomed amidst festive decorations.⁴³ A mere four issues earlier, this narrative was conveyed through received telegraph; this time it emerged visually, as Ahmed İhsan aptly wrote, "having fulfilled the duty of pictorial journalism properly."⁴⁴ In the following pages of the same issue, another visual depicts a view of a street in Eskişehir. Before reaching Ankara, this train route had reached Eskişehir, and approximately a year earlier, Ahmed İhsan took a journey to Eskişehir to experience this new mode of transport.⁴⁵ He, who occasionally shared photographic mementos from his journeys, wrote that the villagers seen in the photograph are "transporting grain to the railway station."⁴⁶ Readers thus gained a fleeting glimpse into these villagers' altered daily routines since the train's introduction. Additionally, the issue featured a two-page spread displaying a different type of railway, this time in New York City, where trains ran on elevated tracks. Beyond the relatively tranquil ground-level urban life, this elevated cityscape offers an unfamiliar existence, marked by billowing smoke—a sight Ottoman readers could perceive through imaginations. While Ahmed İhsan briefly mentioned similar recently constructed urban

42 Ersoy, "History as You Go," 250.

43 For the construction process of this railroad, see Eylem Tekemen Altındaş, "XIX. Yüzyılın Son Çeyreğinde Ankara'da Demiryolu Ulaşımı," *AHBV Edebiyat Fakültesi Dergisi* 4 (2021): 21–32.

44 Ahmed İhsan, "Ankara'da İlk Katar," *Servet-i Fünûn*, no. 94 (December 30, 1892): 246.

45 Ahmed İhsan, "Haydar Paşa'dan Alpu Köyü'ne Osmanlı Demir Yol Hattında Bir Seyahat," *Servet-i Fünûn* 75 (August 18, 1892): 354–356.

46 Ahmed İhsan, "Eskişehir'de Bir Sokak," *Servet-i Fünûn* 94 (December 30, 1892): 246.

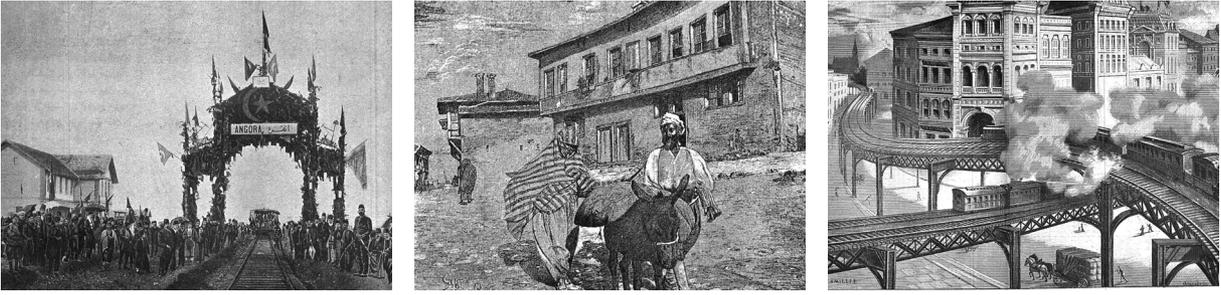


Figure 6: Heterochronic temporalities in one issue (“Ankara’da İlk Katar,” “Eskişehir’de Bir Sokak,” “New York’un Havai Şimendiferleri,” *Servet-i Fünûn* 94 [1892]: 241–249). Courtesy of National Library, Ankara.

railways in Berlin and Liverpool, he emphasized that “the most renowned and advanced of these urban railways can be found in the USA, specifically the elevated ones in New York City,” hinting at unknown spatial possibilities.⁴⁷ These captivating visuals from the same issue immersed readers in various temporal dimensions, from the future to the present and occasionally into the past, all while connecting them with diverse spatial contexts (fig. 6).

The notion of multitemporality was not only limited to within the same issue but also extended to the dispersion of significant spatial narratives across various issues and periods. This allowed readers to engage with nonlinear narrative transitions, moving from experience-based accounts of specific present moments to speculative future-oriented narratives in subsequent issues. For instance, bridges, a recurring theme in *Servet-i Fünûn*, illustrated this phenomenon. Whether in the planning stage, completed, or no longer existing, bridges frequently appeared in the pages. Gazing at images of yet-to-be-constructed record-breaking bridges (longest or tallest) was akin to witnessing a global competition for readers. While these bridges of the future do not offer insights into societal or urban life, they present a captivating glimpse of engineering marvels. Apart from foreign press narratives, Abdülhamid II’s reign saw bridge constructions driven by railway expansion, with the journal emphasizing their role in connecting the center to peripheries. Readers engaged with this construction process as if reading a story in real time. Çelik highlights that these issues of construction form a narrative akin to a progress report, almost like a *tefrika*, especially regarding the construction of the Hijaz Railway.⁴⁸ Recently completed or soon-to-be-completed bridges also became part of this iconic imagery. These bridges, inaugurated with elaborate ceremonies and prayers, found their place in the journal, transforming state power into a spectacle in the form of construction activities. Additionally, bridges iconic within Istanbul, such as the Galata Bridge, conveyed the experiences of that time through both texts and visuals. Ahmed İhsan’s one article, in which he shared his walking experience on the Galata Bridge, transcended mere descriptions of the bridge’s transformation during that period.⁴⁹ Instead, it evolved into a narrative about the changing landscape of Istanbul, hinting that each step on this bridge holds the potential to usher in both precarious and delicate dreams.

Over time, these narratives overlapped with each other, providing a multitemporal perspective for both contemporary readers and those who engaged with the journal in the past. The dissemination of these heterochronic spatial narratives, appearing across one issue or throughout multiple ones, enabled readers to perceive societal imaginations, constructions, and experiences related to space. This conceptual framework underpins the core proposition of this research, which suggests that *Servet-i Fünûn* be regarded as a collection where discussions concerning a particular facet of modernity are unveiled. Contrary to the often-anticipated progressive vision implied by the term Westernization, this study offers that the examination of these distinct temporal modes individually reveals the contradictions, inconsistencies, and discursive conflicts that underpin the Ottoman engagement with modernity through media consumption.⁵⁰

47 Ahmed İhsan, “New York’un Havai Şimendiferleri,” *Servet-i Fünûn* 94 (December 30, 1892): 246–247.

48 Zeynep Çelik, “Photographing Mundane Modernity,” in Çelik and Eldem, *Camera Ottomana*, 168.

49 Ahmed İhsan, İstanbul Postası, *Servet-i Fünûn* 1089 (April 18, 1912): 530.

50 Ersoy views these journals, including *Servet-i Fünûn*, as archives of both past and present, exhibiting narrative practices characterized by inconsistency and fragmentation. Ersoy, “Ottomans and the Kodak Galaxy.” This article also aims to include the temporal dimension of futurity.

The science news writer at *Servet-i Fünûn*, Mahmud Sadık, regularly documented information obtained from foreign sources in the Musahabe-i Fenniye section. These news pieces, at times direct translations, frequently evolved into a series of editorial pieces enriched with the author's insights. Covering a wide range of topics from X-rays to telescopes, from North Pole expeditions to the worlds of microorganisms, Mahmud Sadık also incorporated spatial narratives into his column. For instance, he provided a description of a recently built electrically heated residence in Paris as follows:

We mentioned that heating is done with electricity; nickel wires emitting electric heat are woven throughout the apartment, heating various metal plates and distributing a delicate warmth, ensuring an even temperature everywhere, even in the lavatories (*hela*). The bathroom (*hamam*) is also heated with electricity, and meals are cooked electrically in the kitchen. Consequently, the kitchen has no chimney; instead, it houses an excellent new air machine (*hava makinesi*) that dispels the odors of cooked meals. Now, there is no need to mention that lighting is also done with electricity, is there?⁵¹

Mahmud Sadık crafted a narrative rooted in conversation, engaging readers with thought-provoking questions. His choice of language ignited the imagination, prompting readers to envision how this emerging technology could transform domestic spaces. Concepts like the “air machine,” which have yet to be defined but were placed in the text by the author to convey meaning to the readers, contributed to the formation of visions regarding this new space. Similarly, he described a new model city in the process of design for the 1900 Paris Exhibition:

The current proposal is not an imitation of the past or the present but an imitation of the future. This model city will be built just as the city of the future, which will encompass the most orderly and comfortable residents. . . . This model city is not just an imitation of uninhabited buildings; it will be inhabited. Its residents will benefit from the blessings and comforts of the beginning of civilized (*medenî*) life, and they will take pride in it. . . . This city will show visitors real streets, avenues, wide and orderly squares, excellent hotels, and houses. In short, it will be a civilized city created with the real means of our time and all the practices of art and industry. . . . This initiative seems to please everyone—But let's see if it will come to fruition, shall we?⁵²

The envisioned model city of the future, referred to as Neopolis, was, as Mahmud Sadık skeptically posits, inherently unfeasible. However, notwithstanding this skepticism, his writings catalyzed the emergence of imaginative constructs that orient readers towards conjectures about the occurrences within the city of the future. The portrayal of distant pasts and futures often involved imaginative narratives that lacked specific historical context and, even if provided, do not adhere to a continuous chronological sequence. Instead, these narratives existed in the realm of dreams, desires, and aspirations.⁵³ The visuals and texts encountered within this temporal mode of the journal primarily originate from printed publications in foreign countries, offering readers an imaginative space that has not yet materialized within the boundaries of the Ottoman Empire. The journal played a crucial role in piquing readers' curiosity. For instance, one reader wrote in a letter to the journal, “I have a great interest in bicycles, whose widespread use in the Ottoman Empire is largely the result of the encouragement and efforts of *Servet-i Fünûn*.”⁵⁴ Having previously read about both the technology and the sensations it evoked within the journal, this reader eventually acquired a bicycle and felt compelled to write to the journal about his bicycle journey from Bursa to Karacabey. Visual representations were frequently employed in these imaginative narratives due to the absence of direct engagement with material realities. Consequently, texts served as auxiliary tools that accompany these visual depictions, further enriching the realm of imagination.

51 Mahmud Sadık, Musahabe-i Fenniye, *Servet-i Fünûn* 349 (November 18, 1897): 167–169.

52 Mahmud Sadık, “Bir Şehir Numunesi,” *Servet-i Fünûn* 90 (December 1, 1892): 183–184.

53 Siegfried Kracauer, “Time and History,” *History and Theory* 6, no. 6 (1966): 65–78.

54 T. L. Tepedenlenizade, “Velosiped Hatıraları,” *Servet-i Fünûn* 259 (February 28, 1896): 197.

Figure 7: Reinforced concrete as a new type of construction technique and the antique ruins in Syria (“İnşaatta Bir Tarz-ı Cedid” and “Cerç Harabeleri,” *Servet-i Fünûn* 882 [1907]: 372–373). Courtesy of National Library, Ankara.



An article titled “İnşaatta Bir Tarz-ı Cedid” (A new style in construction) from the journal dated 1907 introduced the readers to an innovative construction technique referred to as “reinforced concrete” (*betonarme*). The author initiated the discussion by providing a concise definition of this novel material: “The innovative construction method called ‘concrete’ is achieved by consolidating randomly arranged stones into a cohesive mass using cement.”⁵⁵ Importantly, the narrative extended beyond this introductory explanation, introducing the concept of “reinforced concrete,” wherein iron is integrated into the structure to significantly enhance its strength, surpassing that of conventional stone structures by a factor of twenty. Accompanying the text, the journal engaged the readers’ imaginations by presenting three visual depictions of potential structures that could be constructed using this innovative material, which was not yet prevalent within the Ottoman Empire (fig. 7). Underneath each image, a brief explanation describes the depicted visuals, further solidifying the meaning of imagination. The first image presents “a bridge constructed with reinforced concrete,” the second illustrates “a recently constructed building in Genoa employing reinforced concrete,” and the third image features “a tall water reservoir built with reinforced concrete.” These three visuals were placed one page prior to the text, detached from the accompanying description.

On the opposite page of the same leaf in the journal, three additional visuals accompany another article. These three visuals, arranged in a symmetrical and similar layout, were placed to introduce the ancient ruins of Gerasa in southern Syria.⁵⁶ The juxtaposition of these visuals on the same leaf, sharing the page, raises questions about the deliberate or random nature of this decision. On one side, the visuals depict novel structures, describing a new construction technique, while on the other side, the ruins of columns and arches constructed using ancient Roman-era techniques are presented. The temporal perception of the visuals across both pages can only manifest within a reader’s imagination, devoid of any connection to present-day or mundane routines. The juxtaposition of these contrasting yet temporally distant images, which guide readers toward the realm of imagination, can coexist on adjacent pages.

The visuals of reinforced concrete construction, including a bridge, an unspecified Genoese building, and a water reservoir, illustrate the adaptability of the new construction method across various typologies and contexts. The deliberate choice of a long-span bridge and a

55 Ahmed İhsan, “İnşaatta Bir Tarz-ı Cedid,” *Servet-i Fünûn* 882 (March 19, 1907): 374.
 56 Ahmed İhsan, “Cerç Harabeleri,” *Servet-i Fünûn* 882 (March 19, 1907): 372–374.

high-capacity water reservoir signifies their role as exemplars of emerging architectural typologies within the industrialized climate of the period. Thus, these visuals extend beyond a mere presentation of concrete as a construction material, actively contributing to spatial production by representing novel elements that shape the urban landscape. Similarly, images of ancient city ruins, with depictions such as “a grand arch,” “a sun temple,” and “a general view,” spark imaginative contemplation, leading readers to envision spaces beyond their current existence. Just as a water reservoir suggests a space that does not currently exist and directs the reader toward the realm of imagination, the sun temple similarly prompts contemplation of a space that is not presently realized. The temple’s ruins present an incomplete image that the viewer is invited to complete in their mind. Thus, these fragmented images from both the distant past and future collectively participate in the imaginative perception of social spaces.

Constructions / Near Past – Near Future

Servet-i Fünûn prepared a special issue in 1902 dedicated to the construction process of the Hijaz Railway. This issue featured both completed and ongoing construction projects, including bridges, railways, locomotives, and more, along the route from Damascus to Medina.⁵⁷ It provided a significant platform for the Ottoman authorities to demonstrate their superiority in the Arab region. On the cover of this special issue, amidst a desert landscape, local residents, engineers, and a train moving across a distant bridge can be seen with admiration.⁵⁸ The construction of the Hijaz Railway, which spanned from 1900 to 1908, was not limited to this special issue but was also featured in various other issues. Construction photographs, both official images and informal, personalized snapshots taken by various individuals, including engineers, officials, journal correspondents, and readers, were featured heavily in *Servet-i Fünûn*, creating a blend of official and vernacular perspectives on imperial progress.⁵⁹ These visuals offered fragmented depictions of the construction process, presenting the overcoming of challenging terrains, the excavation of tunnels, the construction of technologically advanced bridges, and more. Through these narratives, a geographically distant construction project found actuality in readers’ perception.

In another article focusing on the railway construction, this time between Bursa and Mudanya, Ahmed İhsan expressed *Servet-i Fünûn*’s aim as the “visual translator of construction works.”⁶⁰ In the early issues, published during the first year, the journal relied on relatively external images, but from the second year onward, photographs captured by the authors were included. Consequently, Ahmed İhsan’s endeavor to fulfill the role of a visual translator of construction became an active feature of the journal. Throughout its publication, the journal documented construction activities spanning various regions within the empire.

This temporal mode primarily revolved around constructions either nearing completion in the immediate future or recently finished. The focus was predominantly on constructions transpiring within the empire’s boundaries although, at times, accounts of constructions from foreign nations, reported by correspondents, were also included. As the narratives shifted from imaginative mode to concrete realizations, their range of possibilities in readers’ perceptions tended to diminish. On certain occasions, Ahmed İhsan personally visited construction sites, capturing the progress through photographs that found their places within the pages of the journal. Complementing the visuals, textual descriptions detailing the spaces that would be finalized in the near future as part of the ongoing construction process were incorporated. This crucial addition provided narratives highlighting the construction process’s temporal extension.

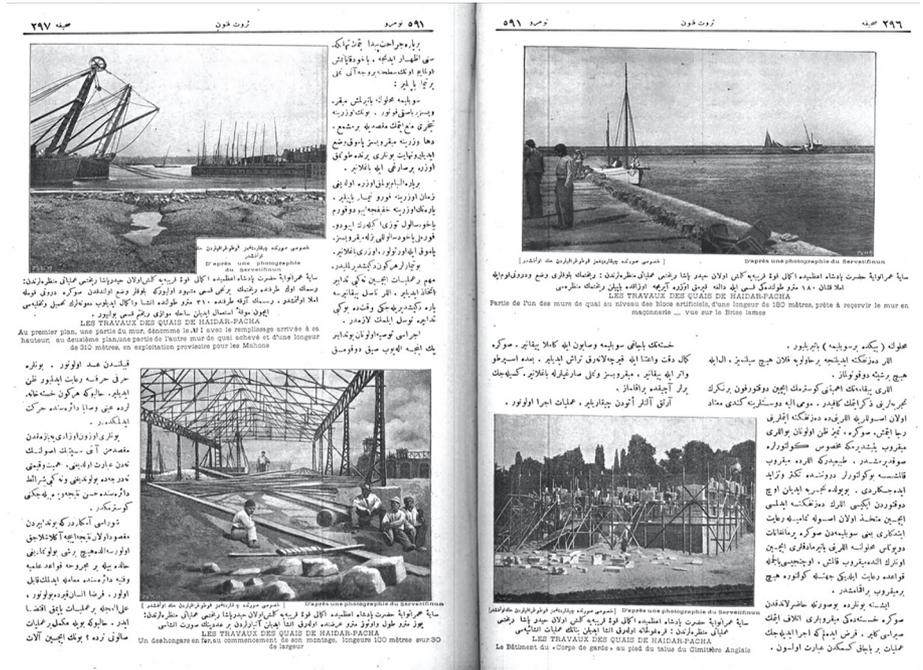
57 Ahmed İhsan, “Hicaz-Hamidiye Demir Yolu İnşası,” *Servet-i Fünûn* 592–593 (September 1, 1902).

58 Çelik points out that this image, ironically reflecting the prevalent hostile sentiment towards the project, simultaneously symbolizes the Ottoman Empire’s endeavor to bring civilization to the Arabian Peninsula, mirroring similar representations found in French illustrated journals such as *L’Illustration* against the Algerians. Zeynep Çelik, *Empire, Architecture, and the City: French-Ottoman Encounters, 1830–1914* (Seattle: University of Washington Press, 2008), 250–252.

59 Ersoy, “Ottomans and the Kodak Galaxy,” 341.

60 Ahmed İhsan, “Bursa Şimendiferi,” *Servet-i Fünûn* 63 (May 27, 1892): 175.

Figure 8: Construction images of Haydarpaşa Pier (“Haydar Paşa Rıhtımları,” *Servet-i Fünûn* 591 [1902]: 296–297). Courtesy of National Library, Ankara.



In figure 8, the depiction of the construction process of Haydarpaşa Pier is presented, with Ahmed İhsan actively engaging with the site to provide photographs for the journal. Initially, he embarked on a written account documenting the day of his visit and his personal experiences, subsequently delving into comprehensive descriptions concerning the pier's overall appearance. This narrative aims to visualize the anticipated future state of the ongoing construction project. Concurrently, he provided insights from the recent past, including the logistics of transporting stone, sand, and gravel from Kınalıada to the construction site. The textual description adopts a narrative mode that intermittently bridges temporal gaps, transporting the reader between perspectives from both the recent past and near future.

Images from the ongoing operation, dispersed across various pages, are shared through visuals. Ahmed İhsan occasionally linked the textual descriptions to the visuals with expressions like, “As seen in the image, filling is being applied at a rate of two thousand square meters per day.”⁶¹ Consequently, the narrative of construction is strengthened with images depicting the machinery used for filling, the areas of the ground that have been leveled or are yet to be leveled, and the incomplete structures of a hangar. Within these visuals, the construction workers posing do not actively participate in the narrative but serve as silent figures observed by the viewer.

On certain occasions, narratives pertaining to construction endeavors demonstrated a precarious tenability, often falling short of fully gratifying the discerning sensibilities of Ahmed İhsan. For instance, the author, anticipating that he would chronicle the thrilling transformation of Kapalıçarşı, which had suffered damage in the 1894 earthquake, is taken aback by what he encountered during his visit and pens the following observations:

Upon entering, I had expected to encounter the familiar hustle and bustle, the overflowing crowds, and the cacophony. Instead, I was struck by the desolate sight of two rows of shops, the condition of the completed repairs, both to my right and left. Seeing the scaffolding erected on the ceilings and the heaps of stones, bricks, and mortar strewn across the ground stood in stark contrast to the bustling clientele that had once filled the streets gives me unpleasant feelings.⁶²

61 Ahmed İhsan, “Haydar Paşa Rıhtımları,” *Servet-i Fünûn* 591 (August 21, 1902): 290.
 62 Ahmed İhsan, İstanbul Postası, *Servet-i Fünûn* 280 (July 24, 1896): 306.



Figure 9: Construction images of Grand Bazaar (İstanbul Postası, Servet-i Fünûn 280 [1896]: 312). Courtesy of National Library, Ankara.

Despite his dissatisfaction with the scene, he proceeded to capture photographs of the ongoing construction and shared them with his readers (fig. 9). The author's engagement with this construction endeavor did not wane, and he later incorporated his account of a visit to the market after the completion of renovations, twenty-three issues later. The daily emergence of new shops within the bazaar brought immense joy to the author. In this place where commerce was yet to commence, Ahmed İhsan was further exhilarated by the meticulous arrangement and uniformity of the shops, traits he valued deeply. As he wrote,

With each passing day, one can observe a discernible change from the day before. Each day, a new shop from the double-rowed lineup opens its doors. Particularly towards the middle, the market has reverted to its former state, and shopkeepers, by detailing the quality and quality of their merchandise, entice passersby with calls of 'Come in.'⁶³

His stories guided readers toward the evolving scene of the near future, shaped day by day post-construction. He then captured a photograph resembling the perspective he had previously captured during the renovation, this time at the conclusion of the construction, offering readers a view of the market they may never witness again in such absence (fig. 10). In the narratives of construction, the dominance of disciplinary aspects like the strict organization of the space in Kapalıçarşı was frequently observed.

In other narratives of this temporal mode, a similar aspect arises as bodies are disciplined. For instance, the construction of the practice of swimming in the journal articles serves as a fitting example of this. Alongside narratives about the location, such as "the places to be washed should not be open sea, but bays are always preferred,"⁶⁴ there are also expressions that discipline bodily practices, such as "even if a person is not very sweaty, before entering the water, they should take some water in their palm and rub their cheeks and stomach."⁶⁵ The language and discourse of these narratives demonstrate the act of discipline upon both the body and the spatial context in question. Construction narratives form the second mode of *Servet-i Fünûn's* spatial narratives in terms of temporality, as they embody the practices and imagined social spaces that are taking shape and materializing.

63 Ahmed İhsan, İstanbul Postası, *Servet-i Fünûn* 303 (December 31, 1896): 258.
 64 Ahmed İhsan, "Deniz Banyosu," *Servet-i Fünûn* 227 (July 19, 1895): 300.
 65 Ahmed İhsan, "Denizde Yüzmek," *Servet-i Fünûn* 66 (June 17, 1892): 214.

Figure 10: A photograph of the recently repaired Grand Bazaar (*Servet-i Fünûn* 309 [1897]: 356). Courtesy of National Library, Ankara.



Experiences / Now – Every

Ahmed İhsan, beginning from the early issues of the journal's publication, frequently penned his column *İstanbul Postası*,⁶⁶ wherein he portrayed the daily life of the city, interweaving his own experiences. Within his writings, he provided detailed descriptions of the places and the social dynamics, occasionally enhancing these pieces with photographs he captured himself. For instance, during one of his park visits, he recounted,

On that particular day, we journeyed to Fener, reminiscent of a vast garden well, with its tree-shaded areas and the seafront, where the ever-turning carriages continually evoked the image of a grand well. Our purpose was both a visit and business: As we wandered amidst the perpetual procession, we took numerous photographs with our small camera, adding a visual dimension to our weekly discussions.⁶⁷

He incorporated a plethora of these photographs into both the journal's cover and inside (fig. 11).

In his column, Ahmed İhsan engaged in a multifaceted narrative practice. He periodically documented the overwhelming ambiance of the ballrooms in Beyoğlu during his nocturnal wanderings,⁶⁸ juxtaposed with his observations of the urban milieu while biding his time before attending newly premiering theatrical productions.⁶⁹ His writings delved into the minutiae of events such as the annual sailing races on *Büyükdada*, where he meticulously conveyed his enthusiasm.⁷⁰ He promptly occupied a seat at the inaugural film screening, offering readers an intricate analysis of how Méliès' films elicit nuanced emotional responses.⁷¹ İhsan skillfully articulated his appreciation for the soothing evening coolness at *Tepebaşı Garden* during the sweltering summer months.⁷² Furthermore, he derived a distinct sense of pleasure amid the cacophonous machinery while touring a match factory in

66 The column *İstanbul Postası*, later followed by *Musahabe* in subsequent journal issues, drew inspiration from the column titled *Courrier de Paris* (Paris Post) found in *L'illustration*.

67 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 277 (July 2, 1896): 258.

68 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 358 (January 20, 1898): 306–307.

69 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 351 (December 2, 1897): 194.

70 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 390 (August 31, 1898): 411–412.

71 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 301 (December 17, 1896): 226.

72 Ahmed İhsan, *İstanbul Postası*, *Servet-i Fünûn* 283 (August 14, 1896): 354.

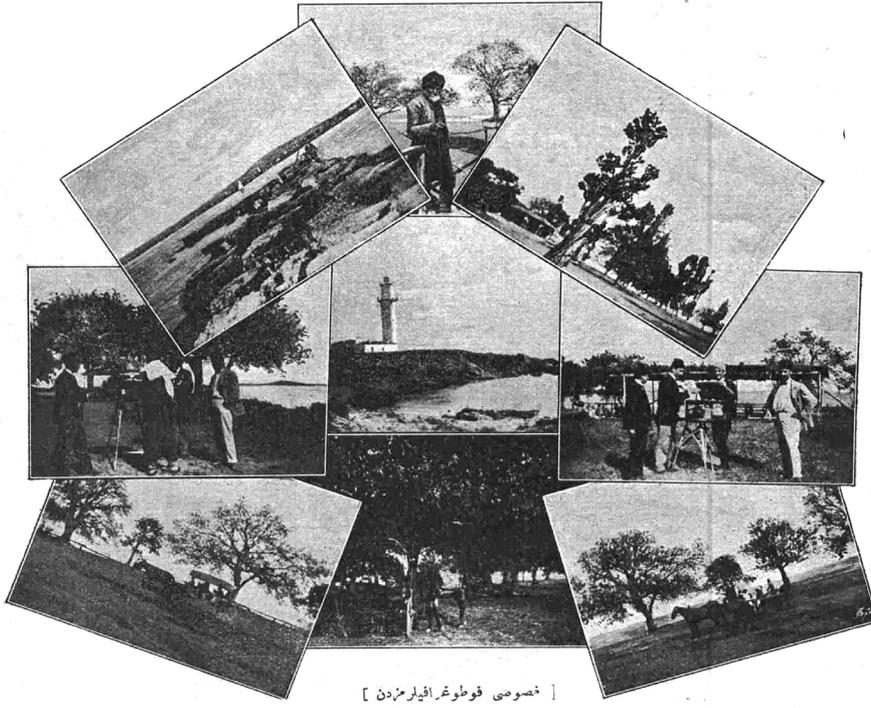


Figure 11: Photographs of Fenerbahçe taken by Ahmed İhsan (İstanbul Postası, *Servet-i Fünûn* 277 [1896]: 257). Courtesy of National Library, Ankara.

Küçükçekmece.⁷³ In these accounts, Ahmed İhsan adeptly transformed his experiences of both the urban pleasures and perils of Istanbul into texts and images, integrating his own emotional perspectives into the narrative fabric.

This temporal mode observed within *Servet-i Fünûn* is that of narratives of experiences, emerging as accounts in the present-tense, generated by including spatial practices involving daily routines. In contrast to a temporality that directs attention to the past or the future, this mode provides narratives that document the city's specific spatial condition exactly as it was on that particular day. In discussions concerning modernity, the concept of experience embodies two distinct notions: one rooted in tradition, signifying collective and unconscious experiences, and the other characterized by fleeting, transient moments.⁷⁴ Newspapers and journals, operating within this context, capture readers' transient consciousness without establishing ritual, leading to the dissolution of traditional experiences and the emergence of a new world free from repetition and continuity. The narratives of experiences in *Servet-i Fünûn* exhibited an inconsistent structure, oscillating between tradition and fleeting moments. Within this temporal mode, chance encounters may occasionally take precedence, whereas in other instances, the narrative accommodates the cyclic rhythm of daily life.

In this regard, visuality serves as a very effective form for conveying experiences, particularly in recognizing the awareness of daily life involving illustrations. For instance, in the journal, an account from the "memoir notebook" of Diran Çırakyan appears both visually and textually (fig. 12).⁷⁵ During his journey on the Rumeli Railway, Çırakyan was struck with astonishment upon reaching the Yenikapı station, prompting him to retrieve his "pencil and sketchbook." Describing the experience, he noted, "The people are standing in the rain. In the waiting hall (!), they are stuck in the mud, and water from the tiles is pouring down on all the passengers." By simultaneously documenting the experience through the written description and illustrating the station, Çırakyan immortalized it within the pages of the

73 Ahmed İhsan, "Küçük Çekmece Fabrikasını Bir Ziyaret," *Servet-i Fünûn* 393 (September 22, 1898): 35–38.

74 Walter Benjamin, *The Arcades Project* (Cambridge: Harvard University Press, 1999).

75 Diran Çırakyan, "Rumeli Şimendiferinde Bir Cevelan," *Servet-i Fünûn* 406 (December 23, 1898): 244.

Figure 12: Illustration of Yenikapı train station by Diran Çırakyan (right) and the suspended bridge in Germany (left) ("Rumeli Şimendiferinde Bir Cevelan," *Servet-i Fünûn* 406 [1898]: 244-245). Courtesy of National Library, Ankara.



journal.⁷⁶ This narrative of public space within the realm of experience offered a glimpse of the ongoing daily practice. On the same leaf, there is another illustration depicting an “electric suspended tramway” from Germany expanding the imaginative possibilities for readers. In contrast to Çırakyan’s illustration, this image portrays urbanites calmly traveling in suspended structure above the river in a serene atmosphere instead of a chaotic one. Çırakyan’s illustration caption expresses dissatisfaction with the inefficiency of the transportation, whereas the caption of the tramway’s illustration provides guidance, stating: “This method is highly beneficial in terms of not occupying the streets and being cost-effective.”⁷⁷

The article on Yenikapı station has a news-like quality. It intends to bring attention to a challenging condition occurring in daily life. However, not all narratives of experiences within the journal sought to signify such striking instances. At times, they also presented the rhythms of everyday tranquility. For instance, while strolling along the streets of Karaköy, Ahmed İhsan wrote:

Sometimes, you may chance upon a small incident that entertains you for a while. At times, you contemplate the general state of a street or a square. You bring to mind the various scenes that a bustling street acquires throughout the twenty-four hours of the day, swiftly passing before your mind’s eye. You find amusement in this and derive lessons from it. For instance, when passing by the corner near the pastry shop in Karaköy, stop for a brief moment, not at the intersection of four but seven or eight roads at this bustling spot, cast a glance around, and walk while you ponder. Surely, you have passed through here at various times. You imagine the noise of trams, carriages, and horses, the cries of the street vendors selling walking sticks, umbrellas, Japanese pens, shoes, and various other items, the hustle and bustle of those engaged in providing sustenance, the coin dealer flipping large, old copper coins on his shop window, the pastry chef on his counter, making a clattering noise as he skillfully moves his wide knife in a rhythmic manner. Once you bring all these to mind, your thoughts cascade from one to another for hours. You contemplate how the apparent dirtiness of the dining places, which seem repulsive even to health-conscious people, attracts so many customers, and you calculate the efforts and reasons behind the coin dealer’s jingling coins from morning till evening. In your mind, signs change as the clock strikes one or one and a half, and on one side, the rice vendor heaps rice into a large pot and sets it over a fire on a table. The confectioner and the liver vendor also set up their stalls to the side.⁷⁸

76 Captions are at times translated into French, likely to ensure that criticisms of the railway line, operated by the Oriental Railways Company under German management, are understood by them.
 77 Ahmed İhsan, “Almanya’da Asma Elektrikli Tramvay,” *Servet-i Fünûn* 406 (December 23, 1898): 245.
 78 Ahmed İhsan, “Sokak Manzaranları,” *Musahabe, Servet-i Fünûn* 826 (February 21, 1907): 306–307.

160 The author transformed this square, where crowds pass without much awareness, into a narrative that provided insights into its social experiences. Ahmed İhsan enumerated the recurring daily practices associated with this social space, incorporating both immediate occurrences and customary routines to illuminate the dynamics of the square's existence. Contrary to the fragmented and transient nature often described by scholars, everyday life continues to generate and perpetuate traditions.⁷⁹ In this context, the author emphasized that even if one returns to the same place the next day, they would encounter similar sounds, sights, and scenes, constructing a narrative that highlights this continuity. Consequently, it assumes a distinctive position compared to narratives focused on the specific moment. In another article, the perspective of a villager paints a picture of the waning cyclical rhythms, lacking the same joy as Ahmed İhsan's experiences:

Nowadays, villagers have lost interest in the land. They prefer wandering in the streets and visiting entertainment venues. In the past, fairs used to be held once or twice a year. We would attend these fairs and enjoy strolling around. Such an outing would suffice for us throughout the year. However, nowadays, they want to go out for leisure every Sunday. On Sundays, they feel more exhausted and disoriented compared to other days. We used to cherish Sundays as an opportunity to rest at home from morning till evening.⁸⁰

While certain issues feature traditional experiences rooted in repetition, such as the annual establishment of fairs (*panayır*) in a cyclical manner,⁸¹ the text also incorporates experiences specific to the present moment, emphasizing the "now." Such narratives offer a critical perspective on traditional experiences, challenging their established norms. Consequently, a social experience tied to tradition and cyclical time undergoes a shift towards a transient and coincidental encounter, represented by wandering through the streets.

Conclusion

Servet-i Fünûn, known for its unique visuals, faced disruption with the emergence of other illustrated journals post-1908 and especially after the founding of the republic in 1923 when visuals became common in newspapers. Despite occasional interruptions, it continued until 1944, two years after its founder Ahmed İhsan's passing.⁸² The journal witnessed various historical periods, including the reign of Abdülhamid II, the Committee of Union and Progress, and the early republic, maintaining a beneficial relationship with the authorities.

Illustrated journals such as *Servet-i Fünûn* significantly influenced perceptions of social spaces by promoting shared visual and textual experiences within print culture. They fostered a sense of community among readers, particularly in urban areas, encouraging curiosity and engagement with different aspects of modernity. Within the context of *Servet-i Fünûn*, the analysis of three temporal modes of narration—imagination, construction, and experiences—reveals their significant contributions to the readers' perceptions of social spaces. These heterochronic complexities, often fragmented and transient, immerse readers in the present moment while allowing for the juxtaposition of narratives from different time periods. Consequently, the journal's portrayal of spaces extends beyond fixed and static representations, encompassing the dynamic practices of people and their interactions with these spaces.

Servet-i Fünûn's content undergoes frequent transformations between issues, introducing fresh material with varying structural arrangements. This approach contributes to the perception of socially significant places, such as streets, squares, parks, houses, theaters, and factories, even amid changing content and temporal contexts. The dynamic portrayal of spaces

79 Martin Stokes, "Gündelik Yaşamı Tanımak," in *Kültür Fragmanları: Türkiye'de Gündelik Hayat*, ed. Deniz Kandiyoti and Ayşe Saktanber (Istanbul: Metis Yayınları, 2002), 321–336.

80 Ahmed İhsan, "Bir Derrace-Süvar ile Bir Köylü," *Servet-i Fünûn* 817 (December 20, 1906): 176.

81 Ahmed İhsan, "Silivri Panayırı," *Servet-i Fünûn* 807 (October 11, 1906): 4–6.

82 Due to an article published in 1901 about the French Revolution, the journal was shut down for two months. In 1919, Ahmed İhsan was unable to return from Switzerland after the end of World War I, resulting in the journal not being published for nearly six months. During the post-war occupation period, like many other publications, *Servet-i Fünûn* also had a temporary hiatus in its publication.

in the journal is not merely a reflection of mundane modernity but a reflection of a form of modernity characterized by contradictions, overlaps, and intersecting experiences. It inspires imaginations, exerts disciplines, and presents the unnoticed aspects of the everyday, creating an experience of inherent modernity where these elements coexist. Therefore, to gain a comprehensive understanding of the perception of specific spaces, one must explore space-time narratives that encompass the interplay of imaginings, constructions, and experiences over time. In this way, *Servet-i Fünûn* and similar illustrated journals contribute to the ongoing discourse on the multifaceted nature of social spaces and their evolution through time, offering readers a unique lens through which to view the complexities of modernity.

Bibliography

Published Primary Sources

- Ahmed İhsan [Tokgöz]. "Almanya'da Asma Elektrikli Tramvay." *Servet-i Fünûn* 406 (December 23, 1898): 245.
- . "Ankara'da İlk Katar." *Servet-i Fünûn* 94 (December 30, 1892): 246.
- . *Avrupa'da Ne Gördüm*. İstanbul: Tarih Vakfı Yurt Yayınları, 2007.
- . "Bir Derrace-Süvar ile Bir Köylü." *Servet-i Fünûn* 817 (December 20, 1906): 175–176.
- . "Bursa Şimendiferi." *Servet-i Fünûn* 63 (May 27, 1892): 175.
- . "Cerş Harabeleri." *Servet-i Fünûn* 882 (March 19, 1907): 372–374.
- . "Deniz Banyosu." *Servet-i Fünûn* 227 (July 19, 1895): 299–300.
- . "Denizde Yüzmek." *Servet-i Fünûn* 66 (June 17, 1892): 213–215.
- . "Eskişehir'de Bir Sokak." *Servet-i Fünûn* 94 (December 30, 1892): 246.
- . "Haydar Paşa Rıhtımları." *Servet-i Fünûn* 591 (August 21, 1902): 290–291.
- . "Haydar Paşa'dan Alpu Köyü'ne Osmanlı Demir Yol Hattında Bir Seyahat." *Servet-i Fünûn* 75 (August 18, 1892): 354–356.
- . "Hicaz-Hamidiye Demir Yolu İnşası." *Servet-i Fünûn* 592–593 (September 1, 1902): 310–327.
- . "İnşaatta Bir Tarz-ı Cedid." *Servet-i Fünûn* 882 (March 19, 1907): 374.
- . İstanbul Postası. *Servet-i Fünûn*, 1896–1898, 1912.
- . "Küçük Çekmece Fabrikasını Bir Ziyaret." *Servet-i Fünûn* 393 (September 22, 1898): 35–38.
- . *Matbuat Hatıralarım 1888–1914*. Ankara: Çolpan Kitap, 2020.
- . "New York'un Havai Şimendiferleri." *Servet-i Fünûn* 94 (December 30, 1892): 246–247.
- . "Silivri Panayırı." *Servet-i Fünûn* 807 (October 11, 1906): 4–6.
- . "Sokak Manzaraları." Musahabe. *Servet-i Fünûn* 826 (February 21, 1907): 306–307.
- Çırakyan, Diran. "Rumeli Şimendiferinde Bir Cevelan." *Servet-i Fünûn* 406 (December 23, 1898): 244.
- Mahmud Sadık, "Bir Şehir Numunesi," *Servet-i Fünûn* 90 (December 1, 1892): 183–184.
- . Musahabe-i Fenniye. *Servet-i Fünûn*, 1892, 1897.
- Mustafa Refik. "Mukaddime." *Mir'at*, no. 1, 1862.
- . "Sergi-i Umumi-i Osmani." *Mir'at*, no.1, 1863.
- T. L. Tepedelenizade. "Velosiped Hatıraları." *Servet-i Fünûn* 259 (February 28, 1896): 197–199.

Secondary Literature

- Akay, Hasan. *Servet-i Fünûn Şiir Estetiği*. İstanbul: Şule Yayınları, 2020.
- Akyürek, Göksun. *Bilgiyi Yeniden İnşa Etmek: Tanzimat Döneminde Mimarlık, Bilgi ve İktidar*. İstanbul: Tarih Vakfı Yurt Yayınları, 2011.
- Aydoğdu, Nergiz. "Türk Basın Tarihinde İlk Resimli Dergi: Mirat." In vol. 2 of *Türk Basın Tarihi*, edited by Merve Uğur, 913–944. Ankara: Atatürk Araştırma Merkezi, 2018.
- Baudelaire, Charles. "The Painter of Modern Life." In *The Painter of Modern Life and Other Essays*, edited and translated by Jonathan Mayne, 1–40. London: Phaidon, 1965.
- Beegan, Gerry. *The Mass Image: A Social History of Photomechanical Reproduction in Victorian London*. Hampshire: Palgrave Macmillan, 2008.
- Benjamin, Walter. "Nothing Wrong with the Illustrated Press! (1925)." In *On Photography*, edited and translated by Esther Leslie, 109–111. London: Reaktion Books, 2015.
- . *The Arcades Project*. Cambridge: Harvard University Press, 1999.
- Bora, Tanıl. *Cereyanlar: Türkiye'de Siyasi İdeolojiler*. İstanbul: İletişim Yayınları, 2017.
- Boyar, Ebru. "The Press and the Palace: The Two-Way Relationship between Abdülhamid II and the Press, 1876–1908." *Bulletin of the School of Oriental and African Studies* 69, no. 3 (2006): 417–432.
- Budak, Ali. *Münif Paşa: Batılılaşma Sürecinde Çok Yönlü Bir Osmanlı Aydını*. İstanbul: Kitabevi Yayınları, 2004.
- Çelik, Zeynep. *Empire, Architecture, and the City: French-Ottoman Encounters, 1830–1914*. Seattle: University of Washington Press, 2008.
- . "Photographing Mundane Modernity." In Çelik and Eldem, *Camera Ottomana*, 154–203.
- Çelik, Zeynep, and Edhem Eldem, eds. *Camera Ottomana: Photography and Modernity in the Ottoman Empire, 1840–1914*. İstanbul: Koç Üniversitesi Yayınları, 2015.

- Duman, Hasan. *Başlangıcından Harf Devrimine Kadar Osmanlı-Türk Süreli Yayınlar ve Gazeteler Bibliyografyası ve Toplu Kataloğu, 1828-1928*. Ankara: Enformasyon ve Dokümantasyon Hizmetleri Vakfı, 2000.
- . *Ottoman Year-Books (Salnâme and Nevsal)*. Istanbul: Centre For Islamic History Art and Culture, 1999.
- Eldem, Edhem. "Powerful Images: The Dissemination and Impact of Photography in the Ottoman Empire, 1870-1914." In Çelik and Eldem, *Camera Ottomana*, 106-153.
- Ercilasun, Bilge. *Ahmed İhsan Tokgöz*. Ankara: Kültür Bakanlığı Yayınları, 1996.
- Ersoy, Ahmet A. "Camdaki Hafıza: Ahmed Rasim, Fotoğraf ve Zaman." *İstanbul Araştırmaları Yıllığı 6* (2017): 193-204.
- . "History as You Go: Mobility, Photography, and the Visibility of the Past in Late Ottoman Print Space." In *Representing the Past in the Art of the Long Nineteenth Century: Historicism, Postmodernism, and Internationalism*, edited by Matthew C. Potter, 240-262. Milton: Taylor and Francis, 2021.
- . "Ottomans and the Kodak Galaxy: Archiving Everyday Life and Historical Space in Ottoman Illustrated Journals." *History of Photography* 40, no. 3 (2016): 330-357.
- Foucault, Michel. "Of Other Spaces." *Diacritics*, no. 16 (1986): 22-27.
- Georgeon, François. *Sultan Abdülhamid*. Istanbul: İletişim Yayınları, 2012.
- Gervais, Thierry. "Imaging the World, L'illustration: The Birth of the French Illustrated Press and the Introduction of Photojournalism in the Mid-19th Century." *Mediographia* 27, no. 1 (2005): 97-106.
- Heidegger, Martin. "The Age of the World Picture." In *Science and the Quest for Reality: Main Trends of the Modern World*, edited by A. I. Tauber, 70-88. London: Palgrave Macmillan, 1997.
- Hill, Jason E., and Vanessa R. Schwartz, eds. *Getting the Picture: The Visual Culture of the News*. London: Bloomsbury, 2015.
- Horuz, Semra. "Touring Europe, Envisioning Homeland: Istanbul in Two Nineteenth-Century Ottoman Travelogues." *YILLIK: Annual of Istanbul Studies* 3 (2021): 69-91.
- Hultzsich, Anne. "Masthead." In *The Printed and the Built: Architecture, Print Culture and Public Debate in the Nineteenth Century*, edited by Mari Hvattum and Anne Hultzsich, 225-230. London: Bloomsbury, 2018.
- . " 'To the Great Public': The Architectural Image in the Early Illustrated London News." *Architectural Histories* 5, no. 1 (2017): 1-17.
- Kavcar, Cahit. *Batılılaşma Açısından Servet-i Fünun Romanı*. Ankara: Atatürk Kültür Merkezi Başkanlığı Yayını, 2016.
- Koloğlu, Orhan. *Basınımızda Resim ve Fotoğrafın Başlaması*. Istanbul: Engin Yayınları, 1992.
- . *Osmanlı Döneminde Basın Teknikleri ve Araçları*. Istanbul: İstanbul Üniversitesi İletişim Fakültesi Yayınları, 2010.
- Kracauer, Siegfried. *Kitle Süsü*. Istanbul: Metis Yayınları, 2011.
- . "Time and History." *History and Theory* 6, no. 6 (1966): 65-78.
- Parla, Jale. *Babalar ve Oğullar: Tanzimat Romanının Epistemolojik Temelleri*. Istanbul: İletişim Yayınları, 1990.
- Pinguet, Catherine. "Constantin Guys: 'Modern Hayatın Ressamı' ve *The Illustrated London News*'da Muhabir Çizer." *İstanbul Araştırmaları Yıllığı 4* (2015): 147-157.
- Samipaşazade Sezai. *Küçük Şeyler*. Istanbul: Türkiye İş Bankası Yayınları, 2018.
- Shohat, Ella, and Robert Stam. "Narrativizing Visual Culture." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 27-49. London: Routledge, 1998.
- Şiviloğlu, Murat R. *The Emergence of Public Opinion: State and Society in the Late Ottoman Empire*. Cambridge: Cambridge University Press, 2018.
- Stokes, Martin. "Gündelik Yaşamı Tanımak." In *Kültür Fragmanları: Türkiye'de Gündelik Hayat*, edited by Deniz Kandiyoti and Ayşe Saktanber, 321-336. Istanbul: Metis Yayınları, 2002.
- Tekemen Altındaş, Eylem. "XIX. Yüzyılın Son Çeyreğinde Ankara'da Demiryolu Ulaşımı." *AHBV Edebiyat Fakültesi Dergisi* 4 (2021): 21-32.
- Uyanık, Seda. *Osmanlı Bilim Kurgusu: Fenni Edebiyat*. Istanbul: İletişim Yayınları, 2013.
- Wasti, Syed Tanvir. "Ahmed İhsan and the 'Wealth of the Sciences'." *Middle Eastern Studies* 52, no. 2 (2016): 359-374.
- Yalman, Ahmet Emin. *Modern Türkiye'nin Gelişim Sürecinde Basın, 1831-1913*. Istanbul: Türkiye İş Bankası Kültür Yayınları, 2018.