

"Faith originates from the Light of Muhammad and infidelity from the Light of Eblis. However, the essence (*gowhar*) of Eblis and Muhammad have their source in the Sun of God's Light (*āftāb-e nur-e allāh*)."³⁰

"The same Sun makes the face of a washerwoman black and her clothes white and if in respect to this the Sun is called "the whitening Sun" and "the blackening Sun", the stupid will think that the whitening one is different from the blackening one. And it is a mistake which gave way to the diversity of God's names. God's wrath (*qazab*) and God's approval are one and the distinction between them originated from the contradictory consequences they cause."³¹

Eblis and Muhammad are, thus, presented by Hamadāni as a pair of complementary contradictions, two sides of the Truth, hypostases of apparently contradictory attributes of God: mercy and anger (*rahmat* and *qazab*) or beauty and majesty (*mazhar-e jamāl* and *mazhar-e jalāl*).³²

"Don't you know that God has two names? One is the Merciful and Compassionate (*ar-rahmano-r-rahim*) while the other one is the Omnipotent and Haughty (*al-jabbāro-l-motakkabber*). He created Eblis from the attribute of Power, whereas Muhammad was created from the attribute of Mercy. Hence, Ahmad's sustenance is Mercy and Eblis' sustenance is wrath (*qahr o qazab*)."³³

As darkness is necessary for light to shine so the temptation of Eblis is necessary to prove one's faith. 'Eyno-l-Qozāt claims:

"Muhammad could not exist without Eblis, like obedience cannot exist without disobedience, or faith without infidelity. Hence, the faith (*imān*) of Muhammad could not exist without the infidelity (*kofr*) of Eblis."³⁴

Last, but not least, in his defence of Eblis 'Eyno-l-Qozāt-e Hamadāni appeals to the aesthetic sensibilities of his Persian readers:

"The light of Ahmad is a mole on the cheek of the Divine Beloved whereas the light of Eblis is his curls and eyebrows. Could you imagine a perfect beauty without curls and eyebrows?"³⁵

It is questionable whether the verdict of a non-Persian jury would be similar.

³⁰ *Tamhidāt*, 186.

³¹ *Nāmeḥā*, vol. I, 180.

³² *Tamhidāt*, 73. *Jamāl* as a beauty attracts, whereas *jalāl* by commanding respect creates a distance.

³³ *Tamhidāt*, 227.

³⁴ *Tamhidāt*, 187.

³⁵ *Tamhidāt*, 121.

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MEHMET RAUF AND HIS MEMOIRS *

Mehmet Rauf (1875-1931) is one of the greatest writers grouped round the magazine *Servet-i Fünun*.¹ He happened to be born and grow up in the period of the profound transformation of the Ottoman Empire. It was this period that the reformatory tendencies initiated by the reformers of Tanzimat found their entire expression. Wide changes could be observed in such domains as the secular education system, bureaucracy, the army, press, literature and culture. Destined by his father for a military career, he studied at the military secondary schools in Istanbul (*Eyüp* and *Soğukçeşme Rüşdî-i Askerî*, 1884-1888) and then in the naval school on Prince Islands (*Mekteb-i Bahriye*, 1888-1894). With the rank of Lieutenant (*teğmen*) he started his naval service which lasted until 1910, when he was sentenced to six months' imprisonment and removed from the army for having written a pornographic novel.² He found himself in difficulties and led a modest life, earning his keep from writing. After having gained great popularity with his novel *Eylül* (1901), which is considered to be the first Turkish psychological novel, he tried for long years to make a hit again but his efforts were not successful. As his biographer M.Törenek writes, "Through all his life he was burning with a longing to be a great writer and this yearning became his strongest dynamism."³

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¹ *Servet-i Fünun* – 1. the title of the periodical edited from 1891 by Ahmet İhsan Tokgöz; 2. the name of the company of young, progressive writers who gave rise to the phenomenon of *Edebiyat-ı Cedide* in Turkish literature.

² *Bir Zambak'ın Hikâyesi* (1910).

³ Mehmet Rauf: *Edebî Hatıralar* (ed. by Mehmet Törenek), İstanbul 1997, 13.

Mehmet Rauf's interests towards European culture and literature manifested themselves when he was a pupil at secondary school, at the age of nine-ten. First of all he fell in love with theatre that was considered by the Ottoman people to be not quite a respectable form of entertainment. Then he became fond of prose, both Ottoman and European. Due to the high level of French and English lessons at naval school, he managed to read original works in these languages. He also began to create his own short stories and at the age of sixteen he succeeded in publishing his first story. In general he published fourteen novels, over one hundred and thirty short stories, five plays, some translations from French and plenty of articles. Among these articles one can find works on such themes as: Turkish, French and English literature, theatre, Istanbul life, entertainments (e.g. the cinema, that had just appeared in the Empire), European music, the status of Ottoman woman. He was also an editor of magazines, addressed especially to women. Most articles in these magazines were written by Mehmet Rauf himself and dealt with all sorts of themes – important ones or trivial ones – related to the Ottoman women's life and status.

Though Mehmet Rauf made history as a novelist and the publicist, and on the whole he is not referred to as a writer of memoirs, some of his articles are of an autobiographical character and these papers are the subject of the present paper. The writer wrote them between 1913 – 1927 and they were published in several magazines (*Peyâm-ı Edebî*, *Şebâb*, *Yeni Nesil*, *Türkiye Edebiyat Mecmuası*, *Sevimli Ay*, *Güneş*, *Renin*). As with the major part of Mehmet Rauf's works, his autobiographical papers were for many years inaccessible to the reading public and only in 1997 were they collected and edited as a book by Mehmet Törenek. The collection consists of fifteen parts. The first describes the writer's school years and his initial fascination with European literature and theatre. The rest describes the literary environment connected with the magazine *Servet-i Fünun*.⁴

First passion for theatre.

The first chapters of works of a recollective character usually deal with the childhood, family life and education of the author. Yet Mehmet Rauf does not

⁴ The titles of the memoirs' parts are: 1. *My Pranks*, 2. *The First Contact With Halit Ziya*, 3. *Closeness With Halit Ziya*, 4. *Towards Edebiyat-ı Cedide*, 5. *Edebiyat-ı Cedide*, 6. *First Contacts*, 7. *The Contestants of Edebiyat-ı Cedide*, 8. *Literature and Politics*, 9. *The Censorship in Servet-i Fünun*, 10. *Hüseyin Cahit and Hayret Efendi*, 11. *The Story of "The Green Homeland"*, 12. *Friendships*, 13. *Ekrem Bey and Servet-i Fünun*, 14. *Financial Matters*, 15. *How I Met Ahmet Hikmet?*

write a lot about his childhood.⁵ This should be explained by the fact that his recollective essays are not standard memoirs. They are a collection of short self-dependent papers written in a disorderly fashion for various magazines. What is more, the section describing Mehmet Rauf's school years was written last (1927). The title of this part is *My Pranks (Benim Yaramazlığım)*. The author tells here of his school years yet the main theme is his initial fascination and interests in the field of theatre and literature. *My Pranks* is divided into three small parts and one only needs to have a look at their titles (*The First Play I Saw*, *The First Play I Acted In*, *The First Flogging I Got*) to learn, what was the fate of an Ottoman schoolboy who fell in love with the theatre... The first play Mehmet Rauf could watch, was the drama *Sekar Ormanı*, which was played on Fridays on the stage at Edirnekapi.⁶ This play influenced young Mehmet Rauf very strongly. "My deep love for theatre which I still feel, began from this very play. From that time my mind, my thoughts, all my habits and feelings have concentrated themselves on drama. Going to the Küçük İsmail⁷ theatre every Friday became my most beloved occupation."⁸

Mehmet Rauf writes in *My Pranks* that he was quite a good boy: "when now I try with all intensity to recall my childhood [...] I can not find in myself even a trace of something that could be called a 'prank'. On the contrary, I was a very good and quiet child. I was always bent over a book or paper and I spent all my time in silence and seriousness. But the books and papers which I was busy with were not connected with lessons and were considered by my teachers to be as useless and even harmful as a novel or the theatre. And so I was cast out from the group of popular and trustworthy schoolboys."⁹ Though Mehmet Rauf's

⁵ Much more information on Ottoman education can be found in the memoirs of other writers of that epoch, such as Halit Ziya Uşaklıgil, *Kırk Yıl*; Muallim Naci, *Ömer'in Çocukluğu*; Ahmet Rasim, *Gecelerim*, *Dünkü İstanbul'da Hovardalık*; Hüseyin Cahit Yalçın, *Edebiyat Anıları*; Celâl Esat Arseven, *Sanat ve Siyaset Hatıralarım*; Yahya Kemal Beyatlı, *Çocukluğum Gençliğim Siyâsî ve Edebî Hatıralarım*; Ahmet İhsan Tokgöz, *Matbuat Hatıralarım*; Ali Ekrem Bolayır, *Ali Ekrem Bolayır'ın Hatıraları*; Cemil Paşa Topuzlu, *80 Yıllık Hatıralarım*; Halide Edip Adıvar, *Mor Salkımlı Ev*. For more information see: Grażyna Zajac, *The Ottoman School and Education in the Sultan Abdülhamid Period in the Light of the Memoirs of Turkish Writers*, in: *Folia Orientalia* 38, 203-212.

⁶ In Metin And's opinion, this play was the Turkish adaptation of Faston de Monteau's play *La forêt de Senart* (from: Mehmet Rauf, *Edebî Hatıralar*, 97]. It was published by Basiret Publishing in the 1870s when Ottoman love for European drama arose.

⁷ Küçük İsmail Efendi was one of the first Turkish owners of a theatre. He founded the theatrical company and played on the "Dil-güşa" stage near Edirnekapi.

⁸ Mehmet Rauf, *op.cit.*, 16.

⁹ *op.cit.*, p. 15.

recollective essays do not contain a lot of remarks on the Turkish educational system, they broaden our knowledge of the Ottoman teachers' attitude to such 'modern' entertainments as the novel and theatre. The first play prepared and acted by young Mehmet Rauf caused him trouble at school: "I was eleven or twelve and I learnt at the school of Soğukçeşme. Having found among my school friends a boy which was as mad about the theatre as me, I built with him a stage in one of the gardens of the Ayasofya or Sultanahmet quarter. And finding this idea very right, we also spent our money on the curtains and created a real theatre. One Friday we were acting in this garden, on this stage, for our school friends and for other children invited by them. Suddenly, behind the wings I saw a turbaned man. There was also a man in police uniform there and behind him another one, like a watchman, appeared. The people of the quarter arranged an assault on our theatre. They drove us away, damaged our curtains and ruined the stage. It was an awful shock for us but the more awful was the reaction of our school board next day. We were put through terrible cross-examination and the witnesses were questioned."¹⁰ This first theatrical experience finished in a humiliating way: the boys were reprimanded before the whole school.

Yet Mehmet Rauf's love for theatre did not fade, on the contrary, it was to become more intense. When he was thirteen, his father sent him to naval school. As the writer's biographers write, his father's aim was to isolate the boy from Istanbul's theatres. It was a boarding-school with strict military discipline. As it was situated on Prince Islands, the cadets' isolation from the "suspicious" entertainments of Istanbul was total. During these years Mehmet Rauf interested himself in literature, especially in the novel and read in his leisure hours everything that he could find. His relations with theatre were restricted, by necessity, to the month of Ramadan, when he could spend more time at home in Istanbul. It was during Ramadan, when Istanbul's theatres and other amusement places were especially active. "The nights of Ramadan at Şehzadebaşı¹¹ were in those years more vivid, more delightful than nowadays. The theatrical groups of Abdürrezzak¹², Manakyan¹³ and Hasan¹⁴, tea-gardens and *saz-kıraathaneleri*¹⁵

¹⁰ *op.cit.*, p. 17.

¹¹ Şehzadebaşı – a street in Istanbul.

¹² Abdürrezzak Abdi (1845-1914) – the famous master of traditional arts of Oriental theatre: *tuluât* and *ortaoyunu*.

¹³ Manakyan (properly: Mardiros Minakyan, 1873-1920) – an Armenian actor and stage manager in Istanbul; educator of many Turkish actors.

¹⁴ Hasan – most likely Mehmet Rauf means Kel Hasan (1868-1925), one of the founders of theatrical groups in Istanbul.

¹⁵ *saz kıraathaneleri* – a kind of café, where the press and traditional music were offered to clients.

drew during these nights the whole population of Istanbul."¹⁶ It is proper to add that Manakyan's theatre was famous at this time for its very ambitious repertoire. Equally other memoirists of this epoch write about this theatre. For example, Yahya Kemal, who came to Istanbul from very traditional Skopie in 1902, writes in his memoirs about the great impression made on him by Manakyan's *La Dame of Camelia*.¹⁷

Leading his sad life at the school on Prince Islands, Mehmet Rauf did not forget his affection for theatre. So, that the teachers used to call him *tiyatrocı* ("theatre man"). He writes in *The First Flogging I Got*: "At the Island school [...] I devoted myself to literature, especially to the novel, yet among the teachers I was known as 'theatre man'. What is more, when one day my teacher saw that during the lesson I was reading a theatre book at the back desk, he said: my son, instead of entering this school you should have rather joined Güllü Agop."¹⁸ The Naval School on Prince Islands was not a proper place for boys fascinated by theatre. It was at this school that Mehmet Rauf received his first flogging and it was his passion for theatre that caused this terrible punishment. He writes, that having done their homework some boys used to act something like pantomime while leaving the classroom. One of them was playing the role of a drummer or trumpeter, another was making some motions without any implied meaning. Though it was quite innocent play, "an officer saw us in the window and denounced us to the *pasha*, informing him about 'performing a pantomime in the classroom'. The *pasha*, whose only preventive measure for every infringement was flogging, sentenced us to fifteen blows in the school grounds."¹⁹

According to Mehmet Rauf's memoirs, only after graduating could he freely enjoy the theatre. Happily visiting the theatre, as well as contacting literary and press circles, though considered to be disreputable, was not forbidden for the sultan's officers (unless *hafiye*²⁰ considered intervention necessary)...

¹⁶ Mehmet Rauf, *op.cit.*, 25.

¹⁷ Yahya Kemal Beyatlı, *Çocukluğum, Gençliğim, Siyasi ve Edebi Hatıralarım*, İstanbul 1999, 75.

¹⁸ Mehmet Rauf, *op.cit.*, 18.

Güllü Agop (properly: Hagop Vartovyan, after turning Mohammedan, Yakup Vartovyan, 1840-1891) – the most popular Armenian theatre manager in Istanbul; he translated European plays into Armenian, from 1866 he also staged plays in Turkish, his theatre *Gedikpaşa* was the most famous and meritorious Ottoman theatre of the 19th century.

¹⁹ Mehmet Rauf, *op.cit.*, 18.

²⁰ *hafiye* – the secret police organized by order of Sultan Abdülhamid II who suffered from a disease, most likely persecution mania. Thousands of secret *hafiye* informers lived in all strata of Ottoman society and every day sent to the Sultan's Palace Yıldız five to six thousand pieces of information. These denunciations could concern everybody

The World of Literature. The Circle of *Servet-i Fünun*.

Mehmet Rauf's memoirs are a precious source of information about the life of Turkish intellectuals of the last period of the Ottoman Sultanate, especially about that significant literary and cultural phenomenon of the end of the 19th century, which is known as *Edebiyat-ı Cedide*.²¹ The author writes about this circle with great affection. First of all one can discover in his memoirs a deep respect and great gratitude for Halit Ziya²², who was the true friend of all young writers and always ready to help. In some places we can find Mehmet Rauf's praises for this great Turkish writer. It was Halit Ziya, that led the young, only sixteen-year-old cadet to the true world of literature. Their acquaintance began in 1892, when Mehmet Rauf sent a letter to Halit Ziya who lived in Izmir and published there a magazine, *Hizmet*. While sending his letter, Mehmet Rauf decided also to send one of his first short stories, *Düşmüş*. "I sent him my story so that he might read it and express his opinion. Whereas one week later he sent me *Hizmet* and I saw, that my story was published in it. Such kindness and politeness could come only from such an honest and noble-minded writer as Halit Ziya. Naturally, I wrote again to thank him and received an answer. This way our correspondence began."²³

It was the time, when the young Ottoman generation, educated in the schools of the new type (*rüştiye, idâdî, Mekteb-i Mülkiye, Mektebi-Hukuk etc.*), became acquainted with Western literature and European languages, and realised that there

and everything. For example, it was very risky to use the word "nose" because the sultan had an abnormally big nose... [from:] *Türk Ansiklopedisi*, vol. XVIII, 314, MEB Ankara 1970.

²¹ *Edebiyat-ı Cedide* ("the New Literature") – the name of a movement in the history of Turkish Literature (1896-1901). As the major part of the writers connected with this trend published their works in the magazine *Servet-i Fünun*, the writers of the New Literature are also denominated as the writers of the *Servet-i Fünun* circle. These are: the poets Tevfik Fikret (1867-1915), Cenap Şahabettin (1870-1934), Hüseyin Sîret (1872-1959), Hüseyin Suat (1867-1942), Ali Ekrem (1867-1937), Ahmet Reşit (1870-1956), Süleyman Nazif (1870-1927), Süleyman Nesip (1866-1917), Faik Ali (1875-1950), Celal Sahir (1883-1935); the prose writers Halit Ziya (1866-1945), Mehmet Rauf (1875-1931), Ahmet Hikmet (1870-1927), Hüseyin Cahit (1874-1957), Safvetî Ziya (1875-1929) and the translator and theoretician Ahmet Şuayb (1876-1910) [from:] Öztürk Emiroğlu, *Türkiye'de Edebiyat Toplulukları*, Warszawa 2001, 43.

²² Halit Ziya Uşaklıgil (1866-1945) – one of the greatest Turkish prose writers. He belonged to *Edebiyat-ı Cedide* and made history as a novelist but he was also one of the best Turkish memoirists, publicists and translators from French.

²³ Mehmet Rauf, *op.cit.*, 22.

was an awful gulf between the cultural and literary standards of Europe and those of the Empire. To be convinced of it, one only needed to compare what was offered by publishers to the European citizen and what could be obtained in the Ottoman Empire. Mehmet Rauf mentions in his memoirs the authors and the works, that were popular at that time among Turkish readers and evaluates many Turkish writers. As the criterion for his evaluation he takes the writers' "up-to-dateness" and their works' similarity to those of Western literature. Mehmet Rauf's especial penchant displays itself here: he repudiates everything that is written in a simple language for a simple reader and everything that has a strong relevance to Ottoman tradition.²⁴ First of all let us mention the writers that in Mehmet Rauf's opinion were the most popular and discussed among the Turks. These were: Namık Kemal, Ahmet Mithat Efendi, Recaizade Mahmut Ekrem, Abdülhak Hamit, Samipaşazade Sezai, Halit Ziya, Tevfik Fikret, Mehmet Celâl, Mustafa Reşit Bey, Fikripaşazade Müncî, Ahmet Hikmet, Andelip, Ahmet Rasim. Also some foreign writers are named in the memoirs: Alphonse Daudet, Guy de Maupassant, Gustave Flaubert, Eugene Sue, Sully Prudhom, François Coppée, Alfred de Musset. Mehmet Rauf mentions also some scientists and philosophers that caused heated quarrels among his elder friends from the literary circles. For instance, in the part *Closeness With Halit Ziya* we can find a description of the discussion between Halit Ziya and Rıza Tevfik²⁵ relating to such great Europeans as Büchner, Darwin and Camille Flammarion.²⁶ Some passages of the parts *The First Contact With Halit Ziya* and *Closeness With Halit Ziya* show the way in which Mehmet Rauf had to pass from a fascination for simple, romantic books written for the mass reader to literature for the chosen. On the basis of his memoirs we can distinguish three stages in this development. When he was sixteen-seventeen years old, he was fond

²⁴ It was the sign of the epoch: the literary dispute between the writers of *Edebiyat-ı Cedide* and the so-called "independent" writers. The authors of *Edebiyat-ı Cedide* were severely criticized for their difficult, sophisticated language, disregard of the simple reader, writing only for the upper classes, ignoring social problems, cultivating "art for art's sake", duplicating French samples in literature; on the other hand, they themselves blamed their opponents for unacquaintance with European languages, ignorance of topical trends in European literature, holding on to the old, already "hackneyed" literary norms. Yet now, from a retrospective view point, one can say that the output of the "independent" writers stood the test of time much better than the output of *Edebiyat-ı Cedide*. Both the language of the "independents" (though today rather archaic) as well as the problems of their works are acceptable for the present-day reader, whereas the output of the representatives of *Edebiyat-ı Cedide* (especially the poetry) has staled totally with time.

²⁵ Rıza Tevfik (1869-1949) – political worker, poet, philosopher; though he was of the same age as the writers of *Servet-i Fünun*, he preferred to create poetry by taking patterns from folk and mystical Turkish poetry.

²⁶ Mehmet Rauf, *op.cit.*, 26.

of such writers as Mehmet Celâl and Mustafa Reşit Bey. They were very popular authors of lyrical novels written for simple, indiscriminate readers. Mehmet Rauf writes, that their novels such as *Venüs* and *Flora* were the most widely read books in the libraries of Bâb-ı Âli.²⁷ Yet this kind of literature soon became uninteresting for him. As he states himself, all these works seemed to be insipid, without expression, unattractive. Then he "discovered" *Madame Bovary* and other important works of French literature and so began the second stage of the literary development of the teenage Mehmet Rauf. The third stage was to come soon and it was called *Nemide*. Mehmet Rauf describes this process in so many words: "And this way, having reached the age of sixteen-seventeen, I got to know all the latest works of Turkish literature; I knew by heart Kemal, Ekrem, Hamit, Mithat, as if it was Alkoran. [...] I became fond of *Madame Bovary*. Naturally, I was under the great influence of these books. And it was then that Halit Ziya's *Nemide* was published (1892). I can say that *Nemide* influenced nobody as much as me. As regards style or narrative, *Nemide* contained everything I was looking for, I had waited for and I had wished for. Kemals, Ekrems were already not in the position to suit my intellectual needs. I wished for something different, something new, something that would be written in a more nervous, a more delicate, a sicker (sic!-GZ) language."²⁸

Young Mehmet Rauf realised the huge difference in the standards of Western and Ottoman prose (yet one ought here to stress that in his opinion only that prose that contains a large dose of feelings and tells of unearthly love, is good prose; so it was a pretty raw and trivial criterion). As a young boy he treated the lack of good prose as the lack of a mother, as orphanhood... "While reading something in French or English, whenever I happened to find a passage that gave me a trembling of excitement, I immediately sank into deep despair: why were there not such works in our country... And it was Halit Ziya, that rescued me from this orphanhood."²⁹

Besides Halit Ziya, a special place in Mehmet Rauf's memoirs is reserved for Recaizade Mahmut Ekrem.³⁰ This great Ottoman writer appears in these

passages where the position and role of the Turkish press is discussed. Though Ekrem is mentioned in Rauf's recollections rather episodically, so to say only as an underaction of the proper story, one can easily sense that he is mentioned with great respect and gratitude. This gratefulness should not be wondered at. When young writers began creating their own literary circle (later called *Edebiyat-ı Cedide*), Ekrem was the greatest living Ottoman writer and a real authority for the young generation.³¹

While describing the circumstances of the origin of the circle of *Servet-i Fünun*, Mehmet Rauf mentions the periodicals that influenced the literary life of Istanbul. At the beginning of this gathering of young writers under the moral leadership of Ekrem, the periodical *Mektep*³² edited by Karabet was the place where young, modern writers could publish their works. Other important periodicals were *Hazine-i Fünun*³³, *Musavver Malumat*³⁴ and *Servet-i Fünun*³⁵ and the birth of the movement of *Edebiyat-ı Cedide* was connected with the rivalry between these magazines. "Exactly at the same time, Karabet returned to publish *Mektep* again, in a new form and with a new staff. In the first issues, besides the articles and short stories of unknown authors like Hâki and Nâmi, there appeared also the poems of Cenap Şehabettin. The articles told of European science and literature with a seriousness and expertise that had been never seen in our press before. As to the poems, they gave signs of a very interesting individuality. [...] Halit Ziya was enchanted by these poems just as I was. From then on we waited impatiently for each Thursday and the purchase of the new *Mektep*. And with each new issue we became more and more enraptured by each of

his son Nijat and were written following his untimely death. Ekrem is considered to be the moral leader of the young writers during the period of shaping the *Servet-i Fünun* circle.

³¹ At that time there were two great living Ottoman writers: Recaizade Mahmut Ekrem and Abdülhak Hamid Tarhan (1852-1937). But Tarhan lived for long years abroad as a diplomat (1876-1912) and stayed outside the literary circles of the Empire.

³² *Mektep* was founded in 1891 as a weekly magazine for school children. In the course of time it became a periodical of a literary character. It was in *Mektep* that some writers of *Edebiyat-ı Cedide* published their first works before assembling around the magazine *Servet-i Fünun*.

³³ *Hazine-i Fünun* was edited by Kirkor Faik from 1893 to 1896 as a weekly periodical of a social, cultural, scientific and literary character. Writers of rather traditional views published their works here.

³⁴ *Musavver Malumat* was edited by Mehmet Tahir Bey (1895-1903). As a periodical of a conservative character, it resisted innovatory literature.

³⁵ *Servet-i Fünun* – initially was a magazine of a scientific character; founded in 1891. Due to the first editor, Ahmet İhsan Tokgöz, it soon became a magazine of a very high standard. From 1896 it was edited by Tevfik Fikret and from that time was a periodical for the writers of *Edebiyat-ı Cedide*.

²⁷ Mehmet Rauf, *op.cit.*, 20.

Bâb-ı Âli – here: the name of the street near the Topkapı Palace; from the second half of the 19th century this street was a place where a large number of newspaper editorial offices, publishers and bookstores were located.

²⁸ Mehmet Rauf, *op.cit.*, 20.

²⁹ Mehmet Rauf, *op.cit.*, 20.

³⁰ Recaizade Mahmut Ekrem (1847-1914) – one of the greatest representatives of Tanzimat literature; poet, novelist and playwright; strongly influenced by the European trends in literature, he succeeded in initiating many innovatory elements in Turkish literature, especially in the novel *Araba Sevdası* and in those poems that were written under the influence of sentimentalism. His most intimate and impressive poems were dedicated to

Cenap's subsequent poems. Though all of our friends of a similar education, taste and social standing were fond of Cenap, every week, in each issue of *Hazine-i Fünun*, statements damning Cenap's poetry appeared. [...] With time, the condemnation expressed by *Hazine-i Fünun* became visible also in *Musavver Malumat*. What is more, *Musavver Malumat* began to criticize also Ekrem. It was the time, when *Servet-i Fünun* had begun its activity again and manifested an interest in literature."³⁶

And that way, the small group of the young writers enchanted by the West, in particular France, led and supported by Ekrem, began to assemble around the magazine *Servet-i Fünun*. This was 1896. In the poor, tiny editorial room of *Servet-i Fünun* an important literary and cultural phenomenon was coming into existence. "Yes, discussions and talks reigned over the editorial office of *Servet-i Fünun* way into the night. In those years it was the meeting-place for the greatest intellectuals of the city. [...] Occasionally Master Ekrem also favoured us, asked the questions on the literary environment, listened to the quarrels. None of us thought only about himself. Each of us was ready to sacrifice his life for the others. It was a very dangerous and hazardous time. Sometimes we retired from the problems of literature and went onto questions of religion and politics. If there had not been so sincere a friendship among us, we would have not stayed longer in Istanbul. Our pens would have been broken and we would have been exiled to the desserts of Fizan."³⁷

In the subsequent parts of the memoirs Mehmet Rauf concentrates his thoughts on the description of this environment, friendships and of problems mainly of a political nature (censorship). A Turkish writer of that period had to struggle with plenty of obstacles, the biggest one being censorship. As many memoirists of the period complain of the censors, one can conclude that it was really a painful problem.³⁸ Mehmet Rauf's memoirs contain a lot of remarks on the censorship system in the period of Abdülhamid II. In the part *The Censorship in Servet-i Fünun* he writes: "It was a bane for us. By Tuesday the papers for the new issue were typeset and sent for censoring. They returned to the editorial office on Wednesday mornings. The friends, who had their papers in the new issue, used to come to the office on Wednesdays to learn what trick had been played

on them by the censors. They grabbed with great impatience their papers from the pile lying on Ahmet Ihsan's American desk, on the arm-chair or the sofa and examined them with the greatest of anxiety."³⁹ The writer writes with great pain that the censor's "merciless red pen" used to cross out all the most beautiful passages in the works. The censor called Hıfzı Bey was a man of pleasing appearance and even used to visit the editorial of *Servet-i Fünun* to talk with the writers. But, "though pleasant in conversation, in doing his duty he was very severe. He did not allow a single emotive word to pass."⁴⁰

Conclusions:

Except for the part describing the financial problems of writers and editors after the fall of Sultan Abdülhamid II (part 14. *Financial Matters*)⁴¹ all the parts of Mehmet Rauf's memoirs deal with his youth and the period when the *Servet-i Fünun* circle existed. This circle managed to survive for only five years (1896-1901) and disintegrated after the closing of the editorial office by court order. Mehmet Rauf's words below may constitute an excellent encapsulation of these significant five years: "In the beginning we did not know each other at all. Fikret, Halit Ziya, Cenap, Cahit and others... Though we were not acquainted, soon we loved each other with a passion, that flared up when we were reading our works. And such a strong friendship arose that the years could not dampen this fire. Our friendship increasingly grew thanks to our intimacy and everyday contact, and lasted until 1901, when *Servet-i Fünun* was prosecuted and subsequently closed because of Cahit's article."⁴²

Mehmet Rauf's memoirs are a precious source of information about the literary circles of Istanbul of the end of the 19th century, about the political circumstances and relations (both amiable and antagonistic) between the writers.

³⁹ Mehmet Rauf, *op.cit.*, 55.

⁴⁰ *op.cit.*, 57.

⁴¹ In this part the writer tells with great bitterness of the situation that sprang up in the book and press market after the Young Turks uprising (1908). Censorship was eliminated but the writers had to struggle with the new problem that was of an economic character: high costs of editing, the ignorance and poverty of the readers... After a short period of enthusiasm and euphoria great disappointment came: "Then we realized the sore truth: the reason why our works were not popular was peoples' ignorance and indifference. Our dreams of editing a magazine collapsed. Then we gave up on profit and just tried not to lose." (*op.cit.*, 78).

⁴² *op.cit.*, 69. Strictly speaking, it was not Cahit's paper but Cahit's translation of the French paper *Literature and Law*. Cahit describes this event and the disintegration of *Servet-i Fünun* group in his memoirs (Hüseyin Cahit Yalçın, *Edebiyat Anıları*, 172-180).

³⁶ Mehmet Rauf, *op.cit.*, 35-36.

³⁷ *op.cit.*, 39-40.

Fizan – today a town in Libya. In the period of the Ottoman Empire it was the place where the sultans used to send undesirable persons, giving them an occupation and salary. Formally it was appointment to a high post, in reality it was exile. With time, the word "Fizan" became an abstract notion meaning "a very far place of exile".

³⁸ The censorship board organized on Sultan Abdülhamid's order, called *Encümen-i Teftiş and Muâyene*, verified and confirmed all books and papers to be printed. Without the agreement of this board, publication was impossible.

Reading this work one can especially acquire a broad knowledge about the *Servet-i Fünun* circle. This was a very important literary phenomenon, to date considered by historians of Turkish literature to be one of the most significant phenomena within the course of the development of Turkish press and literature. The representatives of this environment had certain features in common: they knew European languages, were mostly products of the modern educational system, and many had direct contacts with literary circles in Europe; they popularised European culture and way of life, stood out against Arabic and Persian traditions in Turkish literature, were enchanted by the West and made efforts to "Westernise" Turkish literature. All of them were proponents of "art for art's sake", all were ardent opponents of autocracy and despotism. They used to select their themes from the life of the upper, urban classes and directed their works to the small, exclusive group of educated readers.

The writers of *Servet-i Fünun* happened to live in a very depressing and hard period of the Sultanate. The pessimistic outlook upon life observed among the writers was reflected also in the views and works of Mehmet Rauf. The below quotation from his short story *Necmi*, though describing the hero's state of mind, can be at the same time a very accurate description of the mental state of Mehmet Rauf, his fellow writers and generally of all society:

"Poor poet! You are ill, I am ill, we all are ill... Because our century is ill! Ah, and in these days we want to be happy in spite of this illness."⁴³

⁴³ Mehmet Rauf, *Necmi* [from:] Rahim Tarım, *Mehmet Rauf. Hayatı. Sanatı. Eserleri*. Ankara 1998, 93.

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UN NOUVEAU MANUSCRIT DU *ŞUWAR AL-AQĀLĪM*
D'AL-IŞTAHRĪ:
LE MS °AREF HAKAMT ĞUĞRĀFIYA 910/7
(MÉDINE, MAKĀBAT °ABD AL-°AZĪZ)

Nous allons tout d'abord rappeler la problématique qui entoure les ouvrages géographiques d'al-Balḥī et d'al-Iṣṭahrī, et les deux rédactions supposées de l'œuvre de ce dernier, pour ensuite décrire et analyser ce nouveau manuscrit en nous limitant au texte, sans aborder la typographie des cartes¹.

Problématique

L'œuvre géographique d'Abū Zayd Aḥmad ibn Sahl al-Balḥī² (ca 236/850-322/934) s'est limitée à un ouvrage: *Şuwar al-aqālīm* ou *Taqwīm al-buldān*³ qui n'a pas été jusqu'à présent retrouvé. Al-Muqaddasī⁴ le présente

¹Nous avons déjà attiré l'attention sur l'importance d'un autre manuscrit du même ouvrage, le ms. Ar. 3007 de Dublin, v. Ducène, J.-C., *Une nouvelle description de Şuḥār (°Umān) extraite d'un manuscrit inexploité du Kitāb şuwar al-aqālīm d'al-Iṣṭahrī*, Arabica, L (2002), pp. 109-113 ; Arberry, A.J., *The Chester Beatty Library, A Handlist of the Arabic Manuscripts*, I, pp. 2-3.

²Ibn al-Nadīm, *Fihrist*, tr. Dodge, B., Princeton, 1970, pp. 302-304 ; Yāqūt, *Mu'ğam al-udabā'*, éd. I. °Abbās, Beyrouth, 1993, I, pp. 274-282 ; E.I., s.v. [D. M. Dunlop].

³Ni Ibn al-Nadīm ni Yāqūt ne mentionnent le titre de l'ouvrage à la notice réservée à al-Balḥī, mais Yāqūt nous dit ailleurs qu'il vit en Syrie, en 607/1210, un exemplaire complet du *Şuwar al-aqālīm* d'al-Balḥī "copie excellente pour l'écriture et les illustrations" : v. Yāqūt, *M. al-udabā'*, V, p. 2184.

Ces titres apparaissent plus tard chez Ḥāğğī Ḥalifa, *Kaşf az-zunūn*, Beyrouth, 1992,