



AN ENGLISHMAN WILLIAM HENRY BARTLETT FROM 19TH CENTURY İSTANBUL PAINTERS

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Abstract

William Henry Bartlett is a British illustrator and painter. He was born in Camden, Kentish Town, northwest of London. He lived in the 19th century. The reason he made the engraving pictures used in our work is related to the book of the English poet, researcher and traveller Julia Pardoe. Bartlett studied education on drawing from childhood and visited İstanbul to show the scenes in the book. The engravings in the book show many places in İstanbul that are still alive today. These engravings are very interesting. He introduced some of the engravings that Julia Pardoe described in his book and made in İstanbul. These works in his works caused both Bartlett and Julia Pardoe to be very popular. This article aims to introduce Bartlett, one of the foreign painters of English origin, among foreign painters of İstanbul. Formalism and biography methods were used in the article. In the conclusion part, the artist's personality his contribution to the history of art and culture were tried to be interpreted with examples from İstanbul engraving works.

Keywords: Western Art, British Painters, Cultural History, İstanbul, Painting

JEL Code: Z19

19. YÜZYIL İSTANBUL RESSAMLARINDAN BİR İNGİLİZ: WILLIAM HENRY BARTLETT

Öz

William Henry Bartlett, bir İngiliz illüstratör ve ressamdır. Londra'nın kuzeybatısında Kentish Town'da, Camden'da doğmuştur. 19. yüzyılda yaşamıştır. Çalışmamızda kullanılan gravür resimlerini yapmasının sebebi İngiliz şair, araştırmacı ve gezgin Julia Pardoe'nun kitabı ile ilgilidir. Kentin birinci elden bilgisini deneyimlemiştir. Kitaptaki gravürler, bugün hala hayatta olan İstanbul'dan pek çok yeri göstermektedir. Bu gravürler oldukça ilginçtir. Bartlett'in gravürleri Batı dünyasında İstanbul ve Boğaz'a karşı büyük merak uyandırmıştır. Julia Pardoe'nun kitabında anlattığı ve Bartlett'in İstanbul'da yaptığı bazı gravürlerini bu kitapla tanıtmıştır. Eserlerinde görülen bu çalışmalar hem Bartlett'in hem de Julia Pardoe'nun oldukça popüler olmasına sebep olmuştur. Bu makalenin amacı İngiliz kökenli yabancı İstanbul ressamlarından biri olan Bartlett'i tanıtmaktır. Makalede formalizm ve biyografi yöntemleri kullanılmıştır. Sonuç bölümünde ise ressamın sanatçı kişiliği, sanat ve kültür tarihine yaptığı katkı İstanbul gravür çalışmalarından örneklerle yorumlanmaya çalışılmıştır.

Anahtar Kelimeler: Batı Sanatı, İngiliz Ressamlar, Kültür Tarihi, İstanbul, Resim

JEL Kodu: Z19

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Başvuru Tarihi (Received): 16.08.2020 **Kabul Tarihi** (Accepted): 27.01.2021

Introduction

English female artist, author and voyager Miss Julia Pardoe (1806-1862) visited İstanbul with her dad Major Thomas Pardoe. It was found in the capital of the Ottoman Empire in 1836-37. While his unique plans were to visit Egypt and Greece, Pardoe surrenders this and distributes his first work, *The City of the Sultan*. The book is extremely effective (sells in excess of 30 thousand) and makes new versions in 1838, 1845, 1854.

Julia Pardoe, after Lady Montague (1717-18), was the primary lady to invade a greater amount of life and expound on regular day to day existence in the Ottoman Empire, particularly ladies' life. In this manner, he offered another book to Europeans and his own writings and W. H. He distributes *The Beauties of the Bosphorus*, comprising of Bartlett's examples (Barlett, 2018). This work likewise makes new prints and is converted into French. Pardoe expounded on thirty authentic landmarks and books until his demise.

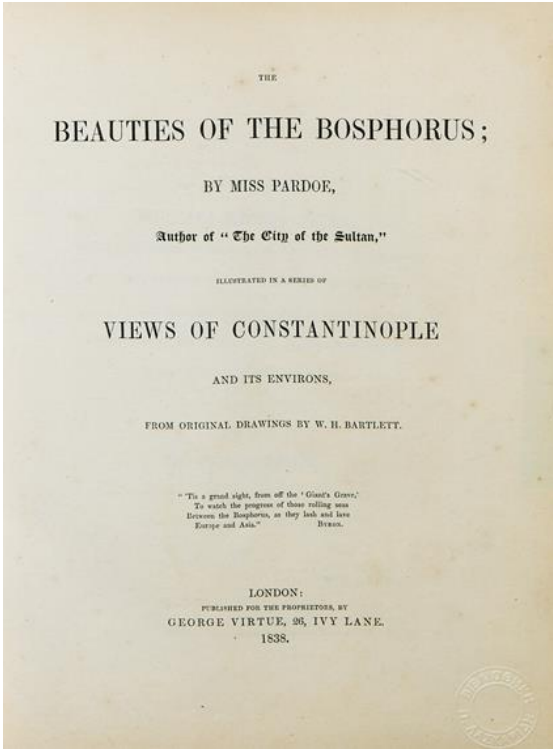
Julia Pardoe, who came to İstanbul in 1835 with her dad Thomas Pardoe, who was a significant in the British armed force, before long loved the city. Pardoe, who attempted to become acquainted with the city as much as possible during her nine-month remain in İstanbul, distributed her impressions in her book "*The City of the Sultan and Domestic Manners of the Turks*" (London, 1837, Pardoe, 1838). Pardoe brought her book "*The Beauties of the Bosphorus*" back to her perusers in London in 1838 after her exceptional work. These works, which stand out with Bartlett's amazing engravings. These inscriptions are among the works of art of writing with the innovation of Julia Pardoe's style of communicating her bright, lively and canny observations in Turkey in nineteenth century. This distribution is a gathering of the etchings distributed in Pardoe's past books and incorporates ordinary perspectives from the areas where the Danube waterway goes in Northern and Central Europe and the Bosphorus and İstanbul.

Figure 1: *Julia Pardoe herself from the book The Beauties of the Bosphorus; by Miss Pardoe, Author of "The City of the Sultan", illustrated in a Series of Views of Constantinople and its Environs, from original Drawings by W.H. Bartlett, London, George Virtue*



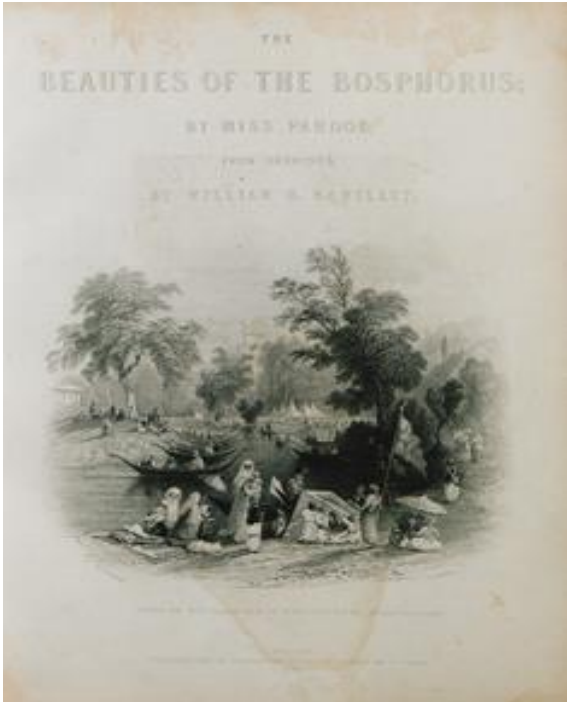
Reference: (Pardoe, 1838)

Figure 2: *The first page of the book from The Beauties of the Bosphorus; by Miss Pardoe, Author of "The City of the Sultan", illustrated in a Series of Views of Constantinople and its Environs, from original Drawings by W.H. Bartlett, London, Geo. Virtue*



Reference: (Pardoe, 1838)

Figure 3: *Inside from the book The Beauties of the Bosphorus; by Miss Pardoe, Author of "The City of the Sultan", illustrated in a Series of Views of Constantinople and its Environs, from original Drawings by W.H. Bartlett, London, Geo. Virtue*

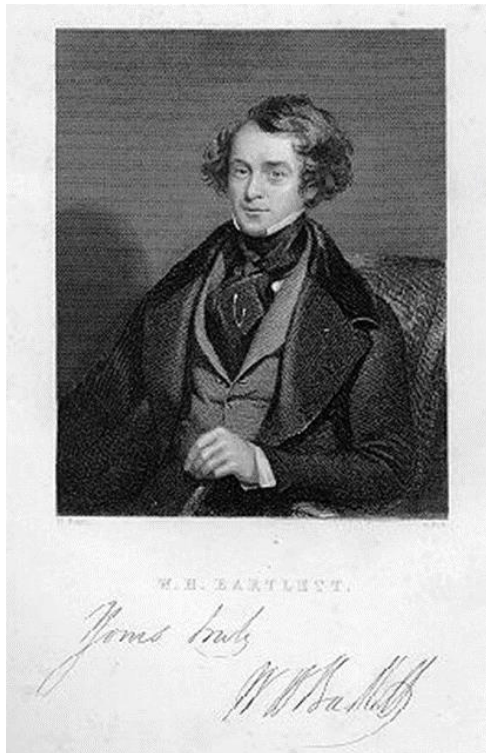


Reference: (Pardoe, 1838)

1. Who is Bartlett?

Painter and illustrator British William Henry Bartlett (Fig. 4) born in the United Kingdom in England Kentish Town near London in 1809. His artistic life started by apprenticing for John Britton between 1771 and 1857. He is consider one of the first artists of topography at his time. Besides, he visited throughout Britain, Later, he had been in quite often in the Balkan regions sand the Middle East. Furthermore; He made four visits to North America somewhere in the range of 1836 and 1852.

Figure 4: *Bartlett self portrait*



Reference: (Bartlett, 1841)

Bartlett first visited America in 1835 for drawing buildings, cities and sceneries. In these works elaborated steel engravings are seen made by Bartlett printed uncolored with a text written by Nathaniel Parker Willis called *American Scenery; or Land, Lake, and River: Illustrations of Transatlantic Nature* (Ross, 1973).

Bartlett created sepia wash drawings the precise size to be carven impressively. His carven views were derived by artists, however no signed oil painting by his hand is understood. Engravings supported Bartlett's views were later utilized in his late *History of the us of North America*, continued by Claude Bernard King of Great Britain Woodward and printed around 1856.

Bartlett's primary concern was to render "lively impressions of actual sights", as he wrote within the preface to *The Nile Boat* (London, 1849). Several views contain some ruin or component of the past together with several scenes of churches, abbeys, cathedrals and castles, and Nathaniel Parker Willis delineate Bartlett's talent thus (Bartlett, 1851): "Bartlett may choose his purpose of read therefore on bring conspicuously into his sketch the castle or the cathedral, that history or antiquity had allowed".

Bartlett getting back from his last trip to the geographic area suddenly took unwell and died of high fever on board while the French steamer *Egyptus* off the coast of Malta city in 1854. His

widow wife Susanna lived for nearly fifty years when his death, and died in London on 25th October 1902, aged 91.

Bartlett was each author and craftsman of various works, as well as 2 books concerning the U.S.A. that he made four trips to North America in the year 1852 (Beattie, 2011).

His own developments in America, in any case, engaged him to depict regions with workplace and to proceed with an affordable story. His synthesis is competent showing the completed is Works between 1849 and 1852. He carried enduring commissions for depictions from his London distributors and kicked the basin throughout his look from a sketching out excursion in Turkey and Greece also.

2. His Artworks Reflecting Bosphorus and İstanbul

Since its establishment, İstanbul has been a city that has hosted many painters, artists, ambassadors, diplomats, traders and travellers and has remained important throughout history. Because of intellectual political and cultural currents, dragging Europeans from there to time in the 15th century to the 20th century, influenced travellers who tried to perceive the İstanbul space and its inhabitants.

In the first period of the travellers' era (15th-16th centuries), the travel books written by the travellers visited or lived in İstanbul on their own wish or as an officer are mostly in the nature of the embassy delegation. Moreover, these works include detailed descriptions of the Ottoman Empire such as administration, society, religion, customs, traditions, as well as depictions of magnificent Christian and Muslim monuments.

The oldest known panoramas of İstanbul appear in Christoforo Buondelmonti's *Liber Insularum Archipelagi* (Fig. 5) from 1420-1430 and *Isolario* from the 15th century (Fig. 6). The panoramas of Buondelmonti, which depicts the city for the first half of the 15th century, show the city's legacy, especially from the Byzantine period. Another important work is the *Nuremberg Chronicle* of Hartmann Schedel, published in 1493, and there are several depictions of İstanbul in the work (Kaya Zenbilci, 2018) (Fig. 7-8). Panoramas in these works are similar to engravings; however, they are technically different from engravings.

Figure 5: *Panorama of Constantinople*



Reference: (Buondelmonti, ca.1420-1430)

Figure 6: *Panorama of Constantinople*



Reference: (Buondelmonti, 15th century)

Figure 7: *Panorama of Constantinople*



Reference: (Schedel, 1493, folio 129v-130r)

Figure 8: *Panorama of Constantinople*



Reference: (Schedel, 1493, folio 257r)

In 1680, the work titled "Relation nouvelle d's Voyage de Constantinople ...", published by Guillaume-Joseph Grelot, includes an engraving that offers a wide panorama from Pera to Golden Horn (Fig. 9).

Figure 9: *Panorama of Constantinople*



Reference: (Grelot, 1680)

In the 19th century, the city, which hosted many travellers, artists and painters in particular, became the subject of engravings, commercial post cards (Çetin, 2020) and paintings. The engravings of Bartlett, one of the artists coming to the city, provide views from the important points of the city. Among these, engravings such as Bosphorus from Beylerbeyi (Fig. 10), Bosphorus from Beşiktaş (Fig. 11) are wide panoramas with a bird's eye view. It is possible to see similar descriptions in Antoine Ignace Melling's "Voyage pittoresque de Constantinople et des rives du Bosphore" published in 1819 (Figs 12-13).

Fig. 10 *Bosphorus from Beylerbeyi. Beylerbeyi Palace in one of its first constructional phases, before its final reconstruction*



Reference: (Pardoe, 1841)

Figure 11: *Bosporus from Beşiktaş. The Anatolian and Rumelian castles were shown too*



Reference: (Pardoe, 1841)

Figure 12: *View of the Golden Horn from Eyüp*



Reference: (Melling, 1819)

Figure 13: *The palace of Hatice Sultan (sister of the Sultan Selim III) at Defterdarburnu, on the western shores of Bosphorus*



Reference: (Melling, 1819)

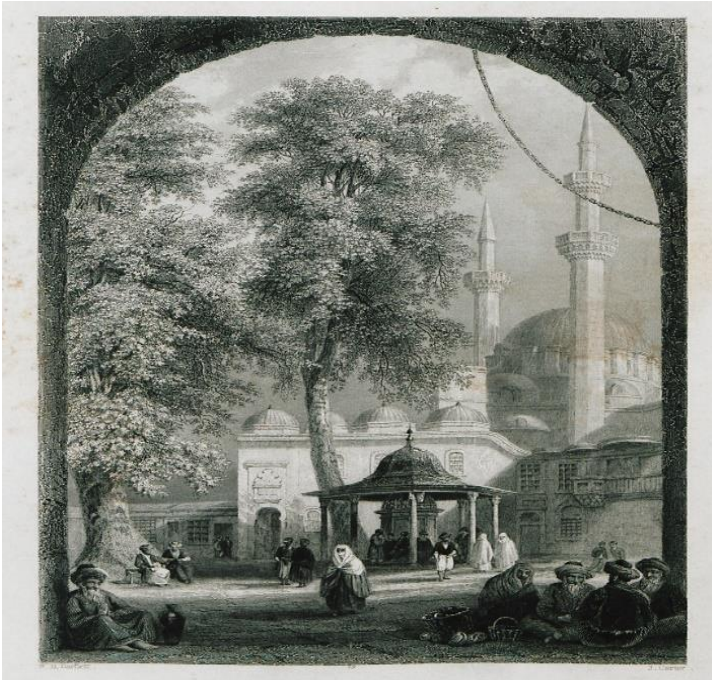
Bartlett also depicted the monumental fountains of İstanbul, which attracted the most attention of painters. One of them is Küçüksu Fountain (Fig. 14). Eyüp Sultan Mosque is one of the symbolic buildings of the city where Bartlett's subject is engraved (Fig. 15). Palaces, which are the symbols of the city of empires, show themselves in the engravings of Barlett, Çağlayan Palace is one of these examples (Fig. 16). It is especially noticeable that the places where Melling's engravings are parallel to that of Bartlett (Fig. 13).

Figure 14: *The Küçüksu fountain (or Mihrişah Valide Sultan Fountain). In the background, the Rumelian and Anatolian Castles are seen*



Reference: (Pardoe, 1841)

Figure 15: *The Eyüp Sultan Mosque, on the western shores of Golden Horn*



Reference: (Pardoe, 1841)

Figure 16: *The Çağlayan Palace. It was constructed on the ruins of Saadabad Palace, demolished in 1730*



Reference: (Pardoe, 1841)

In technical terms, it is noticed that Bartlett is especially working on details in his engravings. The views it offers are far from ordinary. However, its engravings involving human figures are detailed, instant, naturalistic and even romantic. It is seen that the figures, which are the subject of the depiction, work in detail on architecture, nature, in short, all the elements.

18.-19. Panoramic engravings of the cities, which we encounter most frequently in the 19th century, exhibit characteristic features. Since engravings are different from oil paintings, they are finely crafted, and details specific to architecture and nature stand out in these works. On the other hand, these works remind us of the works of Orientalist painters in terms of subject selection. Orientalists also mostly, especially the Grand Bazaar of İstanbul, III. They dealt with their landmarks such as Ahmed Fountain, Hagia Sophia and Sultan Ahmed Mosque. The figurative depictions mostly depict ordinary people, street vendors, people who stroll the Bosphorus with boats, stroll the streets or sit and rest somewhere. Bartlett's tendency was also in this direction (Figs 11, 13, 14).

5. Result

Subsequently, Bartlett's portrayals have important chronicled esteem, for they delineate the state and its kin as they showed up in 1838 to at least one with an eye fixed for the pleasant. the whole thing of the inscriptions used within the book Show authentic buildings, mosques, waterways, landscapes. These etchings catch the day by day lifetime of the Turkish individuals. With this analysis, this verifiable book on Turkish culture was tried to gift for Turkish Cultural History. Besides, obtained knowledge on nineteenth century Turkey.

William Henry Bartlett's etchings seem like fabulous literature scenes, his vogue is incredibly elaborated and has top quality. Different, interesting and furthest corners of İstanbul were introduced by Bartlett within the book. It has a fantasy arrangement, these scenes square measure good works of art of the acquirement world, in those years inscriptions of İstanbul haven't been drawn has valuable value and novel.

These etchings square measure recognizable to such associate degree extent that they're used perpetually at the museums, presentations, tv comes and books known with each single bygone era of Turkey.

This book originally distributed in 1838 and reproduced significantly when the Crimean War, is one among the foremost celebrated inscribed books distributed regarding Constantinople. This work, composed by Miss Julia Pardoe created a visit to Constantinople along with her documented etching painter Bartlett, is one among the foremost run of the mill instances of the "engraved book" custom created by Brits within the late nineteenth century. Moreover, she may be a name that lights the nineteenth century Ottoman and Turkish world, visible of the drawings of Bartlett, delineating chronicled structures in Constantinople and its environmental factors and intriguing spots with regards to town life, as per its distinctive structure.

The Importance of those etchings in Julia Pardoe's works depend upon containing important knowledge regarding the presence of nineteenth century Constantinople and therefore the Bosphorus.

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