

An Adventure in Ottoman Printing: Ebüzziya Tevfik's Matbaa-i Ebüzziya¹

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The printing press is widely agreed to have been introduced to Ottoman lands by the Jews in 1493. This is relatively early: only half a century after its invention in Europe, and nearly half a century before its introduction in Russia. However, its use remained limited to the printing of mainly religious works among the Jewish, Greek, and Armenian communities, and as such, it was not until the last quarter of the nineteenth century that it played a transformative role in the empire's social structure. It was forbidden to print Arabic letters within the borders of the empire, so while the invention and widespread use of the printing press created a book culture and revolutionized European society and culture within mere decades,³ the printing press's influence on Ottoman society was quite different.

The state printing press, founded by İbrahim Müteferrika in 1728, printed only a few books in its early decades. It then ceased publication entirely for an extended period before finally beginning to produce an increasing number of printed works in the 1820s.⁴ However, the empire's social and economic structure continued to inhibit the commercialization of books. Only a small portion of the population knew how to read and write, and the aesthetic appeal of the books printed by the presses could not compete with that of the manuscripts created by calligraphists and copyists. Also, while European public libraries had a great and constant demand for books, those in the Ottoman Empire were far from ready to take up such a role. Under these circumstances, the printing press could not evolve until the 1860s, when the first privately owned newspapers appeared. In other words, journalism and newspaper culture preceded the rise of a book culture, and the development of the printing press was closely intertwined with that of journalism.⁵ Books took their place alongside newspapers only in the 1870s, when the Ottoman presses finally caught up with their European rivals.⁶

1 Originally published as "Bir Osmanlı Matbaacısının Sergüzeşti: Ebüzziya Tevfik'in Matbaa-i Ebüzziya'sı", *Toplumsal Tarih* 128 (Ağustos 2004), p. 36-43.

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3 Lucien Febvre and Henri-Jean Martin, *L'apparition du livre* (Paris: Albin Michel, 1999 [1958]); Henri-Jean Martin, *Histoire et pouvoirs de l'écrit* (Paris: Albin Michel, 1996 [1988]).

4 Franz Babinger, *Müteferrika ve Osmanlı Matbaası: 18. Yüzyılda İstanbul'da Kitabiyat*, trans. Nedret Kuran-Burçoglu (Istanbul: Tarih Vakfı Yurt Yayınları, 2004); Alpay Kabacalı, *Türk Kitap Tarihi 1: Başlangıcından Tanzimat'a Kadar*, 2nd ed. (Istanbul, 1989).

5 Orhan Koloğlu, "La formation des intellectuels à la culture journalistique dans l'Empire ottoman et l'influence de la presse étrangère," in *Presse turque et presse de Turquie*, ed. Nathalie Clayer, Alexandre Popovic, and Thierry Zarcone (Istanbul and Paris: ISIS, 1992), 124-41.

6 A. H. Tanpınar, *Ondokuzuncu Asır Türk Edebiyatı Tarihi*, 8th ed. (Istanbul: Çağlayan Kitabevi, 1997), 249-52. For further reading on nineteenth-century printing houses in Istanbul, see Johann Strauss, "Les livres et l'imprimerie à Istanbul (1800-1908)," in *Turquie livres d'hier, livres d'aujourd'hui*, ed. Paul Dumont (Strasbourg and Istanbul: ISIS, 1992), 5-24. A Turkish translation of Strauss's article was printed in the first issue of the journal *Müteferrika*.

Ebüzziya Tevfik and his printing press, the Matbaa-i Ebüzziya, played an important role in this process. Before analyzing the role of the Matbaa-i Ebüzziya, let us take a short look at its founder.

Ebüzziya Mehmed Tevfik (1849–1913)

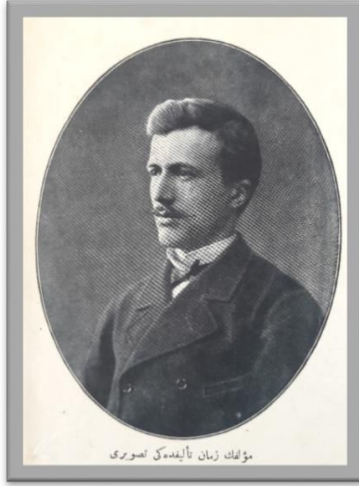


Fig. 1. Portrait of Ebüzziya Mehmed Tevfik

Born in 1849 in Yerebatan, Istanbul, Mehmed Tevfik is one of the most interesting characters in Ottoman press history.⁷ He was trained in the entourage of Şinasi and Namık Kemal and founded five newspapers (*İbret* [Admonition], *Hadîka* [Garden], *Sirâc* [Light], *Le Courier d'Orient* [The Oriental Post], and *Yeni Tasvîr-i Efkâr* [The new *Tasvîr-i Efkâr*]) as well as three journals (*Cüzdan* [Portfolio], *Muharrir* [Author], and *Mecmûa-i Ebüzziya* [The journal of Ebüzziya]) between 1865, when he published his first article, and his death in 1913. He became a renowned journalist who wrote about a multitude of subjects and published articles in both his own and other journals and newspapers.⁸ He authored three books—*Ne Edât-ı Nefî Hakkında Tettebbuât* (Studies on the negative particle *ne*; 84 p., Matbaa-i Ebüzziya, 1309/1891–92), *Nef'î* (Nef'î [the seventeenth-century Ottoman poet]; 4 + 303 p., Matbaa-i Ebüzziya, 1305/1887–88), and *Millet-i İsrâiliye* (The Israelites; 78 p., Matbaa-i Ebüzziya, 1305/1887–88)—as well as a dictionary, the *Lûgat-ı Ebüzziya* (The Ebüzziya dictionary; two volumes, 600 p. and 752 p., Matbaa-i Ebüzziya, 1306–8/1889–91), which he never completed.

7 For Mehmed Tevfik's biographical information, see Âlim Gür, *Ebüzziya Tevfik: Hayatı, Dil, Edebiyat, Basın, Yayın ve Matbaacılığa Katkıları* (Ankara: Kültür Bakanlığı, 1998) and Özgür TÜresay, "Ebüzziya Tevfik ve Mecmua-i Ebüzziya (1880–1912)," *Müteferrika*, no. 18 (Winter 2000): 87–140.

8 I have discussed some of these works in other articles. See "Mecmua-i Ebüzziya'da Tesettür Meselesi ve Feminizm Tartışmaları," *Toplumsal Tarih*, no. 87 (March 2001): 16–23; "Osmanlı Kimliğinin Peşinde: Ebüzziya Tevfik Bey," *Müteferrika*, no. 21 (Summer 2002): 3–25; "Modernleşme, Medeniyet ve Şehircilik Üstüne: Ebüzziya Tevfik'in Şehircilik Yazıları," *Kebikeç*, no. 15 (2003): 5–19.

He was also the author of the first modern anthology of Ottoman literature (*Numûne-i Edebiyât-ı Osmâniye* [Examples from Ottoman literature], first edition Mihran publishing house, 1296/1879; sixth edition Matbaa-i Ebüzzîya, 1326/1910–11). As an accomplished calligrapher and carpenter, a stamp collector, an amateur painter and ceramist, he was an Ottoman polymath.

He was exiled to Rhodes in 1873 together with Ahmed Midhat because of his links to the Young Ottomans*. It was during his last year of exile that he adopted the pen name Ebüzzîya – that is, “Ziya’s father” – for the articles he sent to the journal *Muharrir*, which he published in Istanbul with the help of his longtime colleague Şemseddin Sami. Upon returning to Istanbul in 1876, when Sultan Abdülaziz was overthrown, he wrote a letter to the newspapers of the time to explain that “Ebüzzîya” was his pen name and that he would be using it in his writing from then onward. This became the family’s name after the Turkish Surname Law of 1934 and has remained in use to this day.

Ebüzzîya Tevfik was a civil servant, as were all the other Ottoman journalists of the first wave. He was first employed as an intern at the Treasury Accounting Office, which was followed by numerous other postings until Sultan Abdülhamid II exiled him to Konya in 1900 for eight years. However, while his position in the civil service granted him a certain amount of material stability, he seems to have spent relatively little time on his official duties, instead devoting nearly all of his energy to journalism and publishing.

Ebüzzîya Tevfik and printing in the Ottoman Empire

The main focus of this article is not Ottoman printing. Nevertheless, it would be useful to situate Ottoman printing and publishing in the 1870s to understand the historical context behind Ebüzzîya Tevfik’s first publishing experience and his subsequent success with the Matbaa-i Ebüzzîya.

The 1860s witnessed certain important cultural developments in Ottoman society: the founding of the first private newspapers and journals gave rise to a new profession, allowing intellectuals to choose a career other than state service and generating a certain readership. Newspaper readers were introduced to the novel by way of serials. The mainly unsuccessful attempts by the Ottoman Encümen-i Dâniş (Academy of Science) to translate from Western languages during the early 1850s finally reached a readership through newspaper columns in the 1860s.⁹ The first examples of new literary styles such as drama and short stories made an

⁹ Cevdet Kudret, *Türk Edebiyatında Hikâye ve Roman, 1859–1959*, 3rd ed. (Ankara: Bilgi Yayınları, 1971), 12–22; Dündar Akünel, “Çeviri ve Batılılaşma” in *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi*, vol. 2

appearance. Modern schools were opened, such as the School of Political Science (Mekteb-i Mülkiye, 1859), Teacher Training College for Men (Darü'l Muallimin, 1862), School of Medicine (Mekteb-i Tıbbiye, 1866), and Teacher Training College for Women (Dârü'l-Muallimât, 1870). In the 1830s, the aim had been to train officers for the army; in the 1860s, it was to educate civilians. These schools created both a new readership and a demand for new books. These developments laid the social, cultural, and economic foundations needed for the commercialization of books and for printing and publishing to be perceived as a viable career choice.

The Tasvîr-i Efkâr Printing House

Ebüzziya Tevfik embarked on his printing career during the last months of 1871, when the mentor of the Young Ottomans, Mustafa Fazıl Pasha, inherited Şinasi's printing press and some type cases and presented them to Namık Kemal, Menapirzâde Nuri, Kayazâde Reşad, and Ebüzziya Tevfik. When the others waived their rights to them, Mehmed Tevfik, who had not yet taken the name Ebüzziya and was still a civil servant writing articles for periodicals such as *Cerîde-i Havâdis* (The news journal), *Terakki* (Progress), *Diyojen* (Diogenes), and *Hakayikü'l Vekayi* (The truths of events), became the sole owner of his first printing press. Soon after, he was dismissed from his functions at the Council of State. This dismissal concerned not his printing activities, which had not yet started, but his career as a journalist.

Ebüzziya opened his publishing house in May 1872 in the Istanbul district of Sultanhamamı, naming it "Tasvîr-i Efkâr" in honor of Şinasi (who had published the eponymous journal, meaning "the depiction of ideas"). He started off by printing some political works written by the late Reşid Pasha, as well as Namık Kemal's *Salahaddin Eyyubî* (Saladin the Ayyubid) and a play of his own writing, *Ecel-i Kaza* (A death undestined).¹⁰ He also printed the famous newspaper *İbret*, whose circulation increased so heavily that the publishing house had to relocate several times to accommodate its production.¹¹ His other works also sold well: Reşid Pasha's book had to be reprinted only a week after its first run. Every copy of *Ecel-i Kaza* sold out within six days in spite of its high price. *Salahaddin Eyyubî* also sold out within just a few days. Ebüzziya writes that he earned good money from

(Istanbul, 1985), 452–54.

10 Ziyad Ebuzziya, "Matbaa-yı Ebuzziya," *Türk Dili ve Edebiyatı Ansiklopedisi*, vol. 6 (Istanbul: Dergâh Yayınları, 1986), 158–60. For more information and a recent edition of *Ecel-i Kaza*, see Âlim Gür, ed., *Ecel-i Kaza* (Ankara: Kültür Bakanlığı, 2000). The first edition of *Ecel-i Kaza* does not mention the place of printing.

11 For the story behind these moves, see Reşad Ekrem Koçu, "Ebüzziya Matbaası," in *İstanbul Ansiklopedisi*, vol. 9 (Istanbul, 1968), 4872–73.

the first works he printed, especially from the newspaper *İbret*.¹² From the end of 1872 until April 1873, when he was exiled to Rhodes, Ebüzziya printed two of his own newspapers, *Hadika* and *Sirâc* (Light), as well as the journal *Cüzdan*, which came out in a run of 1,500 copies but was then confiscated and its distribution halted. According to Ebüzziya, *Hadika* was printed in an average run of three thousand copies.¹³ While he was in exile, his printing house was managed by Şemseddin Sami and Mihran Efendi. *Muharrir*, mentioned above, and the first privately owned Ottoman almanac, *Salnâme-i Hadika* (The *Hadika* Almanac), were also printed there.¹⁴

How many people worked there in the 1870s? How did they organize their work? Here are a few sentences from the end of the first article signed under the name “Ebüzziya,” which clearly illustrate the perception of printing and publishing at the time: “It is well known that the sciences of etching and drawing have not been able to advance in our country, and that our current financial situation is insufficient to pay for the services of the few engravers or draftsmen who do exercise these arts. Therefore, he [the printer] himself will provide that service. He will be at once author, illustrator, and engraver.”¹⁵ Ebüzziya Tevfik was thus deeply involved in every phase of the printing and production process. He was the author, translator, and editor responsible for the external and internal covers. However, in his first printing house, he was also assisted by Şemseddin Sami, while Mihran Nakkaşyan (later renowned as Sabahçı Mihran) worked as a typesetter. There were also one or more manual laborers who operated the printing press. We know from Reşad Ekrem Koçu that Kosti Usta, who started off as a manual laborer, rose to become the foreman of the Matbaa-i Ebüzziya between the years 1898 and 1900.¹⁶ Just like other printing houses of the time, Tasvîr-i Efkâr printed mainly newspapers. This was not high-quality printing. For example, the quality of *Salnâme-i Hadika* was quite poor. Ebüzziya Tevfik’s grandson Ziyad Ebüzziya expressed very negative criticism about the printing quality of *Ecel-i Kaza*.¹⁷ Ebüzziya Tevfik’s efforts from this period were very far from meeting European standards. However, the situation would change drastically with the founding of the Matbaa-i Ebüzziya in 1882.

12 Ebüzziya Tevfik, *Yeni Osmanlılar Tarihi*, vol. 2, ed. Ziyad Ebüzziya (Istanbul: Kervan Yayınları, 1973), 126–27.

13 Ibid., p. 222.

14 This almanac, published in 1290/1873, contains an inner cover bearing the statement “Printed at Hadika printing house on Bâb-ı Ali street,” which seems to imply that for some reason the printing house was moved at one time. I believe the two printing houses—“Hadika Matbaası” and “Tasvîr-i Efkâr Matbaahanesi”—to be the same.

15 Tevfik Ebüzziya, “Kariîne,” *Muharrir*, no. 1 (1292/1875): 5.

16 Reşad Ekrem Koçu, “Ebüzziya Matbaası,” 4873.

17 Ebüzziya Tevfik, *Yeni Osmanlılar Tarihi*, vol. 2 (1973), 126n2.

The Matbaa-i Ebüzziya (1882)



Fig. 2. Two emblems for Matbaa-i Ebüzziya. The one on the right was designed by Ebüzziya Tevfik.

Exiled to Rhodes in April 1873, Ebüzziya Tevfik returned to Istanbul in June 1876. He undertook various duties within the circle of people around Midhat Pasha. He then went on a trip to Vienna about which we have no knowledge and was later appointed chief secretary (*mektupçu*) to Bosnia in 1877. He returned to Istanbul in 1878 and published his second almanac, *Salnâme-i Ebüzziya* (The Ebüzziya almanac),¹⁸ which was immediately confiscated.¹⁹ He then published *Numûne-i Edebiyât-ı Osmâniye*, after which he started working to establish a modern printing house. Meanwhile, in 1880, he began printing the literary-encyclopedic journal *Mecmûa-i Ebüzziya*, which ran for thirty-two years, at the Mihran printing house. We understand from a note in the twenty-first issue of the journal that during the one-year period between the twentieth and twenty-first issues, he was busy importing modern machines and typefaces from Germany for his new printing house.²⁰ The first work he published at the Matbaa-i Ebüzziya in May 1882 was the second issue of his almanac *Rebî-i Ma'rifet* (The springtime of science). Where did he find the funds needed to establish such a modern printing house? Âlim Gür has conducted meticulous research on the

18 *Salnâme-i Ebüzziya* (Istanbul: Mihrân Maatbası, 1296/1879), 192 p. The reason for the almanac's confiscation was likely the chronology it offered of important events from the previous year (*takvîm-i şuinât*), among which it listed the murder of a Russian police chief by a young woman (p. 161), the two assassination attempts against the German emperor William I (p. 161), the trial of Süleyman Pasha (p. 162), and the founding of a democratic government in Bosnia (p. 163), though it should be added that the style used throughout the almanac was extremely free and critical.

19 The Ottoman Archive of the Turkish Presidency (formerly the Ottoman Archive of the Turkish Prime Ministry), Y.A. HUS (Sadâret Husûsî Mâruzat Evrâkı): 160/70 (22 Ra. 1296) and 160/83 (8 R. 1296).

20 [Ebüzziya], "Îlân-ı Husûsî," *Mecmûa-i Ebüzziya*, no. 21 (2 June 1882 / 15 Recep 1299): 641.

subject,²¹ and as he notes, we do not have the necessary information to provide a satisfactory answer to this important question.

The Matbaa-i Ebüzzîya was first situated next to the Arab Mosque in Galata, but after two years it moved to Kart Çınar Street, across from the Austrian High School. The number of bookshops in Istanbul increased from thirty-four in 1882 to forty-nine in 1889,²² and there was a similar increase in the number of printing houses. During these years – as yet unaffected by the censorship of Abdülhamid II – Ebüzzîya Tevfik and his printing house were relentlessly productive. His work was of such high quality that between 1891 and 1900, he was the first Ottoman printer to be included in the yearly catalog of the German Printers' Union in Leipzig. The printing house was able to print with Latin, Cyrillic, Arabic, Greek, Hebrew, and Armenian letters. A brief summary of its printing activities from its founding until Ebüzzîya Tevfik's death in 1913 includes the following: 139 issues of *Mecmûa-i Ebüzzîya*; the daily newspaper *Yeni Tasvîr-i Efkâr* (649 issues printed between 31 May 1909 and 27 January 1913); seventeen out of the twenty-two almanacs he published in his lifetime; a series of postcards; the first two volumes of his incomplete *Lugât-ı Ebüzzîya*; and his two collections of paperback books, the twelve-volume Kitaphâne-i Meşâhir (Classics Library) Series and the 110-volume Kitaphâne-i Ebüzzîya (Ebüzzîya Library) Series. According to calculations by his grandson Ziyad Ebüzzîya, the Matbaa-i Ebüzzîya published 450 works between the years 1882 and 1900 and 185 between 1900 and 1913.²³ Another significant printer of the time, Ahmed İhsan, wrote in his memoirs that the first Ottoman identity cards were printed at the Matbaa-i Ebüzzîya in 1883.²⁴ The printing house also printed awards for schools, backgrounds for photos, invoices, labels, envelopes, etc. It was also listed as the Istanbul office for two international companies in a pair of advertisements in *Nevsâl-i Ma'rifet* (Scientific almanac, printed in 1889), one for the German brand Anker-Steinbaukästen, which produced stone building blocks for children, and another for an Irish brand of paper designed to imitate stained glass. In other words, the printing house was a true commercial enterprise.

After 1888, at a date I have been unable to pinpoint with exactitude, Ebüzzîya appealed to the sultan to transfer his printing house to Egypt, but was met with silence.²⁵ We

21 Âlim Gür, *Ebüzzîya Tevfik*, 306–8n869.

22 Johann Strauss, "Who Read What in the Ottoman Empire (19th–20th Centuries)," *Arabic Middle Eastern Literatures* 6, no. 1 (2003): 47.

23 Ziyad Ebüzzîya, "Matbaa-yı Ebüzzîya," 160.

24 Ahmed İhsan, *Matbuat Hatıralarım, 1888–1923*, vol. I (Istanbul: Ahmed İhsan Matbası, 1933), 133.

25 M. Kaya Bilgegil, "Ebüzzîya Tevfik Bey'in Sultan İkinci Abdülhamid'e Arızaları," M. Kaya Bilgegil, *Yakın Çağ Türk Kültür ve Tarihi Üzerine Araştırmalar II* (Erzurum, 1980), 174, 202–3, and 239–40. Although the request in question is not dated, it mentions "*the late* Namık Kemal" (emphasis added), from which we gather that it was written after 1888.

know that this was a time when many Ottoman intellectuals fled to British-occupied Egypt to pursue their printing activities. For instance, when Butrus el-Bustani stopped printing his newspaper *El-Cinan* (The heavens), some intellectuals from Beirut moved to Cairo.²⁶ It is also worth remembering that many Young Turks* took refuge in Egypt.²⁷ However, these examples do not apply to Ebüzziya. When read carefully, the note he wrote to the sultan was in fact an appeal to recover his unpaid wages in order to escape the financial difficulties he was experiencing at the time.

Ebüzziya's Almanacs and *Kitaphâne-i Ebüzziya*

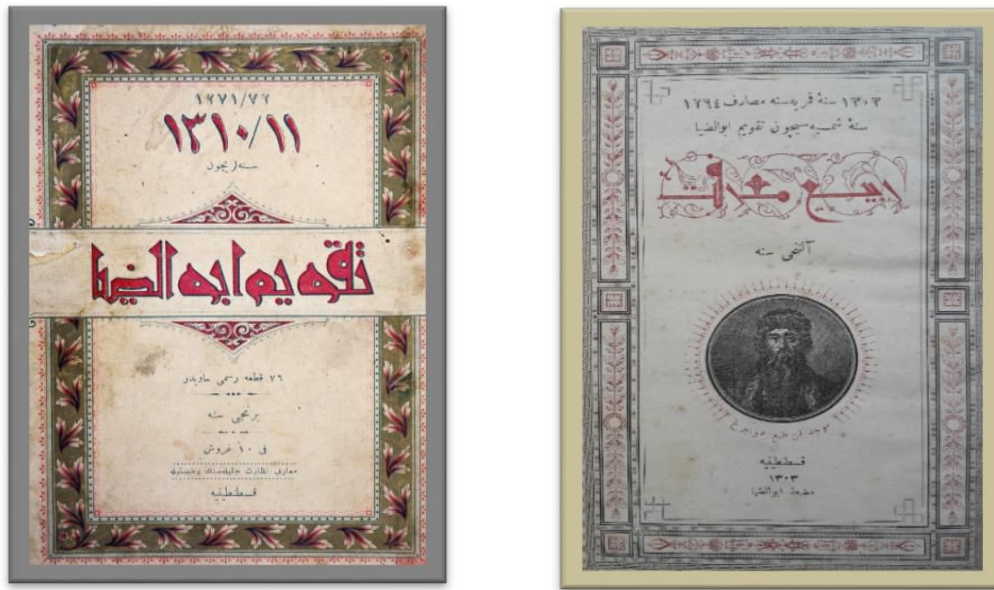


Fig. 3. Two of Ebüzziya's almanachs.

The fourteen almanacs Ebüzziya printed at the Matbaa-i Ebüzziya under different names – *Rebî-i Ma'rifet* (seven issues, 1882–88), *Nevsâl-i Ma'rifet* (three issues, 1889–93), *Takvîm-i Ebüzziya* (Ebüzziya almanac; three issues, 1893–99), and *Takvîmü'n-Nisâ* (Women's almanac; 1900) – were brought together under the common name of *Takvîm-i Ebüzziya*. Their extraordinary print quality represents the zenith of Ottoman publishing. Not one of the best Ottoman almanacs can rival those printed by Ebüzziya. Among these almanacs of lesser quality were *Takvîm-i Mükemmel* (The complete almanac; Mehmed Ali), *Takvîm-i Bahar* (The spring almanac; Ahmed Edip and Emile Lavoine), *Musavver ve Mükemmel Yeni Osmanlı Takvîmi* (The complete and illustrated new Ottoman almanac; Avanzâde Mehmed Süleyman), *Takvîm-i Ma'rifet* (The scientific almanac; Ahmed Refik), and *Takvîm-i Dersaadet* (The Istanbul almanac; Mehmed İzzet). Ahmed İzzet's *Musavver Nevsâl-i Servet-i*

26 Albert Hourani, *Arabic Thought in the Liberal Age, 1798–1939* (Cambridge: Cambridge University Press, 1983), 245–46 and 263.

27 For example, Abdullah Cevdet. See Şükrü Hanoğlu, *Bir Siyasal Düşünür olarak Doktor Abdullah Cevdet ve Dönemi* (Istanbul: Üçdal Neşriyat, [1981]), 54–59.

Fünûn (Illustrated almanac of the riches of science), printed in 1898, stands out here as something of an exception.

Ebüzziya Tevfik's almanacs, which he prepared nearly single-handedly using different calendars, history books, chronologies, encyclopedias, dictionaries, and periodicals, provide rich and surprising insights into the general culture of the Ottoman literate classes, their changing perception of time, and the nature and depth of the modernization process that society was undergoing.

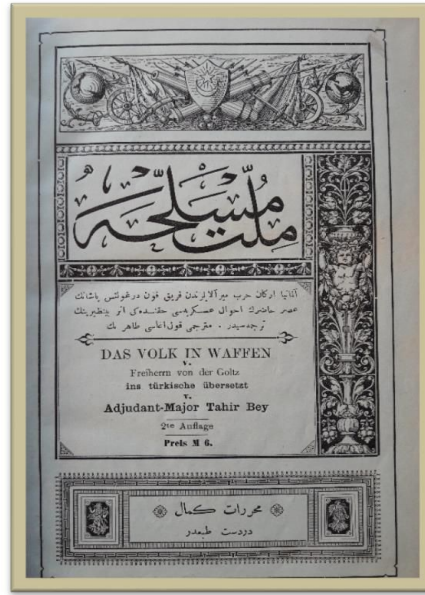


Fig. 4. Advertisement for a book published by Matbaa-i Ebüzziya: The translation of Von der Goltz's *Das Volk in Waffen* into Ottoman Turkish.

The illustrations accompanying this article may be sufficient to explain the print quality of these works, but I would like to add some observations. Issues number 6 and 8 of *Rebî-i Ma'rifet* contain many pictures. Issue number 6 contains the first zincograph and letterpress printing. In issue number 8, three colors are first used. The cover of *Nevsâl-i Ma'rifet*, issue number 9 of the *Takvîm-i Ebüzziya* series, contains four colors.²⁸

The Matbaa-i Ebüzziya's greatest contribution to Ottoman publishing was without a doubt the 110-volume *Kitaphâne-i Ebüzziya* paperback series. The first paperback series of the Ottoman world, *Matbuât-i Ceyyide*, was published by Şemseddin Sami in 1876, but it was discontinued after only three works because of its high cost. The second attempt at such a series was made by Mihran Efendi between the years 1879 and 1884, but he was unable to print more than twenty-nine books of his *Cep Kütüphanesi* (Pocket Library) Series. Ebüzziya

²⁸ Orhan Koloğlu, *Basınımızda Resim ve Fotoğrafın Başlaması* (Istanbul, 1992), 25–27.

printed twelve books between 1882 and 1886 as part of *Kitaphâne-i Meşâhir* and increased the number to 110 books after changing the series's name to *Kitaphâne-i Ebüzziya*. No new books were added to the series after 1887, but reprints were made. This collection is the first paperback book series in Ottoman publishing to have been printed in accordance with an advertised program. The first print run of each book was three thousand copies, and this was followed by second and third runs for most books. The most important characteristics of the collection are the font, formatting, colors, the fact that the external and internal covers kept their coherence throughout 122 volumes, and the diligence regarding bibliographic identity. The books were sold at a very reasonable price and played an important role in allowing relatively large audiences to gain access to literature.²⁹ However, the printing house's fate was sealed when Ebüzziya agreed to print invitations to the Young Turk Congress of 1900.³⁰ Shut down, attacked by humidity, and neglected, it fell into ruin and never recovered from the eight years that its owner spent in exile in Konya. After the death of its founder, Ebüzziya Tevfik, the Matbaa-i Ebüzziya continued to operate under the management of his children Velid and Talha and his grandson Ziyad Ebüzziya until the end of World War II.

Translated by Başak Balkan

29 Ziyad Ebüzziya, "Kitaphane-i Ebüzziya – Kitaphane-i Meşahir," *Türk Dili ve Edebiyatı Ansiklopedisi*, vol. 5 (Istanbul: Dergâh Yayınları, 1982), 370–72; Âlim Gür, "Kitâphâne-i Ebüzziya" in *Ziyad Ebüzziya Kitabı: Darçağda Bir Çelebi*, ed. Ömer Faruk Şerifoğlu (Istanbul: Timaş, 1998), 191–204.

30 Şükrü Hanioğlu, *Osmanlı İttihad ve Terakki Cemiyeti ve Jön Türklük (1889–1902)* (Istanbul: İletişim Yayınları, 1986), 330n821.