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# AN OTTOMAN LITHOGRAPHIC STONE FROM THE TRABZON MUSEUM*

*Turan TAKAOĞLU***

**ABSTRACT**

This study presents a unique instance of a lithographic stone from the early 20th century that is currently housed at the Trabzon Museum. The limestone block in question exhibits a cream coloration and possesses two surfaces that are notably smooth and flat. One side of the block showcases hand-drawn depictions of commercial images, while the other side presents a map delineating the geographical aspects of the Çanakkale Strait. This particular work holds great significance in the context of Ottoman printing history, since it not only contributes to our understanding of this field but also sheds light on several fragmented depictions of lost Ottoman commerce. The labels illustrated on Side A of the lithographic stone exhibit three different types: unilingual, bilingual, or trilingual. These labels make use of many languages including French, Greek, Ottoman Turkish, Armenian, and English. Within the aforementioned categories, there exists a label that pertains to a producer of mineral water situated in Sürmene. Additionally, two labels are associated with pharmacies operating in Trabzon and Samsun respectively. Furthermore, one label corresponds to a manufacturing facility engaged in the production of Douzico, while another label is attributed to a vendor of quinine sulfate originating from London. It is likely that the printing establishments in Trabzon served not only the local community, but also the surrounding communities, potentially extending as far as Samsun and possibly beyond. The inclusion of the Çanakkale Strait map on Side B provides valuable evidence that contributes to our understanding of the geographical nomenclature pertaining to both the European and Asian regions of Çanakkale during the 1910s, immediately preceding the commencement of the Gallipoli Campaign. This particular map can be regarded as the most extensive and thorough representation of the Çanakkale Strait during the specified time period.

**Keywords:** Late Ottoman Period, Lithography Stone, Trabzon Museum, Ottoman Commercial life, Map of the Çanakkale Strait

**TRABZON MÜZESİNDE BULUNAN OSMANLI DÖNEMİNE AİT BİR TAŞ BASKI**

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**ÖZ**

Bu makalede, Trabzon Müzesi'nde bulunan yirminci yüzyıl başlarına ait nadir bir litografi taşı örneği tanıtılmaktadır. Krem renkli, düz iki yüzü olan bu kireçtaşı bloğun bir yüzünde elle çizilmiş ve kazınmış ticari resimler, diğer yüzünde ise Çanakkale Boğazı haritası yer almaktadır. Bu eser sadece Osmanlı matbaacılık tarihine katkı sağlaması açısından değil, aynı zamanda artık kayıp olan Osmanlı ticari yaşamına ait bazı imgeler hakkında bilgi vermesi yönüyle de önemlidir. Bu litografik taşın A yüzündeki etiketler Fransızca, Osmanlı Türkçesi, Yunanca, Ermenice ya da İngilizce olmak üzere tek dilli, iki dilli ya da üç dillidir. Etiketlerden biri Sürmene'deki bir maden suyu üreticisine, iki adeti biri Trabzon ve diğeri Samsun'da bulunan eczanelere, biri duziko (düz rakı) üretim firmasına ve biri de Londra menşeli kinin sülfat satımına ilişkindir. Trabzon'daki matbaalar muhtemelen sadece kentin değil, Samsun'a kadar, hatta daha da ötesindeki komşu bölgelerdeki yerleşimlerin de ihtiyaçlarını karşılıyor olmalıydı. Eserin B yüzünde yer alan Çanakkale Boğazı haritası ise, 1910'lu yıllarda Çanakkale Savaşı hemen öncesinde yörenin hem Avrupa hem de Asya yakasındaki yer adları hakkındaki bilgilerimizi artıran önemli bir belgedir. Bunun şimdiye kadar Çanakkale Boğazı ile ilgili ele geçmiş en detaylı harita olduğu söylenebilir.

**Anahtar Sözcükler:** Geç Osmanlı Dönemi, Litografi Taşı, Trabzon Müzesi, Osmanlı ticari yaşamı, Çanakkale Boğazı Haritası

## Introduction

A rare example of an early 20th-century lithography stone that features hand-drawn commercial images on one side and a map of the Çanakkale Strait on the other side has recently been recognized by the present author among the inventories of the Trabzon Museum (Figs. 1-2).[1] This relic is not only significant for adding to the history of Ottoman printing, but also for providing insight into some of the disparate images of lost Late Ottoman period commercial life that was centered around Trabzon. It seems unlikely that the finding of this lithographic stone in Trabzon is a coincidence given the importance of the city in the late 19th and early 20th century Ottoman provincial printing industry.

The term lithography derives from the ancient Greek words “λίθος” (lithos/stone) and “γράφειν” (graphein/to write). The printing technique of lithography is commonly believed to have been invented by German playwright Alois Senefelder in the 1790s.[2] Senefelder’s method of printing was essentially

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1 The Trabzon Museum acquired this printing stone in 1989. Inventory Number 767. This cream-colored limestone block with two smooth, flat sides measures 26,5 cm in width, 37,5 cm in length, and 5 cm in thickness)

2 Alois Senefelder, *Vollständiges Lehrbuch der Steindruckerei*, München 1818; J. H. M. Poppe, *Die Lithographie oder Steindruckerei im ganzen Umfang und in allen Manieren nach den neuesten Erfindungen*, Stuttgart 1833; Ludwig Pietsch, *Alois Senefelder, Erfinder der Lithographie. Festschrift zum 100sten Geburstage Senefelder's am 6. November 1871*,

based on the artist's creation of an image and writings with the use of a special type of greasy substance (lithographic crayon or lithographic ink) on the surface of the printing stone made from a special quality of limestone. The following steps include a series of chemical processes applied to the surface created by a greasy crayon or ink to ensure that only the drawn and written areas could receive ink during the printing process.

The Ottoman state's acquaintance with the lithography technique dates to 1831, when Henry Cayol, a French lawyer from Marseille, established the first lithographic press in Istanbul in the reign of Ottoman Sultan Mahmud II.[3] The art of lithography took on a special significance for the printing of military literature under the patronage of the statesman Koca Hüsrev Mehmed Pasha during the first decade, immediately after its introduction in Ottoman life. Because the development of lithography made it possible to print both text and images on the same paper, works of military literature had the opportunity to have illustrations. Subsequently, lithography began to spread rapidly throughout the Ottoman Empire, producing not only prints of military nature but also works of literature such as folk tales that appealed to different segments of Ottoman society. Antoine Zellich carried on the lithography tradition in Istanbul after Cayol's unexpected death during the cholera epidemic that took place in Istanbul in 1865.[4] The limestone used in lithography was initially imported from sources in Solnhofen and Munich in Germany, but due to its high quality, limestone quarries later found in the Akçaköy quarries of Mihaliç town in Balıkesir Province became highly suited for this task.[5] Despite its quality, it does not seem likely that the Akçaköy quarry was intensively exploited for economic purposes by the Ottoman printing houses due mainly to the advent of new printing technologies.

It is indisputable that Trabzon had a significant, leading socio-economic background that allowed the printing industry to be used in the middle of the

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Springer'sche Buchhandlung, Berlin. 1873; Georg Fritz, *Handbuch der Lithographie: nach dem gegenwärtigen Stande dieser Technik*, W. Knapp, Halle 1901, pp. 1-2. Wilhelm Weber, *Aloys Senefelder, Erfinder der Lithographie: Daten zum Leben und Wirken*, Polygraph Verlag, Frankfurt 1981.

3 Johann Strauss, "Livre français d'Istanbul (1730-1908)", Livres et lecture dans le monde ottoman. Revue des mondes musulmans et de la Méditerranée. Série histoire, Paris 1999, p. 277; Atilla Atar, Başlangıcından Günümüze Taşbaskı, Anadolu Üniversitesi Yayınları, Eskişehir 1995, p. 77; İsmail Keskin, "1831-1920 yılları arası Türkiye'deki litografi (taşbaskı) sanatı", Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi, No: 38, Year: 2017, p. 11.

4 Grégoire Zellich, *Notice historique sur la lithographie et sur les origines de son introduction en Turquie*, Istanbul 1895; Grégoire Zellich, "Türkiye'de taş basmacılığı", *Hayat Tarih Mecmuası*, No: 5, Year 1973, pp. 24-27.

5 Grégoire Zellich, "Türkiye'deki litografi taşı yatakları", *Hayat Tarih Mecmuası*, No: 6, Year 1973, pp. 66-68.

19th century. Trabzon was unquestionably among the major Ottoman coastal cities where technological advances were first introduced, along with cities such as Istanbul, Izmir, and Thessaloniki in the late Ottoman era. Establishments of new provincial printing houses were evidently among these new advances. It has been demonstrated elsewhere that Trabzon was the first location outside of Istanbul where a state-owned printing house was founded in 1865, namely *Matbaa-i Vilâyet-i Trabzon*.[6] The decision to establish a state-owned printing house in Trabzon was apparently influenced by the city's prominent leading position in the Black Sea. A rare example of a lithographic stone introduced here in this modest essay could therefore be viewed as a material manifestation of the technologies used Ottoman printing life in Trabzon.

**Interpretation of Images on the Lithographic Stone from Trabzon**

Both sides of the lithographic stone from the Trabzon Museum bear images from its final use. Because the lithographic stones were re-used repeatedly, the images on the example from Trabzon belong to its final use. This is because it is necessary to grind out the image printed the last time so that the stone can be re-used for new lithography subjects. This involves the removal of the chemically processed top layer from the stone by using a grinding stone, resulting in the exposure of new, unprocessed stone underneath. It is customary to write and draw on the printing stones backwards, resulting in a final print that is the reverse of what is seen on the printing stone.

One side of this printing stone (Side A) was entirely filled with commercial labels to be cost-effective since some of them were positioned in various orientations to fill in the blank spaces over the surface (Fig. 1). This is because the labels were cut out and attached to glass bottles or boxes after being printed on paper. Side B, on the other hand, bears only a depiction of the map of the Çanakkale Strait, mainly in Greek (Fig. 2). The coastal zone facing the Gulf of Saros from the north, belonging at present to the towns of Enez and Keşan, was also marked on the map with its major settlements. The lithographic stone under examination could be dated to the early 1910s based on certain criteria mentioned below.

*Side A*

The largest commercial label depicted on Side A is trilingual, written in Greek, French, and Armenian languages (Fig. 3). This label may have been intended for the mineral waters bottled at the spring of Sürmene. The label has the following information in all these three languages: "Surmene- Bicarbonate Mineral Water- Aids Digestion-Recommended for Stomach & Intestinal

[6] Hüseyin Albayrak, Doğu Karadeniz Bölgesinde ilk Matbaa, İlk Gazete ve İlk Salname", *Karadeniz Araştırmaları Dergisi,* No. 4, pp. 39-40.

Disorders- Distributor M.K. Gurdjian- (Turkey) Trebizonde (Black Sea).” The tughra of the Ottoman Sultan Mehmed V (reign: 1909-1918) exists in the upper part of the central panel and is the largest panel that is composed in French. The remaining two circular figures located above the Greek and Armenian writings are not detectable due to wear. The use of a trilingual label was clearly related to the multicultural facets of the cities of Trabzon and Istanbul where the mineral waters of Sürmene were apparently consumed. The transliteration of the French and Greek writings are as follows:

French: SURMENE- EAU MINERALE BICARBONATÉE- NATURELLE- FACILITE LA DIGESTION- RECOMMANDÉE POUR LES MALADIES DE L’ESTOMACH & DES INTESTINS- CONCESSIONNAIRE MISSAK K. GURDJIAN- (TURQUIE) TREBIZONDE (MER NOIRE)

Greek: ΣΟΥΡΜΕΝΑ- ΦΥΣΙΚΟΝ- ΜΕΤΑΛΛΙΚΟΝ ΥΔΩΡ ΔΙΕΥΚΟΛΥΝΕΙ ΤΗΝ ΠΕΨΙΝ ΘΕΡΑΠΕΥΕΙ- ΤΑ ΝΟΣΗΜΑΤΑ ΤΟΥ ΣΤΟΜΑΧΟΥ ΚΑΙ ΤΩΝ ΕΝΤΕΡΩΝ- ΠΡΟΝΟΜΙΟΥΧΟΣ Μ.Κ. ΚΟΥΡΔΖΙΑΝ- ΕΝ ΤΡΑΠΕΖΟΥΝΤΙ

It can easily be deduced from this commercial label depicted on our lithographic stone that the town of Sürmene was the major source of mineral water in Trabzon in the 1910s, following the well-known source of Kissarna, located about 7 km from the city center. According to this label, the distributor of the Sürmene mineral water source was an Ottoman-Armenian named Missak K. Gurdjian. We are currently unsure of the precise duration of the commercial use of Sürmene mineral water sources. One of the handbooks prepared on behalf of the Intelligence Divisions of the Admiralty, the Military, and the Foreign Office in 1917 for the British delegates participating in the Paris Peace Conference of 1919 surprisingly provided detailed information on the geographical, economic, historical, and political aspects of the area of Trabzon. This handbook records two mineral water sources that were marketed in Trabzon during this period. The information in this handbook is as follows:[7] “*Kissarna and Surmene have mineral water springs; the waters are bottled and sent to Constantinople*.” Another source of information about the Sürmene's mineral water is the 1922 report written by G. Bie Rayndal, the American consul general in Istanbul, on behalf of the United States Department of Commerce. Here's how he put it: [8] “*Mineral water for the table of excellent quality is bottled at Kissarna and Surmeneh (Trebizond*).” We are unable to infer from these two comparable reports if the mineral water spring at Sürmene maintained its economic importance after the start of Russian control over Trabzon. We will surely be

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7 George Prothero, *Armenia and Kurdistan*, H.M. Stationery Office. London 1920, p. 59.

8 G. Bie Ravndal, “Turkey”, *United States Department of Commerce. Supplement to Commerce Reports Trade and Economic Review for 1922*, No. 35, (Published by the Bureau of Foreign and Domestic Commerce), 1924, p. 27.

able to know much about the exploitation of the mineral water sources in Sürmene once we come across original glass bottles with labels that were printed out on this lithographic stone.

It is also difficult to estimate the output of the production and the extent of trade involved in the Sürmene mineral water when compared to that of the Kissarna source. According to the report of Refik Koraltan, the governor of Trabzon in 1938-1939, the concession to operate the Kissarna mineral water resource was granted in 1909 to Miralay Hafiz Sabri Bey, who was able to operate it only until the Russian occupation of Trabzon.[9] Koraltan's report states that the empty bottles brought from Marseille were first transported by pack animals to Kissarna, where they were filled with mineral water and then transferred to a depot in the center of Trabzon. The labeling of the bottles was reportedly undertaken at this depot.[10] Such may have also been the case for the Sürmene mineral water in terms of bottling, transportation, and labeling of the bottles in the 1910s. The Sürmene mineral waters apparently continued to be exploited both during and after the Russian occupation.

The second commercial label on the lithographic stone this time is bilingual, written in Greek and French (Fig. 4). The label may have also aimed at glass bottles about a company named "*Pharos Anatolis*" (The Lighthouse of the East),[11] producing Douzico (*Duziko, düz rakı*), a popular anise-flavored alcoholic beverage that was obtained by distilling fermented fresh grapes in copper retorts during the latest decades of the Ottoman era. Thus, douzico is different from a mastic gum-aromatized drink called "mastika". The label has the following information in Greek and French below the factory image: ΔΟΥΖΙΚΟ - ΦΑΡΟΣ ΑΝΑΤΟΛΗΣ- ΠΡΟΙΟΝ ΓΝΗΣΙΑΣ ΣΤΑΦΥΛΗΣ - DOUZICO PHAROS ANATOLIS- EAU DE VIE RAISIN. Below this writing, notable are three different medallions suspended from a horizontal bar with fancy endings on both sides. Above this inscription, there exists an image of a factory rising from a fancy scroll in the center, flanked by vertically lined multiple medallions from both sides. Although the medallions vertically lined to the right of the factory drawing are faded, those four medallions on the left are identifiable. The top medallion shows a royal crown with a cross in the center, and the legend reads "INTERNATIONAL EXPOSITION". On the medallion immediately below is a bust of a person, probably wearing a local headdress. In the inscription, only the EXPOSI part of the word ARCACHON and EXPOSITION appear. The other medallion can be read more clearly. In the

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9 Muzaffer Başkaya, *Cumhuriyetin İlk Yıllarında Trabzon'da Ekonomik Hayat (1923-1950).* Serander Yayınevi, Trabzon 2015, p. 163.

10 Başkaya, i*bid*, p. 165.

11 It should not be confused with the name of the newspaper "*Pharos tis Anatolis*" published in Trabzon from 1908 onwards.

center is a wreath with the inscription TRIESTE 1882 (as far as can be read from the picture). The inscription reads TRIESTE INTERNATIO[NAL EXPO]SITION, of which only a small part is illegible. In the center of the lowest medallion is a bust of a Roman emperor with a wreath on his head, his face turned to the right. Below the bust, the inscriptions MARSE[- - -] and EXPOSITION can be read, although the letter E at the end is doubtful. In the faded part, it is probably expected to write INTERNATIONAL again. These medallions, painted on both sides of the factory drawing, apparently represent the international fairs in which the company "Faros Anatolis" participated. These medallions may refer not only to the fairs in which they participated but also to the ones in which they received awards. Accordingly, they must have participated in fairs organized in Arcachon, Trieste, and perhaps Marseille (?) and achieved international success with their douzico. The 1882 Agricultural and Industrial Exhibitions may be the exposition in which the city of Trieste is involved, while the 1897 Arcachon International Exposition may be the one associated with the French city of Arcachon. Although many fairs were organized in Marseille, it is likely that the *Exposition coloniale* held in 1906 may have been the one for which the prize was awarded for douzico production.

Unfortunately, we are unable to determine with certainty where this douzico production facility took place based solely on this label. At this point, there is no historical reference to the existence of such a douzico production activity in Trabzon or its surrounding regions. Although there is some information on grape cultivation in the region, it is difficult to say at this stage that this is sufficient to meet douzico production on an industrial scale. In this regard, these labels printed on our lithographic stone may be related to the labeling of already-bottled imported douzico in Trabzon. This may mean that the douzico may have been both made and bottled in a factory that could have been in Istanbul or elsewhere. The supporting evidence is the bilingual inscriptions "ΣΗΜΑ ΕΡΓΟΣΤΑΣΙΟΥ" and "TRADEMARK" just beneath the depiction of the factory's façade on the label.

The lithographic stone from the Trabzon Museum also bears commercial labels for two different pharmacists. One of them is Xenophon Kyriazis, based in Trabzon, and the other is A.N. Raptarchis, operating in Samsun. A valuable study on the health services in the major Ottoman cities at the turn of the 20th century demonstrated that there were 22 civilian pharmacists active in Trabzon between 1876 and 1914.[12] These civilian pharmacists, who mainly operated in or around the city's main commercial area, *Meydan-ı Şarkî,* during this period,

[12] İsmail Yaşayanlar, "Yirminci Yüzyılda Trabzon'da Sağlık Hizmetleri: Hastaneler, Hekimler, Eczacılar", *Journal of Turkish Studies / Türklük Bilgisi Araştırmaları*, No: 52, Year 2009, p. 365, Table II.

were mainly non-Muslims in Trabzon. Kyriazis appears to be one of them.[13] Two different commercial labels, one being circular and the other being rectangular, related to pharmacist Kyriazis were depicted here in two different sizes (Fig. 5). Due to their use on two distinct sizes of bottles, the same labels were printed in two different sizes. The bilingual label in French and Greek contains this information: PHARMACIE- X. KYRIAZIS / ΦΑΡΜΑΚΕΙΟΝ Ξ. ΚΥΡΙΑΖΗ. The large label in Greek depicts two serpents rising from a round altar, representing the Greek medicine god Asclepius, while the small label prepared in French bears a medallion with a figure of a male bust in the center. We know from a book published on the medical and pharmaceutical addresses in the main cities of the Ottoman Empire in 1911 that Kyriazis was indeed operating a pharmacy in Trabzon.[14] The name also reads in the yearbooks *Annuaire Oriental* dating from 1908, 1909, 1912, and 1914.[15]

The pharmacist A.N. Raptarchis, on the other hand, is represented by two distinct commercial labels on this lithographic stone, one circular and the other rectangular (Fig. 6). These two labels were featured trilingual writings in Ottoman Turkish, French, and Greek: صامسون اوغلو ریـ اس‌آند اجذاخانه / A.N. RAPTARCHIS- PHARMACIEN / A.N. ΡΑΠΤΑΡΧΗΣ ΦΑΡΜΑΚΟΠΟΙΟΣ. In the case of circular label, the French and Greek writings are inside a ribbon banner that is located at the bottom, while the ribbon banner bearing the Ottoman Turkish writing exists at the top. The lower part bearing French and Greek writings also includes "AMIΣOΣ – SAMSOUN", confirming that the pharmacy in question operates in this city. On the other hand, in rectangular label, the ribbon banner located at the top bears all three of the Ottoman Turkish, Greek, and French writings. The ends of the ribbon banner join a delicate motif made from the mentioned pharmacists' initials A, N, and R on one side and a figure depicting a snake entangled in a flower rising from a pedestal pot on the other. The name A.N. Raptarchis appears in the lists of pharmacies serving Samsun in the 1913 yearbook of *Annuaire Oriental*.[16] This may mean that the printing house operating in Trabzon also met the demand of a pharmacy run in Samsun, with paper labels to be attached to the drug bottles or boxes.

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13 Yaşayanlar, *ibid*, p. 365.

14 Aznavour Frères, *Livre D'Adresses. Médico-Pharmaceutiques des Principales Villes de la Turquie 1911*, Imprimerie Bedjidian Frères, Istanbul,1911, p. 208

15 *Annuaire Oriental*, Cervanti Frères, Constatinople 1908, p. 2056; *Annuaire Oriental*, Cervanti Frères, Constatinople 1909, p. 2078; *Annuaire Oriental*, Cervanti Frères, Constatinople 1912, p. 1935; *Annuaire Oriental,* Cervanti Frères, Constatinople 1914, p. 1681.

16 *Annuaire Oriental*, Cervanti Frères, Constatinople *1913*, p. 1693. The name P. Raptarchis appearing in the 1912 issue of the same annals (p. 1833) could be the predecessor of A.N. Raptarchis, perhaps his father or brother.

Another commercial label features quinine sulphate prepared in London (Fig. 7). The label has the following information: SULPHATE OF QUININE- Prepared at- LONDON- QUAL. SUPERIEURE- 4 1/2 GR. The label was clearly intended for small glass bottles since it lists a capacity of holding 4 ½ gram of quinine sulphate. The substance was commonly produced and used to treat malaria caused by mosquito bites during the 19th century in areas of British expansion. Thus, quinine sulphate became synonymous with 19th-century European colonialism. Various companies based in London were associated with the preparation of quinine sulphate in this century. The question remains: why does a commercial label intended for quinine sulphate originating in London appear on a lithographic printing stone found in Trabzon? The answer could be that the quinine sulphate originating from London was imported as raw material and then bottled and labelled in Trabzon.

The lithographic stone also bears another vertically placed panel on the upper right corner. This panel, which is entirely in Armenian, cannot be read due to surface abrasion. There are several writings and images placed in empty spaces left from the labels. One of them is a short bilingual writing reading MASTIKE / ΜΑΣΤΙΧΗ (Fig. 8).

Another label identified on the lithographic stone is French and is the MEDAILLE D'OR inscription most likely for a golden medal winner substance (Fig. 9). There are two separate ribbon banners that can be filled in later with handwriting just above this inscription. The award may be received at the Paris Exposition held in 1900. One of the ribbon banners is blank, while the other contains a handwriting in Ottoman Turkish that could not be read due to its state of preservation. The French writing at the top of the label is also not fully readable for the same reason.

There are also drawings of two different short-handled, double-headed axe images placed in an empty space among the labels (Fig. 10). One of the double-headed axes is mounted on an inverted V-shaped handle.

*Side B*

Side B of the lithographic stone from the Trabzon Museum surprisingly bears a hand-drawn map of the Çanakkale Strait. This map was probably intended for one of the geography- or history-related Greek books that did not reach today. This map is entirely in Greek, except for a bilingual Ottoman Turkish and Greek introductory separate panel at the top left. This panel reads "Map of Çanakkale" in both Ottoman Turkish and Greek as follows: جناق قلعہ خریطہ سی / ΤΑ ΣΤΕΝΑ ΤΟΥ ΤΣΑΝΑΚΚΑΛΕ. The upper part of the map marks the Gulf of Saros in capital letters in Greek (ΚΟΛΠΟΣ ΤΟΥ ΣΑΡΟΥ). The Sea of Marmara reached from the strait is marked as ΠΡΟΠΟΝΤΙΣ (Propontis) as the Greek call it. The map locates all the Ottoman towns, villages, and castles, as well as ancient sites and various geographical features such as mountains, hills,

streams, and coves located in the Gallipoli Peninsula and the Asiatic shores of Çanakkale in Greek. Although the name of the Strait is Çanakkale here, it is important to note that the town's original name was Kale-i Sultaniye before 1923, when it was renamed to Çanakkale. The town was called Dardanelles by the Europeans at that time because it was an important commercial coastal city with consular services. Kale-i Sultaniye was an important port of call for all ships, whether they were sailing from the Aegean Sea to Istanbul via the Sea of Marmara or vice versa. The ship sailing from the Aegean towards Istanbul stopped over at the Dardanelles for customs procedures when passing through the Dardanelles Strait. The merchant ships from all countries sailing from Istanbul to the Aegean and Mediterranean had to deliver their edict (*firman)* to the military governors of the fortress at Kale-i Sultaniye in accordance with instructions issued by the Ottoman Imperial Palace. Dardanellia, the Greek name for the town of Kale-i Sultaniye, is marked in capital letters along with other fortress sites such as Kumkale, Nagara, Kilidbahir, and Seddülbahir, as well as the towns of Lampsakos (Lapseki) and Kallipolis (Gallipoli).

Regarding the European side of the Çanakkale Strait, only the names of Gelibolu, Kilidbahir, and Seddülbahir are written in capital letters (Table 1). At that time, the Gallipoli Peninsula was densely inhabited by the Turks and Non-Muslim Greek populations of the Ottoman Empire. The names of the villages inhabited by Turks such as Bigalı, Büyük Anafarta, Küçük Anafarta, Tursunköy, Behram, Keçili, Kocadere, Kumköy, Selvili, Yalova, Kozludere, and İbrahimköy are written in Greek letters on this map. The villages of Madytos, Krithia, Galatas, Plagiarion, Neohorion, Şeytanköy (Angelohori), Pairion, Taifur, Kavaklı, and Burgaz appearing on this map were then populated by the Ottoman Greeks. These villages were all evacuated on April 10th, 1915, at the onset of the Gallipoli Campaign, and the populations were re-settled in neighboring districts around Balıkesir and Tekirdağ. The location of the ancient sites of Elaious and Sestos are also marked in the Gallipoli Peninsula. Here are also shown some of the Gallipoli Peninsula's key geographical features such as streams, hills/mountains, plains, capes, harbors, and bays. Several now-abandoned farms located in the south of the Gallipoli Peninsula, such as Apostor, Halar, Saida, Ibrahim Aga, and Çakırağa are also marked on this map. The map also shows all river systems, mounts, hills, capes, natural harbors, and plains in detail.

A small, detailed map placed in a panel at the lower right corner of the stone bears information about the settlements and geographical features on the northern shores of the Gulf of Saros. The map starts with the town of Enez (Ainos) to the west and ends with the villages of Kavak and Hexamilion to the east. The other villages included in this coastal zone include Diasorani,

Amygdalia, Agios Athanasios, Agiasma, Karacaali, Koruklu, Evreşe, and İbrice (Table 1).

This meticulously prepared map also provides great information about the settlements, castles, and key geographical features of the Asiatic/Anatolian coast of the Çanakkale Strait, starting from Yenişehir and Kumkale Fortress at the entrance of the Dardanelles in the east to Lapseki (Lampsakos) in the northeast. Apart from Kumkale, the fortresses of Kale-i Sultaniye, Kepez, Hamidiye, Köse, Nagara, and Mecidiye are all marked on the map along the coastline. The ancient settlements marked here are Troy, Hisarlık, Dardanos, and Abydos. The main villages placed on the map include Yenişehir, Halileli, Erenköy, Dümrek, Kızılkeçili, Kusköy, Çınarlı, Salihler, Okçular, Belenköy, Kurşunlu, Saraycık, Kalabaklı, Musaköy, Karacaören, Yapıldak, Kangırlı, Gökköy, Yeniceköy, Şahinli, and Çardak (Table 1). The villages located in the hinterland of Çanakkale are not included here.

**Discussion of Data**

The establishment of the printing house at Trabzon (*Matbaa-i Vilâyet-i Trabzon)* marked the beginning of a new era in the city. The publication of the Trabzon Yearbooks (*Trabzon Salnamaleri*) dating between 1869 and 1904 in this provincial printing house was a harbinger of a rich printing tradition that was to be established in the future. This state-owned printing house that produced the first issue of the Trabzon Yearbooks evidently had a staff of four individuals. Here we encounter the name Hüseyin Avni Efendi as the lithograph of this printing house. The last issue of the yearbooks dating to 1904 this time named Hasan Efendi as the lithograph of this printing house, which employed a staff of 18 individuals.[17] It can be deduced from the Trabzon Yearbooks that lithography was the main method of publication for books and newspapers used in the state-owned printing house of Trabzon.

The 1904 issue of Trabzon Yearbooks also mentions two privately owned printing houses led by İsmail Hakkı Efendi and Serasi operating during this period in Trabzon.[18] The commercial yearbooks *Annuaire Oriental* dating from 1908 to 1914 confirm this and provides us with additional information. These issues of *Annuaire Oriental* list *İsmail Effendi*, *Mihaïlides (G. El.)*, and *Serassi Fils,* who oversaw printing houses in Trabzon.[19] Among these names, those

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17 Albayrak, *ibid*, p. 43.

18 Ali Birinci, "Trabzon'da matbuat ve neşriyyât hayatı, 1865-1928", *Trabzon 88-89 Kültür Sanat Yıllığı*, Çetin Ofset, Istanbul 1989, p. 175.

19 *Annuaire Oriental*, Cervanti Frères, Constatinople 1908, p. 2054; *Annuaire Oriental*, Cervanti Frères, Constatinople 1909, p. 1932; *Annuaire Oriental*, Cervanti Frères, Constatinople 1912, p. 1932; *Annuaire Oriental*, Cervanti Frères, Constatinople 1913, p. 1764; *Annuaire Oriental*, Cervanti Frères, Constatinople 1914, p. 1679.

Ottoman Greeks are known to us from Turkish sources as Dimitrakis Serasis (Serasi Efendi) and Yorgis Mihailidis.[20] İsmail Efendi mentioned in these yearbooks, on the other hand, clearly refers to İsmail Hakkı Efendi, who founded the first private printing house in Trabzon in 1881. Dimitrakis Serasis established the second printing house in 1889. Yorgi Mihailidi's came after this.[21] It is not clear why these issues of *Annuaire Oriental* omitted to mention two other printing houses, namely *İkbâl* established by Eyyûb-zâde Osman Nuri in 1901, and *Meşveret* owned by Nâcî Bey in 1907.[22] Details on the location of the printing houses within the city's urban fabric can be found in a valuable, detailed study that paints a alluring picture of daily life in Trabzon at the turn of the 20th century.[23]

The lithographic stone from the Trabzon Museum, which is the only example found in the region to date, also adds to our knowledge of the types of printing techniques used in the printing houses of Trabzon. This piece can roughly be dated to the decade preceding 1915 based on the examination of the commercial labels on it. One of the three privately owned printing houses that are known to have the capability of publishing in Ottoman Greek, French, Greek, and Armenian languages may have been the owner of this lithographic stone. Trabzon was among those major cities where the non-Muslim populations of the Ottoman Empire printed books in their own languages. The analysis of the commercial labels depicted on Side A of this lithographic stone adds to our knowledge of several lost or vaguely known commercial activities that took place in Trabzon and its surroundings. The map of the Çanakkale Strait appearing on the Side B map does not have exact parallels in this period. It was either directly adapted from an early example that we are not yet aware of or that it was produced from several different maps that were available at the time by its preparer. This map, in this sense, may be considered the most comprehensive known map of the Çanakkale Strait from that era.

The lithographic stone that was examined in this study can be seen as a new category of evidence that adds to the Trabzon's printing history, which was previously depended on the rich Ottoman archives and the actual survived works published in the printing houses of the city. There is clearly a need for research

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20 Ömer Sami Coşar, *Milli Mücadele Basını*, Gazeteciler Cemiyeti Yayınları, İstanbul 1964, p. 217; Sabahattin Özel, *Milli Mücadele'de Trabzon*, İş Bankası Yayınları, İstanbul 2012, pp. 27 and 84, footnote 332; Önder Küçükerman, *Osmanlı'dan Cumhuriyet'e Bir Yayıncı: Kitabi Hamdi Efendi ve Trabzon*, Boyut Yayıncılık, İstanbul 2014, 39.

21 Hüseyin Albayrak, *Trabzon Basın Tarihi*, Türk Diyanet Vakfı, Ankara 1994, p. 292.

22 Albayrak, *ibid*, pp. 293-296.

23 Mesut Çapa and Rahmi Çiçek, *Yirminci Yüzyıl Başlarında Trabzon'da Yaşam*, Serander Yayınevi, Trabzon 2004, p. 221.

on what kind of printing techniques were used in these printing houses of Trabzon during the Ottoman era.

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**EKLER**



Figure 1: Side A of lithography stone from the Trabzon Museum with depictions of various commercial labels.



Figure 2: Side B of lithography stone from the Trabzon Museum with a map of the Çanakkale Strait in Greek




Figure 3: A detail from Side A showing a trilingual commercial label in Greek, French and Armenian about a company named "SURMENE" specialized on marketing bicarbonate mineral water (image horizontally flipped).




Figure 4: A detail from Side A showing a bilingual commercial label in Greek and French about the ΦΑΡΟΣ ΑΝΑΤΟΛΗΣ ("Lighthouse of the East") company producing Douzico from grapes (image horizontally flipped).




Figure 5: Two different bilingual commercial labels in Greek and French placed side by side about pharmacist Xenophon Kyriazis in Trabzon (image horizontally flipped).







Figure 6: Details of two different trilingual commercial labels in Ottoman Turkish, Greek, and French about pharmacist A.N. Raptarchis based in Samsun (images horizontally flipped and separated for clarity).

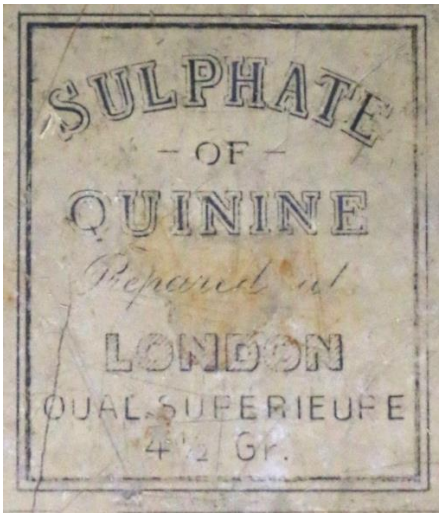



Figure 7: English commercial label for a bottle containing quinine sulphate prepared at London (image horizontally flipped).




Figure 8: Bilingual label in French and Greek reading MASTIKE / ΜΑΣΤΙΧΗ (image horizontally flipped).




Figure 9: French label for a golden medal winner substance (image horizontally flipped).

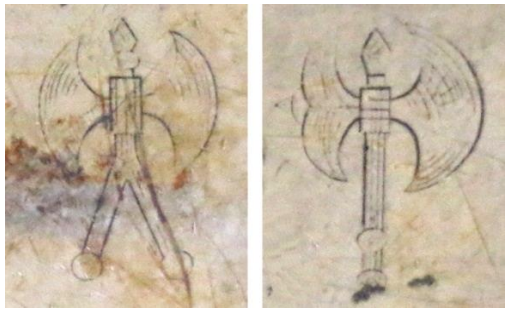


Figure 10: Two different shafted double-axe images placed in empty spaces among the labels.




Figure 10. Only depiction from Side B of lithographic stone from the Trabzon Museum, showing a hand-drawn map of Çanakkale Strait (Image flipped and maximized in size).

Table 1: Major names of settlements and geographical features marked on the map appearing on Side B of lithographic stone from the Trabzon Museum.

| Name in the Map | Transliteration | Turkish Names and Location |
|---|---|---|
| | | |
| **Settlements** | | |
| ΚΙΛΙΔ-ΠΑΡΧ (Κιλὶδ-(μ)παρχ) | Kilid-Parkh | Kilitbahir (Eceabat) |
| ΣΕΔ-ΟΥΛ-ΜΠΑΡΧ (Σεδ-ουλ-μπαρχ) | Sed-oul-Barkh | Seddülbahir (Eceabat) |
| Κριθιά | Krithia | Kirte/Alçıtepe (Eceabat) |
| Μάδυτος | Madytos | Maydos/Eceabat |
| Μαχράμ | Makhram | Behram (Eceabat) |
| Κιουτσοὺκ Ἀναφάρτα | Kioutsouk Anafarta | Küçük Anafarta |
| Πουγιούκ-(Ἀναφάρτα) | Pougiouk (Anafarta) | Büyük [Anafarta} |
| Κετσιλῆ | Ketsili | Keçili - abandoned (Eceabat) |
| Πογιαλῆ | Pogiali | Bigalı (Eceabat) |
| Σελβιλί | Selvili | Selvili/Sivli/Yolağzı (Eceabat) |
| Τουρσοῦν-Κιοΐ | Toursoun Kioi | Tursunköy/Beşyol (Eceabat) |
| Κοδζὰ Δερέ | Kodza Dere | Kocadere (Eceabat) |
| Κούμ-κιοϊ | Koum-kioi | Kumköy (Eceabat) |
| Οὐλγυέρ-δερέ | Oulgier-dere | Ülgerdere/Ilgardere (Eceabat) |
| Οὐζουνδερελῆ | Ouzoundereli | Uzundere - abandoned (Eceabat) |
| Γιαλόβα | Gialoba | Yalova (Eceabat) |
| Ἰπραχὶμ Ἀγα | Iprakhim Aga | İbrahim Ağa - farm site (Eceabat) |
| Σαΐδα | Saida | Farm site (Eceabat) |
| Ἀποστορ | Apostor | Farm site (Eceabat) |
| Χαλάρ | Khalar | Farm site-Halar/Alibey Çiftliği (Eceabat) |
| Ἰσσαρλήκ-Ἐσκ. | Hissarlik-Esk. | Eski Hisarlık (Eceabat) |
| ΚΑΛΛΙΠΟΛΙΣ (Καλλίπολις) | Kallipolis | Gelibolu |
| Πλαγιάρον | Plagiaron | Bolayır (Gelibolu) |
| Καρά-Πουργάζ | Kara-Pourgaz | Kara Burgaz/Ocaklı (Gelibolu) |
| Τσιλφούρ (Ταιλφουρ) | Tsilfour (Tailfour) | Tayfurköy (Gelibolu) |
| Καβακλῆ | Kavakli | Kavaklı (Gelibolu) |
| Σεϊτάν-κιοϊ | Seitan-kioi | Angelohori/Şeytanköy/Fındıklı (Gelibolu) |
| Νεοχώριον | Neokhorion | Yeniköy (Gelibolu) |
| Καρναβῆ-Κιοΐ | Karnavi-Kioi | Karainebeyli (Gelibolu) |
| Κοζλοῦ Δερέ | Kozlou Dere | Kozludere/Cevizli (Gelibolu) |
| Γαλατᾶς | Galatas | Sütlüce (Gelibolu) |

| | | |
|---|---|---|
| Παΐριον | Pairion | Bayırköy (Gelibolu) |
| Ἰβραχίμ-Κιοΐ | Ibrakhim-Kioi | İbrahim Köy/Burhanlı (Gelibolu) |
| Πουργάζ | Pourgaz | Burgaz/Değirmendüzü (Gelibolu) |
| Παζαρλήκ | Pazarlik | Pazarlı (Gelibolu) |
| Τσακοιραγάν | Tsakoiragan | Çakırağa - farm site (Gelibolu) |
| Καβακ | Kavak | Kavakköy (Gelibolu) |
| Ἑξαμίλιον | Hexamilion | Heksamilion/Ortaköy (Gelibolu) |
| ΔΑΡΔΑΝΕΛΛΙΑ (Δαρδανέλλια) | Dardanellia | Dardanel |
| Ἐρὲν Κιοΐ | Eren Kioi | Erenköy (Çanakkale) |
| Σαραϊτζικ | Saraitzik | Saraycık (Çanakkale) |
| Καρατζᾶ-ορέν | Karatza-oren | Karacaören (Çanakkale) |
| Κεμέρ | Kemer | Kemer (Çanakkale) |
| Κούζ-Κιοϊ | Kouz-Kioi | Kusköy (Çanakkale) |
| Δουμρεκ-Κιοΐ | Doumrek-Kioi | Dümrek (Çanakkale) |
| Χαλιλελῆ | Khalileli | Halileli (Çanakkale) |
| Γενῆ Σεχερ | Geni Sekher | Yenişehir (Çanakkale) |
| Κουμ-Κιοΐ | Koum-Kioi | Kumköy (Çanakkale) |
| Κιζίλ Κετσελῆ | Kizil Ketseli | Kızıl Keçili (Çanakkale) |
| Τσιναρλῆ | Tsinarli | Çınarlı (Çanakkale) |
| Σαλιχλαρ | Salikhlar | Salihler (Çanakkale) |
| Τερζιλέρ | Terziler | Terziler (Çanakkale) |
| Βελέν- Κιοϊ | Belen-Kioi | Belen Köy (Çanakkale) |
| Καλαβακλῆ | Kalavakli | Kalabaklı (Çanakkale) |
| Ὀυτσουλάρ | Outsoular | Okçular (Çanakkale) |
| Κουρσουνλῆ | Koursounli | Kurşunlu (Çanakkale) |
| Μοῦσα-Κιοΐ | Mousa-Kioi | Musaköy (Çanakkale) |
| ΛΑΜΨΑΚΟΣ (Λάμψακος) | Lampsakos | Lapseki |
| Τσαρδάκ | Tsardak | Çardak (Lapseki) |
| Σαχινλῆ | Sakhinli | Şahinli (Lapseki) |
| Πουργάζ | Pourgaz | Burgaz/Umurbey (Lapseki) |
| Γυιοκ-Κιοΐ | Gyiok-Kioi | Gökköy (Lapseki) |
| Καγυιρλῆ | Kagyirli | Kangırlı (Lapseki) |
| Γιαπουλδάκ | Giapouldak | Yapıldak (Lapseki) |
| Γιυτζε | Giytze | Yenice (Lapseki) |
| ΑΙΝΟΣ | Ainos | İnöz/Enez |
| Διασοράνη | Diasorani | Diasorani/Büyükevren (Enez) |
| Ἀμυγδαλιά | Amygdalia | Amigdalya/Çavuşköy (Enez) |
| Ἁγ. Ἀθανάσιος | Hagios Athanasios | Çandır (Enez) |
| Ἁγίασμα | Hagiasma | Ayazma/Kocaali (Enez) |
| Καρατζαλῆ | Karatzali | Karacaali (Keşan) |
| Κουρουκλῆ | Kouroukli | Koruklu (Keşan) |

| | | |
|---|---|---|
| Οὔρσα | Oursa | Evreşe (Keşan) |
| Ιβριτζε | Ibritze | İbrice (Keşan) |
| **Castles** | | |
| Καλέϊ Σουλτανιέ | Kalei Soultanie | Kale-i Sultaniye |
| ΚΙΛΙΔ-ΠΑΡΧ (Κιλὶδ-(μ)παρχ) | Kilid-Parkh | Kilitbahir |
| ΣΕΔ-ΟΥΛ-ΜΠΑΡΧ (Σεδ-ουλ-μπαρχ) | Sed-oul-Barkh | Seddülbahir |
| ΚΟΥΜ-ΚΑΛΕΣΗ (Κούμ-Καλεσή) | Koum-Kalesi | Kumkale |
| ΝΑΓΑΡΑ (Ναγαρά) | Nagara | Nağara |
| Χαμηδιὲ Καλ(εσή) | Hamidie Kalesi | Hamidiye Kalesi |
| Ναμαζιγια | Namazigia | Namazgah |
| Τσαμ-Καλεσή | Tsam-Kalesi | Çam Kalesi |
| Πογιαλῆ Καλ(εσή) | Pogiali Kalesi | Bigalı Kalesi |
| Μετζητιὲ Καλεσή | Metzitie Kalesi | Mecidiye Kalesi |
| Κιοσέ-Καλεσή | Kiose-Kalesi | Köse Kalesi |
| Κεφὲς Καλεσή | Kefes Kalesi | Kepez Kalesi |
| **Ancient Sites** | | |
| ΤΡΟΙΑ (Τροία) | Troia | |
| Χισσαρλήκ | Khissarlik | Hisarlık |
| Ἐλαιοῦς | Elaious | |
| Σηστός | Sestos | |
| Δάρδανος | Dardanos | |
| Ἄβυδος | Abydos | |
| **Streams/Rivers** | | |
| Μενδερες | Menderes | (Kara) Menderes (Çanakkale) |
| Δεϊρμεν Δερεσῆ | Deirmen Deresi | Değirmen Deresi (Çanakkale) |
| Κοδζα Τσαι | Kodza Tsai | Koca Çay (Çanakkale) |
| Ὀρτα-Γυετσιτ-Δερε | Orta-Gyetsit-Dere | Ortageçit Dere (Çanakkale) |
| Σογανλῆ Δερέ | Soganli Dere | Soğanlı Dere (Lapseki) |
| Σκερ Δερέ | Sker Dere | Şeker Dere (Lapseki) |
| Κοζλοῦ Δερέ | Kozlou Dere | Kozlu Dere (Eceabat) |
| Σογαν Δερέ | Sogan Dere | Soğan Dere (Eceabat) |
| Κουρτουμούς-Δερέ | Kourtoumous Dere | Kurtumuş Dere (Eceabat) |
| Αἰβαλῆ Δερέ | Aivali Dere | Ayvalı Dere (Gelibolu) |
| Καβακ-οβα Δερέ | Kabak-oba Dere | Kavak Ova Dere (Gelibolu) |
| **Hills/Mountains/Plains** | | |
| Σίρτ-Τεπέ | Sirt-Tepe | Sırt Tepe (Çanakkale) |
| Ἰν-Τεπέ | In-Tepe | İn Tepe (Çanakkale) |
| Ζιντάν-οβᾶ | Zintan-ova | Zindan Ova (Çanakkale) |
| Γαπά-τεπέ | Gapa-tepe | Kaba Tepe (Eceabat) |
| Μαλ-Τεπέ | Mal-Tepe | Mal Tepe (Eceabat) |

| | | |
|---|---|---|
| Κοδζὰ Τσεμὲν Δάγ | Kodza Tsemen Dag | Kocaçimen (Eceabat) |
| Πεδ(ίον) Ἀναφάρτ(α) | Pedion Anafarta | Anafarta Ovası |
| Τσαν-οβασή | Tsan-obasi | Çan Ovası (Eceabat) |
| Κίλια ὀβασή | Kilia obasi | Kilia Ovası (Eceabat) |
| Καρα τεπέ | Kara tepe | Karatepe (Enez) |
| Καρτάλ-τεπέ | Kartal-tepe | Kartal Tepe (Enez) |
| Κουροῦ Δάγ | Kourou Dag | Kurudağ (Keşan) |
| **Capes** | | |
| Ἑλλές Ἄ(κρα) | Helles A(kra) | (Cape) Helles (Eceabat) |
| Τεκκὲ Ἄ(κρα) | Tekke A(kra) | (Cape) Tekke (Eceabat) |
| Ἄ(κρα) Σούβλα | Akra Souvla | (Cape) Suvla |
| Μ(εγάλη) Κεμικλή | Megali Kemikli | (Cape) Büyük Kemikli (Eceabat) |
| Μικ(ρὰ) Κεμικλή | Mikra Kemikli | (Cape) Küçük Kemikli (Eceabat) |
| Ποζ-πουρ(οῦν) | Poz-pour(oun) | (Cape) Bozburun (Gelibolu) |
| Ἀγιάννη Πουροῦν | Agianni Pouroun | (Cape) Ayiani (Çanakkale) |
| **Harbors/Bays** | | |
| Καρανλὴκ Λιμᾶν | Karanlik Liman | Karanlık Liman (Çanakkale) |
| Σαρί-σιγάρ-κορφεζή | Sari-sigar-korfezi | Sarısığlar Körfezi (Çanakkale) |
| Ἐτζελμὲρ Λιμᾶν (Μερμιζιέ Λ.) | Etzelmer Liman (Mermizie L.) | Ece Liman (Gelibolu) |
| Ἰντζὴ Λιμᾶν | Intzi Liman | İnci Liman (Gelibolu) |
| Ἀρὴ πουρνοῦ | Ari pournou | Arıburnu (Eceabat) |
| Ἀκπὰσ (*sic*.) Λιμᾶν | Akpas Liman | Akbaş Liman (Eceabat) |
| Ἀναφάρ(τα) Λιμᾶν | Anafarta Liman | Anafarta Liman (Eceabat) |
| Μόρτο | Morto | Morto (Bay) (Eceabat) |