

A Witness from the 18th Century: The Culture and Art Environment of Ottoman Cities in the Letters of Lady Montagu

18. Yüzyıldan Bir Görgü Tanığı: Lady Montagu'nun Mektuplarında Osmanlı Şehirlerinin Kültür ve Sanat Ortamı

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Abstract

This article aims to analyze the architectural and artistic environment in the Ottoman cities based on the letters of Lady Mary Montagu, who came to the Ottoman capital for her husband's diplomatic mission in the early eighteenth century. For this purpose, information on the state's political relations and social structure in the years when Lady Montagu was in the Ottoman lands were presented (1717-1718). Lady Mary Montagu's letters were written differently than the pilgrims who had come to the Ottoman lands in previous years. It is seen that different kinds of subjects such as Ottoman society, women, clothing and apparel, harem, religious rituals, daily life, smallpox vaccine and architectural texture of cities were included in the letters. Thus, letters have been the subject of various studies. Lady Montagu devoted some of her letters to the architectural structures and interior decorations she observed in Istanbul and Edirne. The depictions of flowers and fruit for interior decorations of lodging and houses are some of the characteristic decorations of civil architectural works of the time. In addition, Lady Montagu's depictions from the beginning of the eighteenth century also provide information about some of the architectural works that have not survived to the present day. Martyr Ali Pasha Mansion is one of the works seen by Lady Montagu herself but not present today.

Keywords

Lady Montagu, Istanbul, Edirne, Ottoman Architecture, Eighteenth century

Öz

Bu makalede 18. yüzyılın başlarında eşinin diplomatik görevi için Osmanlı başkentine gelen Lady Mary Montagu'nun mektuplarından yola çıkılarak Osmanlı şehirlerindeki mimari ve sanat ortamının analizinin yapılması amaçlanmaktadır. Bu amaç doğrultusunda Lady Montagu'nun Osmanlı topraklarında bulunduğu yıllarda (1717-1718) devletin siyasi ilişkileri ve sosyal yapısı üzerine bilgiler verilmiştir. Lady Mary Montagu mektuplarını, daha önceki yıllarda Osmanlı topraklarına gelmiş olan seyyahlardan farklı bir üslupla kaleme almıştır. Mektuplarda Osmanlı toplumu, kadını, giyim ve kuşam, harem, dini ritüeller, gündelik yaşam, çiçek aşısı ve şehirlerin mimari dokusu gibi farklı türden konulara yer verildiği görülür. Mektuplar bu suretle çeşitli çalışmalara konu olmuştur. Lady Montagu mektuplarının belirli bir bölümünü İstanbul ve Edirne'de gözlemlediği mimari yapılara ve iç mekân süslemelerine ayırmıştır. Konakların ve evlerin iç mekân süslemeleri için söylediği çiçek ve meyve tasvirleri dönemin sivil mimari eserlerinde karşılıklı karakteristik süslemelerden bazılarıdır.

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Ayrıca Lady Montagu'nun 18. yüzyılın başından yaptığı tasvirler günümüze ulaşamayan mimari eserlerin bazıları hakkında da bilgiler sunmaktadır. Şehit Ali Paşa Konağı bizzat Montagu tarafından görülen ancak günümüzde mevcut olmayan eserlerden birisidir.

Anahtar Kelimeler

Lady Montagu, İstanbul, Edirne, Osmanlı Mimarisi, 18. yy.

Genisletilmiş Özet

Batılı toplumların Doğu'yu tanıma arzusunun tarihi, eski çağlara kadar inmekle beraber Osmanlı Devleti'nin Balkanlar ve Anadolu'da hüküm sürdüğü yıllardan itibaren bu ilgi artmıştır. Seyyahların büyük çoğunlukla kendi bakış açılarıyla tanıttıkları Doğu'nun merkezini Osmanlı şehirleri teşkil etmektedir. Doğu'nun egzotik ve gizemli bir anlayışla tasvir edildiği öncü yazıların etkileri sonraki yüzyıllarda da kendini göstermektedir. 15. ve 16. yüzyıllarda, Osmanlı İmparatorluğu ve Türkler hakkında yazılanların daha çok siyasi ve dini karşıtlık üzerine şekillendiği görülmektedir. Seyyahların yazılarında din, kültür, sosyal yaşam, dil ve antropoloji ön plana çıkmaktadır. Avrupa'nın birçok ülkesinden gezginler, tüccarlar, devlet ve din adamları, Doğu'yu tanıma arzusu doğrultusunda Osmanlı topraklarına seyahatler gerçekleştirmiştir. 16. yüzyıldan itibaren Osmanlı ile Avrupalı devletler arasında artan siyasi ve ticari ilişkilerin de etkisiyle yoğunlaşan bu gezilerin başını çeken devletlerden birisi İngiltere'dir. Yüzyılın sonlarına doğru kurulan kumpanyalar ve atanan büyükelçilerle, Osmanlı ve İngiltere devletleri arasında resmi diplomatik ilişkilerin başlaması seyahatlerin hız kazanmasına vesile olmuştur. İngiliz seyyahların çoğunluğunun gezi notlarını kendi bakış açılarıyla kaleme aldığı görülmekle beraber, 18. yüzyılın başlarında eşinin diplomatik görevi için Osmanlı başkentine gelen Lady Mary Montagu'nun yazıları, bu durumun belli ölçüde değişmesini sağlayan bir kırılma noktası olmuştur. Kendisinden önceki seyyahlardan farklı olarak gözlemlerini gerçeği yansıtan bir bakış açısıyla sunan Montagu, mektuplarında Osmanlı şehirleri, toplumu ve sanat ortamına dair oldukça detaylı bilgiler vermektedir. Bu mektuplar Osmanlı şehirlerindeki mimari dokudan, kadın ve erkek tasvirlerine; gayrimüslimlerden, kıyafetlere kadar birçok konuda ayrıntılı bilgilere yer verilmiştir. 18. yüzyıl Osmanlı şehirlerini, insanını ve kültürünü bir İngiliz aristokratı gözüyle sunan bu mektuplardaki başarılı tasvirler, dönemin sosyal yapısını anlamamıza yardımcı olan belgelerdir.

1689 yılında aristokrat bir İngiliz ailesinin en büyük çocuğu olarak dünyaya gelen Lady Montagu'nun çocukluk ve gençlik yılları, babası ve babaannesinin yanında geçmiştir. Annesinin genç yaşta ölmesi ve babasının zamanının büyük bir çoğunluğunu siyasetle geçirmesi, kendi kendini yetiştirmesine ve kişiliğinin bu yönde şekillenmesine vesile olmuştur. Genç yaşında tanıştığı şiir ve edebiyatla birlikte yazarlığa yönelen Montagu'nun, ilk çevirileri ve denemeleri acemice kaleme alınmış öncüler olarak değerlendirilmektedir. Ancak bu denemeler hem kendisini Londra saray çevresinin içerisine sokmuş hem de daha sonraları olgunlaşan yazılarına öncülük etmiştir. Edebi-

yata ve yazmaya ilgisinin artması ise ilerleyen yıllarda uzun süre mektup arkadaşlığı yapacağı ozan ve hicivci Alexander Pope ile tanışmasıyla başlamıştır. Bu dönemde, bir arkadaşı vasıtasıyla tanıştığı Edward Wortley’le sıkıntılı bir süreç sonrasında evlenmesi, kendisini Londra bürokrasisinin içerisine sokmuştur. Eşinin 7 Mayıs 1716’da İstanbul elçisi olarak atanması, Montagu’nun hayatındaki dönüm noktalarından birisidir. Wortley, Osmanlı Devleti ile Avusturya arasında barış görüşmeleri sağlaması için elçi tayin edilmiştir. Wortley, Lady Montagu ve çocukları, yanlarındaki maiyetle beraber Ağustos 1716 yılında yola çıkmışlar ve Hollanda, Almanya ve Avusturya’da çeşitli şehirlere uğrayarak Osmanlı hududuna ulaşmışlardır. Osmanlı topraklarında kaldığı 2 yıl boyunca dostlarına ve akrabalarına çeşitli mektuplar yazan Montagu, eşinin görevinin bitmesi vesilesiyle tekrar Londra’ya dönüp yazılarına burada devam etmiştir. 1739 yılında aldığı bir kararla İtalya’ya yerleşen Montagu 24 yıl bu ülkede yaşadktan sonra, 1762 yılında tekrar İngiltere’ye dönmüş ve 1762’de vefat etmiştir.

Lady Montagu, Damad İbrahim Paşa’nın sadaretinin başlangıç yıllarında Osmanlı coğrafyasında bulunmuştur. Damad İbrâhim Paşa’nın sadrazam olmasıyla beraber daha sonraları “Lâle Devri” olarak adlandırılan bir döneme girilmiştir. Esasen mimari ve sanat üslubu açısından değerlendirildiğinde bu dönemin tarih aralığının Damad İbrahim Paşa’nın sadaret yıllarına sığmayacağı muhakkaktır. Bu süreçte Osmanlı başkentinde görülen mimari dokunun öncülleri 17. yüzyılın ikinci yarısında yavaş yavaş belirmeye başlamıştır. 18. yüzyılın başlarından itibaren ise özellikle sivil eserlerin mimariye bağlı süslemelerinde belirli motiflerin ağırlık kazandığı görülmektedir. Söz konusu imar faaliyetlerinde özellikle köşk, kasır ve meydan çeşmesi gibi yapıların merkeze alınmasıyla oluşturulan şehir düzeni, belirgin ve bilinçli bir çabanın ürünüdür. Osmanlı çeşme mimarisinde o güne kadar karşılaşılmayan “meydan çeşmesi” yapı tipi, III. Ahmed’in hükümdarlık yıllarının sonlarına doğru Bab-ı Hümayun önünde ve Üsküdar iskelesinde yaptırdığı iki çeşmede karşımıza çıksa da bu tipin en olgun örnekleri I. Mahmud döneminde inşa edilecektir. Aslında bu durum sadece çeşmelerin özelinde mimari yapılarda değil, birçok alanda aynıdır. Dönemin mimari eserlerinde genel düzen, plan şemaları ve yerleşim modelleri klasik özellikleri devam ettirmektedir. Buna karşın yapıların süsleme programlarında belirli bir üslup değişikliği göze çarpmaktadır.

Makalede ele alınan mektuplarda, 18. yüzyılın başlarında Osmanlı şehirlerindeki mimari ve sanat ortamının belirli ölçüde tasviri yapılmıştır. İstanbul başta olmak üzere Edirne, Sofya gibi şehirlerde Osmanlı toplumunun yaşamından kesitler sunan, erkek ve kadınları, giyim kuşamı, dini ritüelleri ve gelenekleri gözlemleyen Lady Montagu kendinden önce Osmanlı topraklarına gelen gezginlerden farklı bir bakış açısı ortaya koymuştur. Lady Montagu’nun tasvir ettiği mimari yapılar ve iç mekân süslemeleri belirli ölçüde 18. yüzyılın başındaki sanat ortamını yansıtmaktadır. Bunun yanı sıra mektupların Şehit Ali Paşa Konağı gibi günümüze ulaşamayan yapılar hakkında da bilgi vermesi ayrıca önem arz etmektedir.

Introduction

Although the history of the desire of Western societies to recognize the East dates back to ancient times, this interest has increased since the Ottoman Empire reigned in the Balkans and Anatolia. Ottoman cities constitute the centre of the East, which travellers mostly introduced from their perspectives. The effects of pioneering writings, in which the East was depicted with an exotic and mysterious view, manifested themselves in the following centuries. In the fifteenth and sixteenth centuries, it is seen that what was written about the Ottoman Empire and the Turks was mostly shaped by political and religious opposition. Religion, culture, social life, language and anthropology came to the fore in the writings of travellers. It became a fashion for the travellers who had the opportunity to see the Ottoman cities to publish their notes and depictions as books one after the other, and later, the “Turquerie” movement emerged.¹ Although there is a “Turkish Fashion” movement in Europe, the “other” discourse in travellers’ perspectives has led Western society to perceive Eastern people and culture with an “Orientalist” approach. The “other” idea, is the basis of the discourses that define the West’s interest in the East as a series of interests² that are tried to be conveyed through “aesthetic, scientific, economic, historical and philological texts” or as a concept³ that develops through the opposition of “us-them” as a political ideology since the eighteenth century, is seen in the notes of the travellers. In general, curiosity about the East became widespread in the eighteenth century. However, the fact that the council convened in Vienna in 1312 and decided to establish professorship chairs to train in Arabic, Greek, Hebrew and Assyrian languages in Paris, Oxford, Bologna, Avignon, and Salamanca proves that⁴ Eastern research has been emphasized at the institution level since the beginning of the 14th century. Certainly, there are some political and religious thoughts based on this decision. For a similar purpose, the introduction of Turkish lessons at the University of Vienna in the middle of the sixteenth century paved the way for the upbringing of students interested in Eastern history in the following years and Ottoman history in particular. Travellers, merchants, statemen and clergy from many countries of⁵ Europe travelled to the Ottoman lands in line with their desire to know the East. England was one of the states that led these trips, intensified by the increasing political and commercial relations between the Ottoman and European states since the sixteenth century. The commencement of official diplomatic

1 For detailed information about “Turquerie” in Europe, see Haydn Williams, *Turquerie Onsekizinci Yüzyılda Avrupa’da Türk Modası*, trans. Nurettin Elhüseyni (İstanbul: Yapı Kredi Yayınları, 2015).

2 Edward Said said the West’s interest in the East is based on a set of “interests”, which means that the Eastern concept should be perceived as reflections beyond a geographical distinction. See Edward Said, *Oryantalizm*, trans. Nezih Uzel (İstanbul: İrfan Yayınevi, 1998), 26-30.

3 Oliver Konty, “Üçgenin Tabanını Yok Sayan Pythagoras: Oryantalizm ve Ataerkillik Üzerine,” *Doğu Batı Düşünce Dergisi* 20 (2002), 117.

4 Said, *Oryantalizm*, 79.

5 Zekeriyâ Kurşun, “Oryantalistlerin Buluşma Noktası Olarak İstanbul: Üç Oryantalist’in Gözünde Doğu,” *Marmara Türkiyat Araştırmaları Dergisi* 1/2 (2014), 148.

relations between the Ottoman and British states with the companies established and the appointed ambassadors towards the end of the 18th century led to the acceleration of these travels⁶. By the end of the eighteenth century, expeditions, which became a fashion for the British high class, increased the interest in the Ottoman lands. In addition to depicting what they saw, these travellers, whose numbers were constantly growing with the effect of trade and diplomatic relations, showed interest in archaeological remains, historical events and natural sciences.⁷

The idea of “curiosity and discovery” comes to the fore in the writings of the travellers who came to the Ottoman lands for various reasons since the sixteenth century. These writings were certainly met with interest by western bureaucrats and the elites. It is a fact that the essays were written by the traveller, sometimes using his imagination and sometimes presenting what is with a different reality, greatly influenced the Ottoman perception in western societies. Although it is seen that the majority of British travellers wrote their travel notes with these thoughts, the writings of Lady Mary Montagu, who came to the Ottoman capital for her husband’s diplomatic mission in the early eighteenth century, were a breaking point that caused this thought to change to a certain extent.⁸ Unlike the travellers before her, Montagu, who presented⁹ her observations from a close perspective; offer detailed information about Ottoman

6 While it is not known when Britain first sent an envoy to the Ottoman capital, it was expressed in Harborne’s Istanbul travel during the early 1580s that this issue was considered. The British, who established an official relationship with the Ottoman Palace for the first time, initially had economic goals. In particular, it is known that the companies that wanted to make a profit insisted on the official authorities sending envoys to Istanbul. As a result, upon the recommendations of Sir Edward Osborne, governor of The Levant Company, and Walsingham, secretary of state, it is decided that William Harborne be sent to Istanbul as an ambassador. For detailed information see Akdes Nimet Kurat, *Türk-İngiliz Münasebetlerinin Başlangıcı ve Gelişmesi (1553-1610)* (Ankara: Türk Tarih Kurumu Basımevi, 1953), 44-58. The beginning of official relations between England and the Ottoman Empire in the 1580s and especially the travels of Levant Company merchants in this process must have increased the interest in Ottoman geography. As a result of these trips, it is seen that the number of travelogues related to Turkey increased in the seventeenth century. See Himmet Umunç, “Doğu ve Ötekilik: İngiliz Seyahatnamelerinde Türk Kimliği (Lady Montagu ve Richard Chandler),” *Bilig* 66 (Yaz 2013), 302-303, accessed on January 18, 2022, <https://kutuphane.dogus.edu.tr/mvt/pdf.php?pdf=0016239&lng=1>.

7 Robert Mantran, *XVI-XVIII. Yüzyıllarda Osmanlı İmparatorluğu*, trans. Mehmet Ali Kılıçbay (Ankara: İmge Kitabevi, 1995), 148.

8 Lady Montagu’s letters contain a different style than previous travellers. Billie Melman says that the letters in question spread an air of tolerance to the Ottomans and even to the religious and cultural “other” of Europe. See Billie Melman, *Women’s Orient: English Women and the Middle East, 1718-1918 Sexuality, Religion and Work*, (London: Palgrave Macmillan, 1992), 77-78; However, there are also opinions that Lady Montagu, who criticized the information before her about the Ottoman people, did not hesitate to distort the facts according to her desire when necessary. See Aslı Sancar, *Osmanlı Kadını Efsane ve Gerçek* (İstanbul: Kaynak Yayınları, 2009), 12.

9 Lisa Lowe describes Montagu’s identification with Turkish women and the fact that she talks about common experiences between different societies as a new feminist discourse. See Lisa Lowe, *Critical Terrains French and British Orientalisms* (Ithaca and London: Cornell University Press, 1991), 30-32; Leslie P. Peirce presented an excerpt from Lady Montagu in the book, emphasizing the mistakes of male travellers who gave information about the Ottoman palace in the 16th and 17th centuries. See Leslie P. Peirce, *Harem-i Hümayun Osmanlı İmparatorluğu’nda Hükümlük ve Kadınlar*, trans. Ayşe Berktaş (İstanbul: Tarih Vakfı Yurt Yayınları, 2012), 159-160.

cities, society and the art environment in her letters.¹⁰ Montagu's letters contain information on many subjects, from architectural texture in Ottoman cities to depictions of women and men, from non-Muslims to clothing. The descriptions in these letters, which presented the Ottoman cities, people and culture of the eighteenth century in the eyes of an English aristocrat, are documents that help us understand the period's social structure. Lady Montagu's letters have been the subject of various studies, either directly or indirectly. It is seen that these studies mostly focus on Ottoman society, women, clothing and clothing, harem, daily life, etc.¹¹ In addition, it is seen that some of the information given in the letters have important details about the architectural texture and interior decorations of the Ottoman cities at the beginning of the eighteenth century. In this article, we will try to analyze the architectural and artistic environment in the Ottoman cities at the beginning of the eighteenth century based on the letters. However, before this, it would be appropriate to give information about the art environment in the capital during the years when Lady Montagu was in the Ottoman lands (1717-1718) and to mention her life and letters in general terms to ensure the integrity of the subject.

The Architectural and Art Environment of the Ottoman Capital in the Early Eighteenth Century

The years when Lady Montagu was in the Ottoman geography corresponded to the beginning of the grand viziership of Damad İbrahim Pasha. After Damad İbrahim Pasha became a grand vizier, a period called¹² the "Tulip Age" started. The period has given this name in the 20th century.¹³ In this process, the predecessors of the archi-

10 Suraiya Faroqhi often applies to Lady Montagu's letters in her book about Ottoman daily life. Faroqhi emphasizes that there is an attraction in Lady Montagu's description of the behavior of Ottoman noble women and men. See Suraiya Faroqhi, *Osmanlı Kültürü ve Gündelik Yaşam Ortaçağdan Yirminci Yüzyıla*, trans. Elif Kılıç. (İstanbul: Tarih Vakfı Yurt Yayınları, 1997), 239-241.

11 Billie Melman, *Women's Orient: English Women and the Middle East, 1718-1918 Sexuality, Religion and Work* (London: Palgrave Macmillan, 1992); Lisa Lowe, *Critical Terrains French and British Orientalisms* (Ithaca and London: Cornell University Press, 1991); Suraiya Faroqhi, *Osmanlı Kültürü ve Gündelik Yaşam Ortaçağdan Yirminci Yüzyıla*, trans. Elif Kılıç (İstanbul: Tarih Vakfı Yurt Yayınları, 1997); Leslie P. Peirce, *Harem-i Hümayun Osmanlı İmparatorluğu'nda Hükümlerlik ve Kadınlar*, trans. Ayşe Berktaş (İstanbul: Tarih Vakfı Yurt Yayınları, 2012); Himmet Umunç, "Doğu ve Ötekilik: İngiliz Seyahatnamelerinde Türk Kimliği," *Bilgi* 66 (Yaz 2013), 297-314, accessed on January 18, 2022, <https://kutuphane.dogus.edu.tr/mvt/pdf.php?pdf=0016239&lng=1>; Ashi Sancar, *Osmanlı Kadını Efsane ve Gerçek*, (İstanbul: Kaynak Yayınları, 2009); Nazlı Gündüz, "Bir Kadın Seyyahın Kaleminden Osmanlı'da Onsekizinci Yüzyıl Saraylı Kadın Erkek Giysileri: Bir Kültürü Tanımak," *Milli Folklor* 16 (2019), 121-135, accessed on June 14, 2022, <https://dergipark.org.tr/tr/pub/millifolklor/issue/51228/666916>; Songül Çolak, "Bir İngiliz Hanımefendisinin -Lady Montegu- Gözüyle Osmanlı Kadını," *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 7 (13) (2014), 386-403, accessed on May 22, 2021, <https://dergipark.org.tr/tr/pub/mkusbed/issue/19571/208623>

12 It is believed that the name "Tulip Age" was first proposed by Yahya Kemal Beyatlı because of the symbolic flower tulip during that area, and then Ahmed Refik Altınay made the name "Tulip Age" widespread with his work on this period. See Yılmaz Öztuna, *Başlangıcından Zamanımıza Kadar Büyük Türkiye Tarihi* (İstanbul: Ötügen Yayınevi, 1978), 5: 289.

13 Ahmet Refik published a series of articles called "Tulip Period" in İkdam newspaper between March 9 and April 4, and these articles were brought together two years later and published as a book. See Can Erimtan,

tectural texture seen in the Ottoman capital started to appear gradually in the second half of the seventeenth century. Since the beginning of the eighteenth century, it is seen that certain motifs have gained importance, especially in the ornaments of civil artefacts related to architecture. However, it would not be correct to say that a new art style emerged during the said activities in public works. However, the city order, created by placing structures such as mansions, pavilions and square fountains in the centre, was the product of a significant and conscious effort. Does the fact that Ahmed III sent an ambassador to France affect the emergence of this situation?¹⁴ Immediately after the period when Montagu was in Istanbul, the 1720-21 trip of Yirmisekiz Mehmed Çelebi, sent to Paris, the capital of France, aimed to strengthen the relations between the Ottoman Empire and France.¹⁵ The Ottoman ambassador presented a report consisting of his observations to the sultan and grand vizier on the return of the French trip. Ahmet Refik associates the construction of Sadâbad, one of the attractions of the period, and the architectural order shaped around Kağıthane Stream with French palaces. There are similar views in this regard.¹⁶ However, Can Erimtan states that Ahmet Refik developed these discourses by dedicating the works of the French historian Albert Vandal to himself.¹⁷ The pavilions and coastal palaces built

“Sadâbad Algısı: “Lale Devri” ve Osmanlı-Safevi Rekabeti,” *Osmanlı Laleleri, Osmanlı Kahvehaneleri On Sekizinci Yüzyılda Hayat Tarzı ve Boş Vakit Eğlenceleri*, ed. Dana Sajdı (İstanbul: Koç Üniversitesi Yayınları, 2014), 65. There are different views of the historical period range of Ottoman architecture in the Tulip Age style. Many of today’s researchers accept the years of grand viziership of Nevşehir’s Damad İbrahim Pasha, which Ahmet Refik emphasized in his book, as the boundaries of the Tulip Age style. However, some researchers think that the style of the Tulip Age should be handled with the reign years of Ahmed III (1703-1730). See Oktay Aslanapa, *Osmanlı Devri Mimarisi* (İstanbul: İnkılâp Kitapevi, 2004), 427-442. Ali Osman Uysal included these views in his article and made analyzes and suggestions for the date range of the Tulip Age style. See Ali Osman Uysal, “Çanakkale’de Lâle Devri Yapıları,” *Çanakkale Araştırmaları Türk Yıllığı* 19 (30 Nisan 2021), 51-120, accessed on January 18, 2022, <https://doi.org/10.17518/canakkalearaştırmaları.888448>

14 Ahmed Refik implies that the information brought by Mehmed Çelebi on his return from his trip to Paris was effective in the construction of the Sadâbâd Mansion and its surroundings. He says that the Ottoman ambassador was fascinated by the arrangement around the Palace of Versailles. See Ahmet Refik Altınay, *Lâle Devri (1718-1730)*, ed. Yücel Demirel ve Ziver Öktem (İstanbul: Tarih Vakfı Yurt Yayınları, 2011), 30-47. However, the aforementioned “artificial villages” would be added by Marie-Antoinette, the queen of Louis XVI. (1774-92) towards the late eighteenth century. See Can Erimtan, *Ottomans Looking West?: The Origins of the Tulip Age and its Development in Modern Turkey* (London: Tauris Academic Studies, 2007), 60-62.

15 For the travelogue, see. Yirmisekiz Çelebi Mehmed Efendi, *Fransa Sefâretnâmesi*, prepared by Abdullah Uçman (İstanbul: Dergâh Yayınları, 2017).

16 See Altınay, *Lâle Devri (1718-1730)*, 29-31; Semavi Eyice, “Batı Akımlarının Değiştirdiği Osmanlı Dönemi Türk Sanatı,” *Türkler Ansiklopedisi*, v.15 (Ankara: Yeni Türkiye Yayınları, 2002), 296; Mustafa Cezar, “Osmanlılarda Onsekizinci Yüzyıl Kültür ve Sanat Ortamı,” *18. Yüzyılda Osmanlı Kültür Ortamı: Sempozyum Bildirileri (20-21 Mart 1997)* (İstanbul: Sanat Tarihi Derneği Yayınları, 1998), 47. In addition to the palace and garden arrangements of France, Doğan Kuban states that there are traces of İsfahan architecture in the period of Shah Abbas in the buildings built in these popular centres. See Doğan Kuban, *Osmanlı Mimarisi* (İstanbul: Yem Yayınları, 2007), 506; Afife Batur, “Batılılaşma Döneminde Osmanlı Mimarlığı,” *Tanzimat’tan Cumhuriyete Osmanlı Ansiklopedisi*, v. 4 (İstanbul: İletişim Yayınları, 1986), 1041-1042.

17 Erimtan states that Ahmet Refik’s “Tulip Age” narrative should be evaluated together with the period in which the author wrote the work. Ahmet Refik says that he used the Tulip Age as a defensive manoeuvre against the reputation of Damad İbrahim Pasha in Tarih-i Cevdet in the early 20th century. See Can Erimtan, “Ahmed Refik’in Lâle Devri’ni Yazarken Kullandığı Kaynaklar ve ‘Lâle Devri’ Paradigması: Bir Teleolojik İma,” *Doğu Batı: Metafor ve Gerçeklik Arasında Lâle Devri 1718-2018* 85 (2018), 18-19. Erimtan’s findings

on the Bosphorus and Golden Horn coasts, especially in Kağıthane, have become the attractions of the high class in Ottoman society.¹⁸ The fact that the Ottoman nobleman lived in the pavilions and coastal palaces and exhibited the state's traditions in these places is considered an indicator of the search for legitimacy within the understanding of the power of the period.¹⁹ This interpretation reveals a perspective beyond the relatively generalizing discourses put forward on the understanding of urbanism and its underlying causes. Water architecture forms the basis of the landscaping in Kağıthane. "Water" was included in the architectural design at an unprecedented level in Ottoman architecture until that day and was made the focus of garden arrangements by being carried through various channels. In general, wooden palaces and landscaping were at the centre of the change seen in civilian buildings. In addition, although the "square fountain" building type, which was not encountered until that day in the Ottoman fountain architecture, appeared in the two fountains built by Ahmed III in front of Bab-ı Hümayun and on the Üsküdar pier towards the end of the period, the most mature examples of this type would be built during the reign of the First Mahmud. The situation was the same not only in the architectural structures of the fountains but also in many areas. In the architectural works of the period, the general layout, plan schemes and settlement models maintained their classical features. On the other hand, a certain style change in the decoration programs of the buildings draws attention. Especially in decoration programs in civilian structures such as mansions, pavilions, and fountains, it is seen that traditional understanding was applied in a style that was not very common in previous periods. In other words, more naturalistic compositions were included in the decorations. For example, in the Tekfur Palace tile workshop, established in 1725, tiles in different styles and colours were produced from previous periods.²⁰ The tulip is the leading motif in the decorations. It is understood that the tulip, which has always been an important motif in Turkish culture, was very popular in the early eighteenth century. Increases in the value of the tulip can be seen in the

reveal a multifaceted perspective beyond generalizing evaluations of the period.

18 Günsel Renda, "Yenileşme Döneminde Kültür ve Sanat," *Türkler Ansiklopedisi*, v.15 (Ankara: Yeni Türkiye Yayınları, 2002), 266.

19 Tülay Artan states that the political and cultural environment shaped around the Damat İbrahim Pasha, Kaymak Mustafa Pasha and Kethüda Mehmed Efendi trio in the early eighteenth century should be addressed in the context of the struggle for power. Artan, in her article, evaluates the political and cultural environment of the early eighteenth century by addressing the pattern of familial ties in the background, conflicts of interest, and strategies of the ruling elite. See Tülay Artan, "18. Yüzyıl Başlarında Yönetici Elitin Saltanatın Meşruiyet Arayışına Katılımı," *Toplum ve Bilim* 83 (1999/2000), 292-322.

20 In 1725, a tile factory was established in Tekfur Palace in İstanbul and tile masters from Iznik were brought to İstanbul and they were given jobs in the factory. See Münir Aktepe, "Ahmed III," *TDV İslam Ansiklopedisi*, v. 2 (İstanbul: Türkiye Diyanet Vakfı, 1989), 37. The tiles produced in this factory were used in the interior decorations of period buildings such as the Yeni Valide Mosque (1708-1710) built in Üsküdar for the mother of Ahmed III and the Kapitan Pasha Mosque built in Üsküdar by its captain Derya Kaymak Mustafa Pasha. See Erkan Atak, "Kaptan-ı Deryâ Kaymak Mustafa Paşa'nın İstanbul'daki İmar Faaliyetleri," *Sosyal Bilimler Araştırmaları Dergisi* 1 (Ekim 2020), 168-181, accessed on January 18, 2022, <https://dergipark.org.tr/pub/gopsbad/issue/57486/769036>

documents Münir Aktepe.²¹ In Lady Montagu's observations, it is possible to see the traces of the above-mentioned artistic environment and architectural texture.

Although these developments, which changed the face of the capital to a certain extent and brought innovations in urban planning with the activities carried out from the beginning of the eighteenth century, were interrupted by the 1730 revolution, they gained more maturity in the First Mahmud period. They paved the way for the last two hundred years of the Ottoman culture and art environment in the long run. The fact that the palaces and pavilions used by Damad İbrahim Pasha and his grooms during his grand viziership years continued to be used after the 1730 rebellion shows that the habits before the rebellion were maintained.²² Under the leadership of Ahmed III and Damad İbrahim Pasha, there was a search for innovation in different state institutions. However, this situation should not lead to the delusion that some ancient traditions that have matured in the state from the beginning to that day were ignored, and the quest for complete newness began.

Moreover, the general character of the monumental works that shaped the face of the capital continued to be implemented without any change in this period. On the other hand, it is a fact that there were some new quests in the details of architectural works. The first Turkish printing press (1727) established by İbrahim Müteferrika (died in 1745) and Said Efendi (died in 1761) is a good example of the activities shaped in line with some developments and needs within the general structure of the period. The opening of the printing house and printing of various books²³ were important developments that would pave the way for Turkish printing houses²⁴ in the following years. Searching for the changes needed in line with the conditions of that moment in the elements outside of the state or thinking completely in this direction

21 See Münir Aktepe, "Damad İbrâhim Paşa Devrinde Lâleye Dair Bir Vesika," *Türkiyat Mecmuası* 11 (1954), 117. For the prices of some tulip types in the sadete years of Damad İbrahim Pasha Münir Aktepe, "Damad İbrahim Pasha Devrinde Lale" *Tarih Dergisi* 7 (1953), 85-126; Münir Aktepe, "Damad İbrâhim Paşa Devrinde" *Tarih Dergisi* 9 (1954), 23-38. With the increase in the production and diversity of tulips, their use in architectural ornaments and book arts has also increased. See Gül İrepoğlu, *Lale Doğada, Tarihte, Sanatta* (İstanbul: Yapı Kredi Yayınları, 2017).

22 It is seen that the coastal halls and pavilions belonging to Damat İbrahim Pasha, Kaymak Mustafa Pasha and Kethüda Mehmed Pasha before 1730 continued to be used after the rebellion. Selim Karahasanoğlu interpreted this situation as follows: "1730 Rebellion didn't change the places, the attitudes of rulers or lifestyles. Only the people who benefited from them have changed." See Selim Karahasanoğlu, "A Tulip Age Legend: Consumer Behavior and Material Culture in the Ottoman Empire (1718-1730)" (Phd Dissertation, State University of New York at Binghamton, 2009), 217-218.

23 17 items in 22 volumes were printed between 1729-1742 in the Müteferrika printing house. For information about works (titles, publication dates, authors, etc.), see Kemal Beydilli, "İstanbul'daki İlk Türk Matbaalarının Basılan Kitaplar," *Antik Çağ'dan XXI. Yüzyıla Büyük İstanbul Tarihi*, v. 7 (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2015), 555-571.

24 The first Turkish printing press (1727) appears to be operating until the death of Muteferrika (1746). Printing, which was interrupted due to the inability to sell enough books, has been revived since the mid-19th century and many printers have been put into operation in Istanbul, Anatolia and Rumelia provinces. See Kemal Beydilli, "İstanbul Matbaaları (1453-1839)," *Antik Çağ'dan XXI. Yüzyıla Büyük İstanbul Tarihi*, v. 7 (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2015), 552-577.

can lead to some misconceptions. It should be taken into consideration that these developments in the culture and art environment of the state similarly spread to other areas. When this process, shaped in parallel with the current situation of the Ottoman Empire at the beginning of the eighteenth century, is evaluated from a wider perspective, a healthier interpretation can be made through “need and reality”²⁵.

The moving structure of the culture and art environment in the Ottoman cities observed by Montagu became more evident towards the 1730s. How far did this structure, which was shaped under the leadership of the state government, spread to the people or receive support from the people? It would not be wrong to say that the environment in question is one of the steps on the road to rebellion. However, it is not enough alone to seek the main cause of rebellion in this new social life, lavishness or economic hardship.²⁶ Because it is clear that the main purpose of the Patrona rebellion was to eliminate Damat İbrahim Pasha and his sons-in-law rather than prevent these changes, it is certainly not possible to evaluate this policy, which took place between the states, independently of other developments of the period.²⁷ Did the grand vizier and his sons-in-law in the target live in “pleasure”²⁸ as attributed to the period? The information given by Selim Karahasanoğlu about the expenses of Damat İbrahim Pasha shows that this is not the case.²⁹ It is seen that this issue is used as a trump card in the shaping of the rebellion, let alone whether the grand vizier and his son-in-law lived such a life. At the end of the process in question, although the social life of the high class and the cultural environment in the capital are focused on the sultan and grand vizier, essentially, the palace authority, bureaucrats and artists should not be ignored.

25 “New quests”, seen in different institutions of the state in the early eighteenth century, were mainly related to the process in which these institutions were. So there are justified assessments that the state should search for these developments in the context of “needs and reality”. See Feridun Mustafa Emecen, “Matruşka’nın Küçük Parçası: Nevşehirli Damad İbrahim Paşa Dönemi ve “Lâle Devri” Meselesi Üzerine Bir Değerlendirme,” *Osmanlı Araştırmaları Dergisi* 52 (Eylül 2018), 85-86, accessed on January 18, 2022, <https://doi.org/10.18589/oa.592155>

26 See Selim Karahasanoğlu, “İstanbul’un Lâle Devri mi? Tarih ve Tarih Yazımı,” *Masaldan Gerçeğe Lâle Devri* haz. Mustafa Armağan (İstanbul: Timaş Yayınları, 2014), 440-446. In his article, Karahasanoğlu made some criticisms about the repeated discourses on the structure of the rebellion, the inaccuracy of the arguments that were said to have led to its emergence, and the problems caused by ignoring the political developments of the period on the way to the rebellion.

27 See Selim Karahasanoğlu, “1730 İsyanı”, *Antik Çağ’dan XXI. Yüzyılı Büyük İstanbul Tarihi*, v. 2 (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2015), 135-143.

28 In the history of Abdi, which deals with the “1730 Rebellion”, it is seen that Damad İbrahim Pasha and the elders of the period have been defined many times as “Grand Vizier İbrahim Pasha was inclined to pleasure. Most of the bureaucrats were in entertaining assemblies with day and night pleasures and reeds.” See Abdi Efendi, *1730 Patrona İhtilâli Hakkında Bir Eser: Abdi Tarihi*, ed. Faik Reit Unat (Ankara: Türk Tarih Kurumu, 2014), 33.

29 For a comparison of the expenses of the Damad İbrahim Pasha (1718-1730) with the previous grand viziers, see Selim Karahasanoğlu, “Challenging the Paradigm of the Tulip Age: The Consumer Behavior of Nevşehirli Damad İbrahim Paşa and His Household,” *Living the Good Life: Consumption in the Qing and Ottoman Empires of the Eighteenth Century*, ed. Elif Akçetin and Suraiya Faroqhi (Leiden, Boston: Brill, 2018), 134-159; Selim Karahasanoğlu, “A Tulip Age Legend: Consumer Behavior and Material Culture in the Ottoman Empire (1718-1730)” (Doktora tezi, State University of New York at Binghamton, 2009), 217-218.

The Culture and Art Environment of Ottoman Cities in Letters of Lady Montagu

Lady Montagu, born in 1689 as the eldest child of an aristocratic British family, spent her childhood and adolescence with her father and grandmother. The fact that her mother died young and her father spent most of his time in politics led her to raise herself and shape her personality in this direction. The first translations and essays of Montagu, who tends to write together with the poetry and literature she met at a young age, are considered the first works written amateurishly. However, these experiments not only brought her into the London palace circle but also pioneered her later writings. The increase in her interest in literature and writing begins with her acquaintance with the poet and satirist Alexander Pope, whom she would be pen pals with for a long time in the following years. During this period, her marriage to Edward Wortley, whom she met through a friend, after a troubled process, brought her into the London bureaucracy. Her husband's appointment as an ambassador to Istanbul on May 7, 1716, is one of the turning points in Montagu's life. Wortley was appointed ambassador to negotiate peace between the Ottoman Empire and Austria.³⁰ Wortley, Lady Montagu and their children set out with their entourage in August 1716 and visited various cities in the Netherlands, Germany and Austria and reached the Ottoman border. Montagu, who wrote various letters to her friends and relatives during her two years in the Ottoman lands, returned to London on the occasion of the end of her husband's duty and continued her writings here. After living in Italy for 24 years with a decision taken in 1739, Montagu returned to England in 1762 and died in 1762.³¹

30 Edward Wortley, who had been appointed an ambassador to Istanbul to provide peace talks between the Ottoman State and Austria, was not loved by the Vienna Government on the grounds that he was "friendly to the Turks". On this occasion, Stayan was appointed as the ambassador in the continuation of the negotiations. See Joseph Von Hammer, *Büyük Osmanlı Tarihi*, ed. Mümin Çevik ve Erol Kılıç (İstanbul: Üçdal Neşriyat, 1983), 13: 207-208; İsmail Hakkı Uzunçarşılı, *Osmanlı Tarihi* (Ankara: Türk Tarih Kurumu, 1988), 5:140-141.

31 For details on the life of Lady Montagu see Robert Halsband, *The Life of Lady Mary Wortley Montagu* (New York: Oxford University Press, 1960); Mary W. Montagu, *Türkiye'den Mektuplar*, trans. Bedriye Şanda (İstanbul: İstanbul Kitaplığı, 1973), 9-39.



F. 1: Lady Mary Wortley Montagu with her son, Edward Wortley Montagu, and attendants by Jean Baptiste Vanmour (<https://npgimages.com/search/?searchQuery=lady+mary+wortley>)



F.2: Lady Mary Wortley Montagu, 1830s (<https://npgimages.com/search/?searchQuery=lady+mary+wortley>)

The first edition of the letters written by Lady Montagu during her stay in the Ottoman lands was made in 1763 without her family's consent after her death. These letters, which have attracted great interest since their publication, were later published in new editions in 1767, 1803, 1837 and 1965³². Among the Turkish translations, Ahmet Refik's "Oriental Letters"³³ and Bedriye Şanda's "Lady Montagu Letters from Turkey" were published. In our article, we used Bedriye Şanda's translation.

In her letters, Montagu explained the places she saw in the Ottoman lands, the people she met and observed, the houses she was a guest in, nature, cities, villages, important events, food and traditions. She wrote the first of her letters to Alexander Pope from Belgrade on February 12, 1717, depicting the area where the Battle of Petervaradin³⁴ took place. She stated that the battle area was still full of skulls belonging to humans, horses and camels, and the war trail was still visible. Her writings include brief information about the history of Petervaradin and Belgrade; and impressions of the behaviour of the Janissaries accompanying her.

Much of the information about Belgrade and Sofia came from the letters written in Edirne on April 1, 1717, addressed to Queen Caroline, Lady Rich, the Priest, the Countess of Bristol, Countess of Mar, Alexander Pope, Mrs S.C. and Mrs Thirstlethwayte. The section in which she depicted an Ottoman bath in Sofia is remarkable. The letter gave information about the bath sections, architecture, and covering system. Her accounts of the Ottoman women in the baths, which sometimes turn into expressions of admiration rather than observation, are interesting. Montagu's letters, especially when she first came to Ottoman cities, contain partially hesitant sentences. However, the author had the opportunity to get to know the culture she was unfamiliar with daily, and her discourses began to change positively.

A letter from Edirne to the Priest on April 1, 1717, reads as follows: "You hope that I will tell you about things from the ancient times of the country. But there is little left of the ancient Greek era..." the sentences are a remarkable anecdotal showing the expectations of the western people from travellers. The directions made by the travellers, either intentionally or unconsciously, were effective in forming this situation. As a result, habits and expectations have evolved in this direction. In the previous centuries, travellers who came to the Ottoman lands mostly concentrated on the works of the ancient age and the Christian period; The fact that they did not attach much importance to the works of the Turkish period is largely related to these habits.³⁵

32 Montagu, *Türkiye'den Mektuplar*, 36-38; Robert Halsband, *Complete Letters of Lady Mary Wortley Montagu (1708-1720)* vol. 1. (New York: Oxford University Press, 1965)

33 Lady Montagu, *Şark Mektupları*, trans. Ahmet Refik (İstanbul: Timaş Yayınları, 1991).

34 For information about the Battle of Petervaradin between Ottoman Empire and Austria on August 5, 1716, see Uzunçarşılı, *Osmanlı Tarihi* 5, 118-122; Hammer, *Büyük Osmanlı Tarihi* 13, 189-194.

35 Himmet Umunç, "The Other Geography: Representations of the Turkish Landscape in English Travel Writings," *Belleten* 71/261 (2007), 730-731; Umunç, "Doğu ve Ötekilik: İngiliz Seyahatnamelerinde Türk Kim-

This one-sided attitude towards monumental architectural works left its place for exciting depictions made with a sense of “curiosity” in some subjects. The Ottoman people’s clothing-clothing and accessories have always attracted the travellers’ attention. In Montagu’s letters written from Edirne and Istanbul, one of the main topics are women’s and men’s clothes.³⁶The depictions, to which the author sometimes adds her interpretation through comparisons, provide very detailed information about the clothing of the Ottoman people, accessories, jewellery and the religious meanings of the clothes. Such narratives, which contributed to the transformation of geography that had been wondered for centuries into a centre of attraction, became even more widespread with the appointment of Yirmisekiz Mehmed Çelebi as an ambassador to Paris by Ahmed III shortly after Montagu’s visit. As a result, the “Turquerie” movement, which spread from Paris to all European countries, became a fashion.³⁷ Thus, a concrete response to the long-standing sense of “curiosity” has been created. The poems of the period must have influenced Montagu so much that in her letter to Mr Pope from Edirne, she translated and sent a poem written by Damad İbrâhim Pasha to Fatma Sultan and stated that she tried to learn the Ottoman language to understand the poems. Montagu wrote a letter from Edirne to Mrs S.C. on April 1, 1717, detailing the treatment process of smallpox in Ottoman society and how the vaccine was administered.³⁸

It is necessary to open a separate parenthesis for what is written in the letters about the importance given to birds in Ottoman society. Montagu was interested in the fact that the birds could easily fly among the people and that they built their nests on the lower floors of the houses, and she expressed this situation in astonishment. These observations show that the importance of birds in Turkish culture is so high that a foreign traveller could notice it. One of the concrete indications of this love

liği (Lady Montagu ve Richard Chandler),” 301- 302.

36 One of the topics Lady Montagu was most interested in during her stay in Ottoman lands was in women’s and men’s clothing. In particular, she depicted the clothing and jewellery of the palace women with praise. She also gave accounts about the clothes of non-Muslims and the clothes worn in religious ceremonies. See Nazlı Gündüz, “Bir Kadın Seyyahın Kaleminden Osmanlı’da Onsekizinci Yüzyıl Saraylı Kadın Erkek Giysileri: Bir Kültürü Tanımak,” *Milli Folklor* 124 (Aralık 2019), 121-135, accessed on January 18, 2022, <https://dergipark.org.tr/pub/millifolklor/issue/51228/666916>

37 Günel Renda, “Avrupa Sanatında Türk Modası” *Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Dergisi: Sanat Üzerine* 3 (1985), 43-44; Seyfi Başkan, “XVIII. ve XIX. Yüzyıl Avrupa Sanatında “Osmanlı” “Turquiere” ve “Oryantalizm” *Osmanlı Ansiklopedisi*, v. 11 (Ankara: Yeni Türkiye Yayınları, 1999), 454.

38 Montagu, *Türkiye’den Mektuplar*, 76-78. It is said that the Sultan, infected with smallpox, was treated by Seretubbâ Mehmed Efendi, one of the doctors of the time, Tabip (Doctor) Suleyman Efendi, Resisületıbbâ Münecceimbaşı Mehmed Efendi and other Muslim and Christian doctors. See Aktepe, “Ahmed III”, 37. Lady Montagu took note of the treatment methods she saw in the Ottoman Empire and took them to England, and this vaccination method became widespread in Europe in the following years. See Ahmet Cevdet Paşa, *Tarih-i Cevdet*, ed. Mümin Çevik (İstanbul: Üçdal Neşriyat, 1972), 317-318; Süheyl Ünver, *Türkiye Eczacılık Tarihi* (İstanbul: Hüsniyat Basımevi, 1952), 7-8.; Süheyl Ünver, *Türkiye’de Çiçek Aşısı ve Tarihi* (İstanbul: Hüsniyat Basımevi, 1952); Haldun Eroğlu, Güven Dinç ve Fatma Şimşek, “Osmanlı İmparatorluğunda Telkîh-i Cüderî (Çiçek Aşısı),” *Milli Folklor* 101 (Aralık 2014), 121-135, accessed on January 18, 2022, 196-197, <https://www.millifolklor.com/PdfViewer.aspx?Sayi=101&Sayfa=190>.

for birds among Turkish societies since pre-Anatolian times in the Ottoman period is birdhouses. Birdhouses, seen on the facades of many different types of buildings in Anatolia and Rumelia, especially in Istanbul, since the fifteenth century, became widespread, especially at the beginning of the eighteenth century.³⁹ Previously, simple hollow-shaped birdhouses were designed from the eighteenth century onwards as in the models of mosques, palaces or houses in the form of an add-on type and decorated the facades of the buildings. As in other branches of art, the best examples of the bird houses, which diversified and became widespread in connection with the art style and cultural environment of the period, are found in the complexes built by Ahmed III and Damad İbrâhim Pasha. Although the letters refer to the wooden nests in the houses rather than the masonry bird houses in such monumental structures, the information given is important in showing the prevalence of bird houses in the cultural texture of Ottoman cities.

In May 1717, the Ottoman army established a camp in Edirne and completed its preparations, crossing the Danube River and marching on Belgrade.⁴⁰ On this occasion, Montagu, who was in Edirne then, had the opportunity to see the camp and the parade and described in detail what she saw. Especially the structure and decorations of the tents attracted her attention. She likened the tents of the pashas to palaces. Ottoman tents have always attracted the attention of western politicians and travellers. The fact that the tents have a structure that embodies the characteristics of sultans, pashas and politicians according to their ranks and that arouses amazement and admiration in the audience with their magnificence may explain the reason for this interest.⁴¹ Like other western travellers, Montagu did not remain indifferent to this magnificent sight.

The fact that Edirne was one of the cities where many bridges were built due to its geography must have attracted Montagu's attention that she mentioned the stone bridges over the Tundzha and Evros rivers in her letter written on May 17, 1717. In addition, there are descriptions of the mansions and houses on the banks of the Tundzha river, especially about the architecture and construction materials and the layout of the gardens. Some of these depictions consist of observations about the entertainment and social lives of the people. Although there are no details, the available information provides an idea about the sitting separately according to gender, number of floors, façade

39 The most beautiful examples of birdhouses in the type of attachment, which started to become widespread in the Tulip Era years, appear in the Ayazma Mosque (1760), Nurişmaniye Mosque (1755), Laleli Mosque (1763), Eyüp Sultan Mosque (1800) and Üsküdar Selimiye Mosque (1801) built in the 18th and 19th centuries. See Hatice Örcün Barışta, "Osmanlı İmparatorluk Döneminden Kuş Evleri," *Osmanlı Ansiklopedisi*, v.10 (Ankara: Yeni Türkiye Yayınları, 1999), 476-478.

40 See Hammer, *Büyük Osmanlı Tarihi* 13, 201-202.; Uzunçarşılı, *Osmanlı Tarihi* 5, 131-132.

41 It is understood that the Ottoman palace tents were made in various forms according to the rank and purpose of their use. It was observed that all kinds of services seen in the palace order were successfully carried out in the tents, especially the sultan's tents, as well as leading viziers and pashas. For detailed information Taciser Onuk, *Osmanlı Çadır Sanatı (XVII-XIX. Yüzyıl)* (Ankara: Kültür Bakanlığı Yayınları, 1998), 36-44.

architecture, interior flooring and window decorations of the houses in Edirne at the beginning of the eighteenth century. She described the wall and ceiling decorations of houses as more detailed and important in terms of reflecting the art understanding of the period to a great extent. In general, it is stated that there were carved and colourful flower paintings on the wooden ceilings of the rooms. In the house of the butler's wife, Fatma Hanım, attention was drawn to the flower paintings that seemed to fall from the gilded baskets on the ceiling. From the beginning of the eighteenth century, flowers from the vase and fruits in the basket began to become widespread in the decoration programs of civil buildings. In pencil work decorations, it is seen that these compositions were applied in different colours with an eye-catching layout. These stories are important in terms of showing that a new style that just emerged in the capital was also applied in the provinces.

Part of the information given for Edirne is the introduction of monumental architectural works belonging to the Turkish period in the city. These writings are a breaking point in the travelogues written by western travellers. As mentioned above, the Turkish works in the Ottoman lands are mostly ignored, and the introduction of antiquity and Christian buildings is a method used by previous travellers. Montagu, on the other hand, applied the opposite in her letters, and she often introduced the works of the Turkish period, especially in Edirne and Istanbul, with sentences full of praise. The first of the architectural works in Edirne she described is a bazaar on which "Ali Pasha" is said to be written. In her letters, she described the 365-domed bazaar as tidy and clean, and artisans displayed all kinds of valuables to be sold, just like the "New Exchange" in London. The bazaar mentioned by Montagu is the bazaar built by Semiz Ali Pasha, one of the sixteenth-century viziers, to bring income to his pious foundation in Babaeski.⁴²The fact that it is mentioned in the list of buildings in *Tezkiretü'l-Ebniye* with the name "Ali Pasha Caravanserai in Edirne" shows that Mimar Sinan built it.⁴³The most emphasized one among architectural works is the Selimiye Mosque. The facades, sections, building material, decorations and surroundings of the mosque were described in detail, with its monumentality and tasteful craftsmanship in its decorations. In her letters, the mosque is illustrated with admirable words. Montagu found the mosque to have a structure superior to every church building in Germany and England. The only mistake in her description is that the Iznik tiles in the interior were introduced as "Japanese Tiles".

42 Semavi Eyice, "Ali Paşa Çarşısı," *TDV İslam Ansiklopedisi*, v. 2 (İstanbul: Türkiye Diyanet Vakfı, 1989), 432-433.

43 The bazaar, which Lady Montagu named as "Ali Pasha" in her letter, is mentioned as Ali Pasha Caravansary in the building list in "Tezkiretü'l-Ebniye", which includes the works of Mimar Sinan, written by Sâî Mustafa Çelebi. See Sâî Mustafa Çelebi, *Tezkiretü'l-Bünyan-Tezkiretü'l-Ebniye*, ed. Hayati Develi (İstanbul: Koç Kitaplığı, 2003), 106.

It is understood that Montagu, who seems to have stayed in Edirne for about two months, was on her way to Istanbul in late May 1717. The route of the trip in question includes Çorlu, Silivri, Büyükçekmece and Küçükçekmece. In this way, Montagu had the opportunity to observe these places, although not in a very elaborate way. For example, she mentioned a bridge with 32 arches in Silivri. The bridge in question should be the Sokullu Mehmet Pasha Bridge, built by Mimar Sinan in 1568.⁴⁴

The first letter written by Lady Montagu from Istanbul is dated May 27, 1717. In a letter from Tunisia to Father Conti on July 31, 1718, she wrote that she left Istanbul on the sixth of the last month.⁴⁵ Montagu must have stayed in Istanbul for about one year, as understood from her letters. She presented the most detailed depictions of this city. During her stay in Istanbul, she explained the nature of the city, its living spaces, the interior decorations of the mansions where she was a guest, the clothing and clothing of men and women, the poems of the period, architectural works, customs and languages. Her first impression of Istanbul belongs to Beyoğlu, where the embassy building was. The embassy building where Montagu and her husband settled was in Beyoğlu like other embassies. Montagu, who likened Beyoğlu to the Westminster region of London, said that Turkish, Greek, Hebrew, Armenian, Arabic, Persian, Russian, Slovak, Wallachian, German, Dutch, French, Italian and Hungarian were spoken here. She stated that the district, along with Tophane and Galata, was a region where only Christians lived and that most people living here continued their lives without going to the Istanbul side. It is also written that women covered veils to show their beauty in this part of the city, which were not allowed to be used in other parts of Istanbul. While Beyoğlu was a district where small Turkish settlements were located around several buildings such as Şahkulu Masjid and Galata Mevlevi House in the first half of the sixteenth century, it started to develop in a different direction with the construction of the embassy building due to the developing relations with France in the second half of the century. Towards the end of the sixteenth century, there were French, Venetian and British embassy buildings, and in the following centuries, the number of embassy buildings increased, and churches, synagogues, hotels, and structures showed the characteristics of the European way of life were built around them.⁴⁶ Lady Montagu's writings summarize the situation of Beyoğlu in the eighteenth century. This texture of the region was parallel to the European cities of the period. This situation would become even more evident in the eighteenth century's second half. In addition, the fact that all the embassy buildings were located in this region and

44 Built in 1568, the 32-arch bridge is located on Silivri Stream. See Kâzım Çeçen, "Sinan'ın Yaptığı Köprüler (Bridges Made by Sinan)," *Mimarbaşı Koca Sinan Yaşadığı Çağ ve Eserleri (The Era and Works of Head Architect Koca Sinan)*, ed. Sadi Bayram (İstanbul: Vakıflar Genel Müdürlüğü Yayınları, 1988), 1:434.

45 Montagu, *The Letters and Works*, 374.

46 For detailed information about the situation, historical development, physical and social structure of Beyoğlu district in the eighteenth century, see. Çelik Gülersoy, "Beyoğlu," *Dünden Bugüne İstanbul Ansiklopedisi*, v. 2 (İstanbul: Tarih Vakfı Yayınları, 1994), 212-220.

the concentration of the non-Muslim population in parallel with this was instrumental in the fact that many different languages were being spoken in Beyoğlu.

Part of Montagu's observations of Istanbul were depictions of the main monumental architectural works. Topkapı Palace, Hagia Sophia, Süleymaniye Mosque, Yeni Valide Mosque, Sultan Ahmed Mosque, Horse Square and Grand Bazaar were among the buildings she depicted. In addition, she also mentioned various mosques, baths and Islamic monasteries, stating that they resembled the architectural works named above but were smaller in size. Among these works, she repeated several times in her letter dated May 27, 1717, and in her previous letters that Turkish mosques were magnificent compared to churches. In addition, the misinformation written by previous travellers was emphasized. It is also understood from the writings that although she did not give its name, she went to a Mevlevi lodge and witnessed the Mevlevi ritual there. As she described during her time in Sofia, she went to a hamam and gave information about its architecture and women's bath customs. According to the information presented, it is understood that the cultural texture of Istanbul is tried to be introduced without distinguishing between Turkish Christian works.

Another interesting point is that very explanatory and accurate definitions have been made, especially in describing mosques, bazaars and palaces. These works, most of which were inherited from the classical period of the Ottoman Empire, are located in the centre of the urban fabric of Istanbul. Montagu's later letters contain accounts of the state of the capital in the early eighteenth century. For example, in the letter containing observations about the mansions of Hafize Sultan and Fatma Hanım, she described in detail the clothes and jewellery of Hafize Sultan, the wife of Mustafa II, the clothing and clothing of the servants, the architecture and decorations of the mansion, the dishes and dinner sets. It is understood that the tile decorations Montagu saw on the walls of the harem apartment, the cabinets decorated with mother-of-pearl and the gilded decorations on the ceilings had similar features to the mansions in Edirne. It is seen that such compositions, which were the general tendency of the period, form a stylistic unity in the capital and the surrounding cities. The important point is that Montagu made her observations in Edirne and Istanbul in 1717-1718. These years correspond to the years when this change of style has just begun to take shape, even in the capital.

Moreover, the maturation and spread of this new style, which was observed in the decoration programs of the buildings, took place towards the end of the 1720s. At least this conclusion can be reached from the existing structures that have survived to the present day. However, the information Montagu gives based on observations is important because it shows that these ornamental programs were also common in the relatively early years of the period.

Lady Montagu's letter describing Kadıköy in Istanbul is one of the most remarkable parts of her letters. First of all, she emphasizes the mistakes made by the previous travellers and says that this is not a deserted place where there is nothing left, as described, but rather a large settlement with several large mosques. *"How beautiful is the sea between Kadıköy and Istanbul. Since the Turks knew this beauty intimately, they built their summer houses on the shores of these seas. They watch the most beautiful views of the Rumeli and Anatolian sides from these shores. There are hundreds of palaces close to each other on these shores..."* she wrote in her letter. These are important in terms of showing the city texture of the period. During the reign of Ahmed III, many mansions and pavilions were built on the two sides of the Golden Horn, Kağıthane and Bosphorus, on the coasts of Üsküdar and Kadıköy. These mostly wooden mansions and pavilions were named as Feyzabad, Emnabad, Neşetabad, Şerefabad, Hüsrevabad, Hümayunabad and Sadâbâd.⁴⁷ Especially Sâdâbâd and its surroundings were transformed into a promenade.⁴⁸ The mansions and pavilions, built more intensely towards the end of the grand viziership Damad İbrahim Pasha, became the symbol of the period. In those years, there were 170 mansions from Kağıthane to Bosphorus.⁴⁹ In the construction of these works, it is seen that Damad İbrâhim Paşa implemented a conscious construction process. The mansions and pavilions, which decorated the two shores of the Bosphorus in a short time, along with the coppice forest and gardens around them, were destroyed with the 1730 revolution. Although there is no trace of these structures to the present day, the accounts of witnesses of the period help us understand them better. For this reason, Lady Montagu's story should be seen as a document in the Tulip Era, bringing the fabric of the Ottoman capital to the present day.

The structure Montagu described as the palace of the grand vizier who was martyred in Petervardin at the end of the same letter is the Martyr Ali Pasha Coastal Palace. It is stated that the palace was built on the most beautiful shore of the Bosphorus. There was a coppice forest behind the eight hundred-room (?) palace and a large

47 After Damad İbrahim Pasha became a grand vizier, it is seen that he started an intensive development activity in Istanbul. These development activities were not limited to the construction of pavilions and pavilions. Maintenance and repairs of various types of structures also gained intensity in this process. Detailed information on this issue was included in Münir Aktepe's book, in which he focused on the Patrona rebellion. See Aktepe, *Patrona İsyanı (1730)* (Istanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, 1958), 45-60.

48 The construction process and opening of Sâdâbâd were explained in detail by Râşid Mehmed Efendi, one of the period historians. In the information given under the title of "Hitâm-ı binâ-ı Sa 'dâbâd ve teşrif-i hümayûn be- mahall-i mezbûr", there are records of the places where the necessary materials were collected for the rehabilitation of Kağıthane stream, the construction of the Sâdâbâd Pavilion and the opening ceremony. See Râşid Mehmed Efendi ve Çelebizâde İsmail Asim Efendi, *Tâih-i Râşid ve Zeyli (1115-1134/1703-1722)*, ed. Abdulkadir Özcan, Yunus Uğur, Baki Çakır and Ahmet Zeki İzgöreci (İstanbul: Klasik Yayınları, 2013), 2: 1293-1296.

49 These mansions and pavilions, which changed the appearance of the Bosphorus, were the favorite places of the rich of the period. For this reason, it is stated that architects and artists from Asia and Europe worked in these structures, and therefore the effects of both Isfahan Palace and Versailles were seen in their architectures. See Doğan Kuban, *Türk Barok Mimarisi Hakkında Bir Deneme* (Istanbul: Pulhan Matbaası, 1954), 22-23.

garden in front of it. The rooms were covered with marbles, and the walls were gilded, decorated with fruit and flower paintings. There were marble pools and sprinklers inside the building. There were two baths in the palace. There were pearls, emeralds and tile ornaments on the room's walls where Ahmed III would stay. The surfaces of the walls were decorated with flowers in the pot and fruits on the plate. The palace mentioned in the letter does not exist today. It is known that the palace was first used by Defterdar (head of provincial treasury) İbrahim Pasha, then by Meselacı Hasan Pasha and finally by Martyr Ali Pasha.⁵⁰ Returning from a banquet given in Hümâyün-Abâd in 1726, Ahmed III was influenced by the beauty of this place as he passed near the Defterdar Mosque, and Damad İbrahim Pasha, who saw this, started works to build a new one instead of the old palace. The shipyard order for construction was assigned to Qibla-zâde Mehmed Efendi, and Neşedabad Palace was built in 1726 with the removal of the hill where the old palace was located. Çelebi-zâde gives information about the opening ceremony⁵¹ of the palace with the title read as “ Grand Vizier's new coastal palace Neşedabad's feast “. ⁵²This palace has not survived to the present day.

In this way, Lady Montagu's information about the palace during the reign of Martyr Ali Pasha becomes even more important. It can be thought that the Neşedabad Palace of Damad İbrahim Pasha roughly resembled the structure of Martyr Ali Pasha of that period. Especially in the palace's interior, in the decoration of the walls and ceilings, there must have been a vase of flowers suitable for the era's style and fruits in the bowl. As Montagu stated in her other letters, the above compositions were frequently included in mansions and houses' interior decorations. Such compositions, which we mostly encounter on the facades of civilian buildings in stone decoration, appear as pencil work decoration in structures such as Uncle Huseyin Pasha Mansion Divanhan, Ahmed III Fruit Room (1705), Ahmed III (Enderun) Library (1719), Mudanya Tahir Pasha Mansion (1724) and Nevşehir Damad İbrâhim Pasha Library (1727).

As mentioned above, most of Montagu's observations about Istanbul consist of architectural works, districts, interior decoration of mansions and houses and depictions of floors, clothing-furnishings, jewellery, customs and social life. In addition, she had some notes on cemeteries in Istanbul. She stated that Zamzam water was especially popular and ordered by all the ladies she knew from London and Vienna. Her curiosity for poetry, which started in the cities where she stayed before, also continued in İstanbul.

50 See Uzunçarşılı, *Osmanlı Tarihi* 5, 165, footnote 3.

51 Aktepe, *Patrona İsyası* (1730), 55-56.

52 Râsîd Mehmed Efendi ve Celebizâde İsmail Asim Efendi, *Tâih-i Râsîd ve Zeyli (1134-1141/1722-1729)*, ed. Abdulkadir Özcan, Yunus Uğur, Baki Çakır and Ahmet Zeki İzgörer (İstanbul: Klasik Yayınları, 2013), 3: 1498.

Conclusion

The basis of Western travellers' interest in the Ottoman Empire is that this geography is seen as the centre of the East. Inevitably, the travellers who have visited these lands since the fifteenth century often adopt a method of introducing a foreign culture to themselves with expressions dominated by their perspectives and bring along some deficiencies. Lady Montagu's letters have been one of the breaking points of this process, which has continued in the same direction for centuries. Lady Montagu is an English aristocrat who had to come to the Ottoman Empire on the occasion of her husband's diplomatic duty rather than as a traveller. Maybe that's why her letters are different from other travellers. The presentation of a foreign culture with a versatile perspective and as realistic observations as possible in the letters is valuable in terms of being an attitude that has not been encountered until that day. The author's personality's effect on this situation's formation is certain.

On the other hand, the dynamic structure of Ottoman lands when she was there should also be given importance. This environment must have been quite enjoyable for a traveller who wanted to learn about a foreign culture. Montagu reveals the cultural texture of the period with these feelings, especially in the information she gave about Edirne and Istanbul. The fact that the author was in different cities in the same period of years and presented observations in this direction is important in showing the reflections in other cities of this transition period, which is often subjected to an evaluation only at the capital city scale.

Mansions and interior decorations depicted by Lady Montagu were the products of development activities that intensified in the first quarter of the eighteenth century. The depictions of flowers and fruit for interior decorations of lodging and houses are some of the characteristic decorations of civil architectural works of the time. However, the sprouting of this style, which emerged mostly in the ornamental elements of civil structures, goes back to the eighteenth century. The effects of this style, which was shaped in parallel with the increase in flower and tulip pamphlets in the second half of the seventeenth century, continued until the middle of the eighteenth century. In other words, the architectural texture observed by Lady Montagu was not new to the Ottoman capital. Some of the mansions, pavilions and lodges mentioned in the letters disappeared in the 1730 revolution, and some of them disappeared or lost their original forms for different reasons over time. Lady Montagu's depictions from the beginning of the eighteenth century provide information about some of the architectural works that have not survived to the present day. Martyr Ali Pasha Mansion is one of the works seen by Montagu herself but not present today.

To what extent the information contained in the letters affected the perspectives of western societies on the Ottoman Empire is a controversial issue. However, it is a fact

that it was one of the influential factors in the emergence of the “Turqueri” movement that spread all over Europe in the second half of the century. In addition to the observations made in the letters, including unbiased comparisons between cultures and especially the expression of Turkish period monumental works with admirable words was not a method that a western traveller would use very easily at that time. For such reasons, her family opposed the publication of the letters for a while after her death. Lady Montagu’s purpose in writing letters could be various, such as not feeling lonely while in foreign geography, a love of literature, or a desire to record what she saw. However, she indirectly contributed to the promotion of Ottoman culture with her letters published posthumously.

As a result, the fact that Montagu presented the observations she made in Ottoman cities to her people by going beyond the usual patterns is as important as the fact that she conveyed her impressions about the cultural texture, art environment and development works of the period to us. Although some missing and incorrect information can be seen in the letters, Lady Montagu can be seen as one of the sources to be consulted with the other witnesses of the period. Examining the letters from a multifaceted perspective will help us to comprehend that they offer enlightening anecdotes about the period they were written and to understand how the Ottoman Empire looked from a different perspective in the early eighteenth century.

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