

OSMANLI İSTANBULU

II

editörler

Feridun M. Emecen

Ali Akyıldız

Emrah Safa Gürkan

OSMANLI İSTANBULU II

II. Uluslararası Osmanlı İstanbulu Sempozyumu Bildirileri
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Feridun M. Emecen (Başkan), Ali Akyıldız (Başkan Yardımcısı),
Emrah Safa Gürkan (Akademik Sekreter),
Ertuğrul Ökten, Alphan Akgül, Mehmet Yılmaz,
Mehmet Ş. Yılmaz, Özlem Çaykent, Cengiz Yolcu

editörler

Feridun M. Emecen
Ali Akyıldız
Emrah Safa Gürkan

yayın koordinasyonu

Mehmet Yılmaz

grafik tasarım

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Paintings, Powder Puffs, and Porcelain Chocolate Cups in Pera: the Private World of the Dutch Ambassador's Sister in Early 18th-Century Istanbul

Marloes Cornelissen

Sabancı University

This article deals with material culture of a Dutch woman who spent a large part of her life in the Ottoman Empire and other major trade cities in Europe. I plan to sketch her “world” through the analysis of a few details we have at our disposal regarding her life and the estate inventory of her belongings.

The woman in question, Maria Colyer (d. after 1727), set off to Istanbul in 1668 with her parents and siblings when her father Justinus Colyer (1624-1682) was appointed resident for the Dutch Republic.¹ Mainly through Maria herself and her sister Clara Catherina, the Colyers became connected to all the major Dutch merchant families in the Levant. During their outbound voyage to Istanbul, Maria met Abraham de la Fontaine (1644-1688), the consul of the Dutch

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1 By the resolution of July 21, 1667. Schutte, O. *Repertorium Der Nederlandse Vertegenwoordigers, Residerende in the Buitenland 1584-1810*. 's-Gravenhage, 1976, 307.

Republic in Livorno, and they married in the same year.² Probably Maria stayed in Livorno.³ Abraham was a descendant of Huguenot David de la Fontaine who had settled as a merchant in Istanbul. In total they had at least eleven children some of whom probably died young. He stayed in Livorno to fulfill his duty as consul until he went bankrupt in 1680 and was dismissed. They probably traveled to the Dutch Republic shortly after as one of their daughters, Clara Suzanne, was born in The Hague in 1682. Maria and Abraham then travelled to Istanbul. By 1686 we find Abraham as a merchant in Genoa, but when he died in 1688 his family was once more in Istanbul. A memorial in the Protestant Feriköy cemetery records that his remains were transferred there in 1864 from elsewhere in Istanbul (figures 1 and 2).

One of their sons, Jean Posthumus de la Fontaine, vicar by profession, was regaled with a golden medal from the Russian emperor for his services in the Passarowitz treaty of 1718. Their grandson Justinus Johannes Leytstar (Istanbul 1708 – Izmir 1783) married Johanna Maria de la Fontaine and together they had a daughter, Anna Maria, who married into the Van Lennep family. Their famous family portrait, including Justinus Johannes (Maria Colyer's grandson) is in the collection of the Rijksmuseum in Amsterdam (figure 3).

Sometime before 1694, Maria remarried Isaac Rombouts (d. before 1708) who was a merchant in Istanbul and together they had at least one son. He was appointed as consul in Aleppo; but apparently the appointment fell through or was very short-lived (image 5).⁴ In 1700 their house burned down during one of the fires that

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2 Aa, A.J. van der. "Justinus Colyer" *Biographisch Woordenboek Der Nederlanden* Vol. III. Haarlem: J.J. van Brederode, 1852. 639; Marlies Hoenkamp-Mazgon, *Palais De Hollande in Istanbul. The Embassy and Envoys of the Netherlands since 1612*, Amsterdam; Istanbul: Boom; Kültür Sanat Yayıncılık, 2002. 39.

3 Alexander H. de Groot, *The Netherlands and Turkey: Four Hundred Years of Political, Economical, Social and Cultural Relations: Selected Essays*. Istanbul: Artpres, 2007. 41

4 This son carried the name Justinus Jacobus Rombouts. J.H. Hora Siccama, *Het Geslacht Colyear* reprinted from *Maandblad van het genealogisch-heraldiek genootschap "De Nederlandse Leeuw"* 20. 134-155 [ed. 1902. 14.].

often waged in Pera. By 1708 Maria was widowed once more and rented a house which belonged to a certain Steffane Bianchi, across from where her brother, the ambassador, was living. In the meantime she attempted to sell her waterside mansion in Kuruçeşme, because the cost of her rental house was quite high: 185 lion dollars per year.⁵

Most of Maria's relatives were either in Izmir or Istanbul and she spent her remaining years in the Ottoman capital. Most probably Maria was resident in Istanbul when Lady Mary Montagu was gathering anecdotes and material for her famous *Turkish Embassy Letters*. They must have moved in the same circles as Montagu mentions Maria's sister-in-law, the Dutch ambassador's wife.⁶ In the last years of her life, as a widow, she lived in the ambassadorial palace in Pera with her brother and his family. Some sources indicate that she died sometime between 1718 and 1725, while the inventory, for the preparation of which it seems she gave her consent, is dated 1727.⁷ She

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Letter from Isaac Rombouts to Coenraad Heemskerck dated February 13, 1694 in National Archives, the Hague, entry number 1.02.01 Heemskerck, inventory number 158 refers to this appointment. Rombouts also gives his respect in the name of his wife Maria and their son. J.H. Hora Siccama, *Het Geslacht Colyear* reprinted from *Maandblad van het genealogisch-heraldiek genootschap "De nederlandse Leeuw"* volume 20, pp. 134-155 ed, 1902. 13.

- 5 Letter from Jacobus Colyer to Daniel Jean de Hochepped, from Pera di Constantinopoli, August 13, 1708. National Archives, The Hague. Entry number 1.02.20 Legatie Turkije Inventory 8 register of letters of Daniel Jean de Hochepped and his wife.
- 6 Mary Wortley Montagu, *The Turkish Embassy Letters*. Ed. Malcolm Jack. London: Virago Press, 1994. 123.
- 7 The record of the inventory states: "[...] inde caemer van Mev: Maria Colyer Weed^e wyle d'Heer Isaac Rombouts zynde in het Hof van hooggedagte zijn Excell: ende met haer wld: toestemminge [...]" This implies she has not passed away as there is no mention of "the late Mrs Maria Colyer" and it indicates that the inventory was done with her permission ("haer wld: toestemminge"); but this could perhaps refer to Cornelis Calkoen, the ambassador, as he is her referred to as "zijn Excell:" (his Excellency). In the inventory of her brother she is mentioned to have given her consent to her son-in-law's dealing with the debts of her brother (also entry number 1.02.20 Legatie Turkije, inventory number 1043).

must have died in or after April 1727, because the English ambassador Abraham Stanyan states that she was alive in that month.⁸



Figures 1 & 2: Memorial of the transfer of the bodily remains of members of the Dutch nation, at the Feriköy cemetery. On the left: her daughter Johanna de la Fontaine van Diepenbroek (d. 1740). On the right: Maria's first husband Abraham de la Fontaine (d. 1688), and her son Pieter de la Fontaine (d. 1725). Pictures taken by me.

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⁸ National Archives London: SP97/25 Folio 277v. Stanyan writes to the Duc of Newcastle, Aril 22nd, 1727: “Ans que le Comte de Colyer est mort, personne ne s’est encore déclaré pour son heritier, quoy qu’il ait laissé soeurs en ce pays, qui sont ses heritieres naturelles [...]”



Figure 3: Antoine de Favray (att.) “David George Van Lennep (1712-97). Op-
perkoopman Van De Hollandse Factorij Te Smyrna Met Zijn Vrouw En Kin-
deren” (David George van Lennep (1712-97) merchant in Izmir, with his wife
and children.) 1775, Amsterdam, Rijksmuseum (SK-A-4127), oil on canvas. On
the far left in the back Justinus Johannes Leytstar, grandson of Maria Colyer,
and in the middle her great-grand daughter Anna Maria Leytstar.

It would mean that even though her brother Jacobus who had succeeded her father as ambassador had passed away and had been replaced in office by Cornelis Calkoen, she remained in the palace. It is likely that she passed away in Istanbul and did not return to the Netherlands.

Importance of the inventory.

Maria Colyer’s inventory is part of a larger collection of estate records from the Dutch “nation” in the Ottoman Empire. Not only inventories from Istanbul, but also from other cities such as Ankara, Edirne, and Izmir have been preserved in the National Archives in The Hague. Also the inventories of Maria’s brother the ambassador Jacobus Colyer and his wife Catarina de Bourg are available, as well

as those of her sons Pieter and Jean Posthumus, the vicar, and her daughter Johanna Francesca and granddaughter Maria. They are all part of the collection of Legatie Turkije (Legation Turkey), which consists of both the archives of the ambassadors (the so-called secretariat archives) and the chancery archives.⁹ The first part contains the correspondence with the authorities in the Netherlands, consuls and private individuals, while the second part concerns everything related to the tasks of the head of the Dutch nation according to the capitulations. The chancery archives contain wills, bankruptcies and juridical matters. It also contains a large part of the correspondence with the Ottoman Porte.

While the ambassador was supposed to take the secretariat archives back to the Netherlands (something which often did not happen), the chancery archives were supposed to remain in Istanbul. Therefore most inventories come in twofold. 46 inventories I am studying are confined to the period 1700-1750 and they belong to a wide range of people: 13 women and 33 men including merchants, a captain, dragoman, clergymen, butlers, secretary, beer brewer, coachman, clockmaker, a French horn player and even Johann Friedrich Bachstrom who found himself in Istanbul just at the time when Ibrahim Müteferrika was involved in establishing a printing press.¹⁰ In the Netherlands it was common to have inventories prepared when

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9 Maria Colyer's inventory is recorded in National Archives, The Hague: entry number 1.02.20 Legatie Turkije, inventory number 1043: Chancery deeds and continuing series 1706 and 1720-1729 and a copy has been recorded in inventory number 1063 Registers of deeds 1727-1730, p. 18-22.

10 See for details on Bachstrom: Küçük, B. Harun. "Early Enlightenment in Istanbul." Unpublished PhD dissertation. University of California, 2012: 22-43; 173-180. I however believe it is not very likely that Bachstrom helped İbrahim Müteferrika and his team in establishing the printing press; nor should it be true that Bachstrom had a Turkish mother. It is more probable that Bachstrom was boasting and used all the means to achieve his goals. From the following article we grasp that the Rombouts family was connected to Bachstrom and others of the Pietist movement from Halle in Istanbul: Martin Kriebel "Das Pietistische Halle Und Das Orthodoxe Patriarchat Von Konstantinopel: 1700-1730." *Jahrbücher für Geschichte Osteuropas* Neue Folge, Bd. 3.H. 1 (1955): 50-70.

a testimony was left behind, a minor heir was involved, in the case of bankruptcy or of problems relating to taxation, or if no heir came to claim the goods left upon demise. The reasons for the drawing up of these specific inventories are nevertheless not always clearly stated.¹¹ As foreign trade communities fell under the protection of unilateral agreements (*ahdnâme*), judicial cases were generally assigned to the embassy and consulate of the nations in question, except when there were Ottomans involved. The case was then dealt with by an Ottoman *kadı*. These inventories fell under the purview of Dutch laws who regulated inheritance of the Dutch in the Ottoman domains. The Dutch “nation” was, however, rather inclusive and extended its protection to people from other nations as well. This is how inventories belonging to people of Italian, Hungarian or German descent are also part of the Dutch nation’s archives. From the archival sources it becomes quite clear that it was not so much someone’s nationality but rather one’s religion that formed the basis for extension of the Dutch protection. This is nonetheless not strictly applied; although most individuals under Dutch protection were Protestants, Catholics were also among them as a minority.

The inventories of the Dutch nation in Istanbul were not always recorded upon demise, but sometimes also in case of a marriage, when the trousseau or prenuptial agreement had to be recorded, or when a testament was available. It is also very likely that some of the inventories were drawn up because the person in question had no heirs in Istanbul or the heirs in the Netherlands were to receive the money that was collected from the sale of the goods. In at least one case, the person in question fled and left his belongings behind. In another instance, an inventory was drawn up because the owner had to serve time in prison. Indeed, in the early modern Netherlands, when someone was sentenced or had fled, authorities were also able to confiscate the goods and an inventory had to be drawn up. Often the auction lists of these inventories are also included and especially

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¹¹ Michel Zeilmaker, *Op Zoek Naar Het Historisch Interieur*. Hilversum: Uitgeverij Verloren, Erfgoedhuis Utrecht, Erfgoedhuis Zuid-Holland en Stichting Museaal en Historisch Perspectief Noord-Holland, Michel Zeilmaker, 2005. 44.

those lists give us information about the state of the goods or its quality and value compared to the other items in the list. The auctions usually took place at the Embassy and attracted an interesting crowd of bidders from among foreign merchants, ambassadors, slaves, women and even Ottoman officials and janissaries.

Although inventories are normally used in studies of material culture and consumption in Europe and other parts of the world, in the field of Ottoman studies estate records (variedly called *kassam*, *tereke*, *muhallefât* or *metrûkât defterleri*) are generally used in the study of the spread and distribution of wealth and demography.¹² More recently there have been some publications on material culture by international scholars who work on the Ottoman domains such as Tülay Artan, Colette Establet and Jean-Paul Pascual, Suraiya Faroqhi, L. Fekete, John Michael Rogers, and Yvonne Seng.¹³ A whole group

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- ¹² İnalçık and Barkan were some of the first to write on and use such estate ledgers: Ö. L. Barkan, "Edirne Askeri Kassamına Ait Tereke Defterleri (1545-1659)." *Belgeler*, III.5-6 (1966): 1-479; H. İnalçık, "15. Asır Türkiye İktisadi ve İçtimai Kaynakları." *İktisat Fakültesi Mecmuası* 15. 1-4 (1953 - 54): 51-75. More recent publications are for instance by Hülya Canbakal and Boğaç Ergene.
- ¹³ Tülay Artan, "Aspects of the Ottoman Elite's Food Consumption: Looking For "Staples," "Luxuries," And "Delicacies" In a Changing Century." *Consumption Studies and the History of the Ottoman Empire, 1550-1922: An Introduction*. Ed. Donald Quataert. Albany: State University of New York Press, 2000. 107-200; Tülay Artan, "Eighteenth-Century Ottoman Princesses as Collectors: Chinese and European Porcelains in the Topkapı Palace Museum." *Ars Orientalis (Globalizing Cultures: Art and Mobility in the Eighteenth Century)* 39: 113-46; C. Establet ve J-P. Pascual, *Famille et fortunes à Damas. 450 foyers damasceins en 1700*, Damascus, 1994; S. Faroqhi and C. K. Neumann, ed. *The Illuminated Table, the Prosperous House, Food and Shelter in Ottoman Material Culture*. Beirut Texte und Studien (BTS) 73. Türkische Welten 4, Würzburg: Ergon, 2003; L. Fekete, "XVI. Yüzyıl Bir Taşra Efendisinin Evi." *Bellefen* XXIX, 115-116 (1965): 615-38; L. Fekete, "Das Heim eines türkischen Herrn in der Provinz im XVI. Jahrhundert." *Studia Historica Academiae Scientiarum Hungaricae* 29/5, 1960. 3-30; John Michael Rogers, "An Ottoman Palace Inventory of the Reign of Beyazid II " *Comité international d'études pré-ottomanes et ottomanes. VIth Symposium, Cambridge, 11th-14th July 1984*. Ed. Jean-Louis Bacqué-Grammont and Emeri van Donzels.: Istanbul: Divit Matbaacılık ve Yayıncılık; Seng, Yvonne J. "The Üsküdar

of publications is also available in Turkish.¹⁴ There is, however, still a lacunae in historiography; numerous studies that only deal with a single or a few inventories do not allow us to make proper comparisons.¹⁵

There are of course differences between Dutch and Ottoman inventories starting from the reasons when they were drawn up, the people they related to, the layout of the inventories themselves and possible accompanying documents. In the Ottoman Empire inventories were compiled for men and women, poor and rich (but most often for the rich) when there was no heir, one heir or when heirs were minors. The items mentioned in Ottoman inventories also include other categories, such as immovable property which European inventories normally exclude. In Europe inventories were sometimes accompanied by wills or testaments, while in Ottoman lands these were non-existent. Another Ottoman category that we may count within the category of estate records is the confiscation (*müsadere*) records which are quite similar to above-mentioned estate inventories.

Items we normally do not find in Ottoman interiors or recorded in inventories are movable furniture. Even though we cannot say that the Eastern Mediterranean was completely void of furniture

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Estates (tereke) as Records of Daily Life in an Ottoman Town, 1521-24.” unpub. PhD. diss., University of Chicago, 1991.

¹⁴ For instance: H. Aynur, “II. Mahmud”Un Kızı Saliha Sultan’ın Cehiz Defteri.” *Journal of Turkish Studies: Türklük Bilgisi Araştırmaları: Festschrift in honor of Cem Dilçin I Hasibe Mazıoğlu Armağanı, Duxburry* 23 (1999): 65-85; S. Delibaş, “Behice Sultan’ın Çeyizi Ve Muhallefatı.” *Topkapı Sarayı Yıllık* 3 (1988): 63-104; Ö. Demirel, A. Gürbüz, M. Tuş, “Osmanlı Anadolu Ailesinde Ev, Eşya ve Giyim-Kuşam (XVI-XIX. Yüzyıllar)”, *Sosyo-Kültürel Değişme Sürecinde Türk Ailesi II*, Ankara, 1992, 704-755 and Y. Oğuzluoğlu, “Sicillerdeki Tereke Kayıtlarının Kültürel Malzeme Olarak Değeri.” *III. Araştırma Sonuçları Toplantısı* (1985): 1-4.

¹⁵ For instance İbrahim Müteferrika’s tereke in, Selim Karahasanoğlu, “Osmanlı Matbaasının Başarısını / Başarısızlığını Yeniden Gözden Geçirmek Ya Da İbrahim Müteferrika’nın Terekesinin Tespitine Katkı.” *Journal of Turkish Studies: Türklük Bilgisi Araştırmaları: Festschrift in honor of Cem Dilçin I* 33.1 (2009): 319-28 and Orlin Sabev, *İbrahim Müteferrika ya da İlk Osmanlı Matbaa Serüveni (1726-1746): Yeniden Değerlendirme*. İstanbul: Yeditepe Yayınevi, 2006.

such as beds, tables, chairs and cabinets, they were few. Perhaps we can count the occasional stools, benches, shelves and cupboards (*dolap*) in Ottoman interiors as such movable furniture, although we may not even be sure whether these items were exactly the same as we know them today and whether they were fixed or movable.¹⁶

Although Maria Colyer is not an Ottoman and a complete comparison with Ottoman cases is difficult due to several reasons, as *müstemin(e)* she did spend a large part of her life on Ottoman grounds; therefore, it is interesting to look at her estate record and see how it related to her Ottoman surroundings as well as her foreign background. Material possessions can be markers of identity and show us the world of a person, even though it is only a snapshot of a moment in that person's life.

The inventory

For reasons not stated, the inventory of Maria's room was requested by her son-in-law Pietro Leytstar and daughter Maria Cornelia from her first marriage. The inventory was prepared on August 15, 1727. As discussed above, it can be that Maria had died previously in the same year, and her room had to be inventoried and emptied. However, her brother, the ambassador, had left this world in considerable debt and his wife needed to mortgage the palace and other buildings on the premises. Parts were rented out to the English Ambassador Stanyan and other sections were sold or pawned. Pietro Leytstar, Maria Colyer's son-in-law and treasurer of the Dutch nation in Istanbul, bought (or took as security) the palace, kiosks with the underlying fireproof storage and the chapel. Because the new

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¹⁶ Göçek and Baer also mention chairs as part of the inventories of women in eighteenth-century Galata. The term *iskemle* probably refers to a stool, rather than a chair. *Sandalıye* could indeed refer to a chair, but just as well to a stool or stand. Baer and Göçek suggest they may be indicators of the diffusion of Western use of space: F. Müge Göçek and M. D. Baer. "Social Boundaries of Ottoman Women's Experience in Eighteenth-Century Galata Court Records." *Women in the Ottoman Empire. Middle Eastern Women in the Early Modern Era*. Ed. Madeline C. Zilfi. Leiden, New York, Köln 1997: 53.

ambassador Cornelis Calkoen had arrived in 1727, the palace had to be emptied; this was most probably why this inventory was drawn up. Maria and her other sister were the official heirs of Jacobus Colyer, but they renounced the palace because of his debts. A few years later, Cornelis Calkoen was able to buy all the buildings on the premises.¹⁷ From an architectural description of the palace we know that the building was a two-storey wooden mansion in Ottoman style, built

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17 National Archives, The Hague: entry number 1.02.20 Legatie Turkije, inventory number 1047: Extra aanwinsten 1748, 22: "Een Hoggiet, waer inne de Graevinne Colyer haer gedeelte van het Paleijs aen den Amb^r Calkoen verkoopt." (A *hüccet* or title-deed in which Countess Colyer sells her share of the Palace to Ambassador Calkoen) And also pages 22-23: "1733. Een Hoggiet waer door de Heer Pieter Leijtstar, aen dH^r Bohnes verkoopt het Kieuschk neevens het daer onder gelegen Brand "vrij" magazijn voor ses Hondert Leeuwendaelders. 1733. Een hoggiet gegeven wegens verkogte capelle met haer toebehooren van de Heer Pieter Leijtstar aen de Heer Arnold Bohnes, voor Leeuwendaelders vijf honderd. 1735. Een Hoggiet van het verkogte Paleijs voor 13000 Leeuwendaelders, door dH^r Pieter Leijtstar, als geauthoriseert sijnde van de Heer Arnold Bohnes, aen d'Heer Rombouts geauthoriseerde van dH^r Calkoen. 1743. Een Hoggiet van het verkogte paleijs, door dHeer Arnold Juhnet, aen de Heer Magrini, geauthoriseert van de Heer Calkoen, voor Twintig Duijsend Leeuwendaelders. 1743. Een Hoggiet van de verkogte Capelle door de Heer Juhlet aen dH^r Magrini, door de Heer Calkoen geauthoriseert sijnde voor Duysend Leeuwendaelders. 1743. Een apart Hoggiet van de verkogte Thuijn van de heer Juhlet aen de geauthoriseerte van S.E. Calkoen de Heer Magrini voor Duijsend Leeuwendaelders." (1733: A *hüccet* in which Sir Pieter Leijtstar sells the köşk (kiosk) and the fire-proof warehouse underneath to Sir Bohnes for 600 Lion Dollars. 1733: a *hüccet* issued concerning the sold chapel and its appurtenances by Sir Pieter Leijtstar to Sir Arnold Bohnes for 500 Lion Dollars. 1735: a *hüccet* concerning the sold Palace for 13000 Lion Dollars by Sir Pieter Leijtstar, as authorized by Sir Arnold Bohnes to Sir Rombouts, authorized by Sir Calkoen. 1743: a *hüccet* concerning the sold palace by Sir Arnold Juhnet to Sir Magrini, authorized by Sir Calkoen, for 20000 Lion Dollars. 1743: a *hüccet* concerning the sold chapel by Sir Juhlet to Sir Magrini, authorized by Sir Calkoen for 1000 Lion Dollars. 1743: a separate *hüccet* concerning the sold garden of Sir Juhlet to the authorized of his Excellency Calkoen). Afterwards, in 1744, Calkoen sold it all to the Directors of the Levant Trade in Amsterdam for 22000 Lion Dollars. Finally by 1748 the sale was completed.

on older Ottoman stone foundations which functioned as cellar or basement. It was situated on the Grand Rue de Pera, the present İstiklâl Caddesi, on the location of the present Palais de Hollande. A painting made by Van Mour or his school is labeled as depicting the embassy when Calkoen inhabited it (figure 6).¹⁸

The inventory was appraised by Romuldus Rombouts, vice chancellor of the Dutch Ambassador Cornelis Calkoen, in the presence of two witnesses: Jean Battista Marquis and Pietro Baron. Baron used to be the groom of Maria's brother, the ambassador, and Marquis was a merchant and equerry to the new Ambassador Calkoen. Romuldus Rombouts must have been related to Maria's late husband Isaac Rombouts. Maria occupied one room in the palace and 145 objects, mentioned in the inventory, must have filled the room considerably.

While looking at the inventories of the Dutch nation in Istanbul between 1700 and 1750, one observes an overwhelming amount of chairs and tables. In Maria's room there were only four, but she also had three long cushions or so-called *minders*, together with eight sofa cushions and eight small pillows which together probably formed an Ottoman sofa or *sedir*. She had one plain wooden table with a drawer and a walnut *guéridon*, two items you would not normally find in Ottoman inventories. Because she was living in the ambassadorial palace it was not expected that she would receive guests on a regular basis in her private room, because there were plenty of other areas

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¹⁸ A doubt has risen, however, whether this painting instead depicts the French embassy which was situated very near the Dutch ambassadorial palace. After consultation with E. Sint Nicolaas of the Rijksmuseum, who also investigated the matter, no final conclusion could be made. However, I believe that it depicts the Dutch embassy, as it fits the description of 1748 well that is given in National Archives, The Hague: entry number 1.02.20 Legatie Turkije, inventory number 1047: Chancery deeds and continuing series 1746-1749. (Extra acquirement from 1748, drawn up by Chancellor Jan Coenraed Borell). It was common that high walls surrounded such wooden buildings in Pera and the fact that this is not mentioned in the description, does not mean they were not there. (Marlies Hoenkamp-Mazgon, *Palais De Hollande in Istanbul. The Embassy and Envoys of the Netherlands since 1612*. Amsterdam; Istanbul: Boom; Kültür Sanat Yayıncılık, 2002. 74.)

such as the dining room, salons and reception halls where she could receive guests.

Maria woke up each morning in her four poster bed with violet serge curtains that matched her door curtain and window curtains in color and fabric. Even the cushions of her sofa, the seats of her chairs and the tablecloth were in the same color. The only item in the room that broke the violet upholstery was a red serge armchair. An interesting note on the side here is that at least in the seventeenth century violet curtains characterized the interiors of noble households, but were not to be found among the wealthy bourgeoisie.¹⁹ It is not clear whether this had changed by the early eighteenth century. Meanwhile, Maria slept on woolen mattresses, under a green woolen blanket and chintz blankets, while her head rested on woolen and feather pillows.

In the room were one cabinet and a number of chests, cases or boxes and baskets (cipet: *sepet*) in Turkish fashion to store her goods. In the cabinet she kept some personal items such as nightcaps, a lacquer tea caddy, some black lace, two caps or bonnets: one of white sandal and the other of black taffeta cap, a pair of white gloves and a green velvet pouch for her Bible. Naturally, a cabinet is not an Ottoman product and most likely was imported. These items most clearly remind us of her Dutch background; such white caps or bonnets were usually worn by Dutch women. The lacquer tea caddy indicates that she probably enjoyed a cup of tea which was not yet widely consumed in the Ottoman Empire. In the early eighteenth century, thanks to imports from China, the Dutch, like most Europeans, had tea available in abundance in their homes and so did most members of the Dutch nation in Istanbul. Although normally perishable items such as food are not mentioned, tea is often recorded in the inventories. Besides tea and coffee, Maria apparently also liked to drink hot chocolate, a fashion among the European elite, but not so common in Ottoman lands. It is of course also possible that she kept her

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¹⁹ Thera Wijsenbeek-Olthuis, "Noblesse Oblige. Material culture of the nobility in Holland." *Private Domain, Public Enquiry: Families and Life-Styles in the Netherlands and Europe, 1550 to the Present*. Eds. A. Schuurman and P. Spierenburg. Hilversum: Verloren, 1996. 122.

porcelain gilded chocolate cup for display or for safe-keeping, since it was packed in a case together with items such as a rosary, a tidy, a fan, an ivory case and metal jam spoons within an even larger leather covered wooden chest. The pouch for her Bible may be an indication of her pious character of which we will get a few more clues below.

Also recorded is a number of kitchen equipment some of which are typically Ottoman, such as bakrasje (*bakraç*: kettle or cauldron), an ibriek (*ibrik*: ewer) for coffee, sahan (*sahan*: plate for cooking and serving), tengere (*tencere*: pan) with its capak (*kapak*: lid), and a farats (*faras*: dust pan). All these are listed by their Ottoman name but in Dutch spelling. Other Dutch inventories from Istanbul also have items noted down in a similar fashion. We can only guess whether these recordings then refer to products of Ottoman making or perhaps the appraiser (who was often the same as Maria Colyer's inventory's appraiser) was used to describe those items in that way because he was not familiar with the Dutch versions. The fact that even the inventories written in Italian use Italian spelling of Ottoman words for those items suggest that the appraiser actually knew the Italian or Dutch variants of those items, but deliberately used the Ottoman wording.

Other items that are mentioned in a similar fashion in Maria's inventory and that here at least seem to refer to Ottoman products rather than Dutch or European are a lien and ibriek (*leğen* and *ibrik*: basin and ewer) which were typically used for washing. In many inventories including Maria's, there was something called porte fainsan which should indicate an Ottoman expression (*porte fincan?*) for a serving tray. She also owned an old bestagta inlaid with ivory (*peştah-ta*: small desk or set of drawers), a chamechier cipet (*çamaşır sepeti*: hamper) and a bogtsia or bogtsa (*bohça*: package or bundle). She had eleven rosaries, some of crystal, coral or glass, others of wood from Jerusalem. These rosaries were, nevertheless, always referred to as "tespi" (*tespih*) as was the case in other Dutch inventories from Istanbul. One would think that these *tespihs* could have been used as rosaries because their owners were Catholic and found them to be a good substitute, or that they were real rosaries but called *tespih* by the appraiser of the inventory. Maria Colyer nevertheless seems to

have been a Protestant, judging by the books she owned. Most likely, a third scenario may be that they just served as an accessory; both Muslims and people of other religions within the Ottoman Empire used to use them as such.²⁰ Or shall we even speculate that they were part of a collection? One Catholic Father observed that they were especially popular among the Protestants in Istanbul and they were carried in the hand in the “Turkish manner.”²¹

A cane with a steal knob reminds us of the fact that she must have been of quite high age at the time when the inventory was compiled, most probably older than 75. On the other hand, her brother, the ambassador, had a collection of canes in his inventory and this may indicate that it was a fashionable item besides a practical aid. The fact that there is no jewelry nor any other items of precious metal mentioned indicates that there could have been a separate will or testament in which she bestowed them on relatives and beloved ones. But if this inventory was taken while she was still alive, another reason could be that she kept them separate because she was going to assign them and that she did not wish to have them inventoried. On the other hand, jewelry and ornaments may often be missing in inventories since these are valuable items that could be easily taken or stolen.

Maria Colyer also owned a collection of oil paintings, engravings and prints. Especially the portraits are of interest because these are objects one does not find in any Ottoman inventory. She had two portraits of her brother in gilded frames, one of her other brother Johan, one of her husband Isaac Rombouts with several other people in a tortoise shell frame, and seven of her children with a variety of frames: black, gilded, and plain white wooden. Unfortunately, we do not know where these portraits ended up, as was the case with so many other paintings possessed in the Ottoman Empire by

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²⁰ Deniz Erduman-Çalış, ed. *Tulpen, Kaftane Und Levni/ Tulips, Kaftans and Levni (Exhibition Catalogue of “Tulips, Kaftans and Levni. Imperial Ottoman Costumes and Miniature Albums from Topkapı Palace in Istanbul)*. Frankfurt: Frankfurt Museum of Applied Arts, 2008, 220.

²¹ Pacificus Smit, *Vier Jaren in Turkije, of Reizen En Lotgevalen Van Pacificus Smit, Minderbroeder...* Hoogstraten: Van Hoof-Roelands, 1901, 136.



Figure 4: Nicolaes Maes. Pieter Fontaine (son of Maria Colyer?), between 1649 – 1693. Rijksdienst Collection, cat.nr C 1825, oil on canvas.

Figure 5: Letter from Isaac Rombouts, Maria Colyer's second husband, to Coenraad van Heemskerck, dated February 13, 1694. With greetings from his wife and her thanks in the name of her son who received Heemskerck's protection. Nationaal Archief, The Hague, Coenraad van Heemskerck, 1672-1701, entry number 1.02.01, inventory number, 158.

foreigners. There is, however, one portrait of a certain Pieter Fontaine kept in the Rijksdienst collection which was donated by the Calkoen family. Part of their donation was also the documents relating to Cornelis Calkoen, the successor of Maria's brother as ambassador. It could be that this portrait depicts her son Pieter and it may even have been in Maria's possession before it transferred to the Calkoen family (figure 4).²²

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²² Pieter de la Fontaine's inventory however also lists a portrait of himself with a carved frame. Technically this could be the same portrait, since he died in 1725. Some of the other paintings he owned could also be the same as those in Maria's inventory, but he also had several portraits and paintings that were not among Maria's possessions including a portrait of Maria herself. Eveline Sint Nicolaas of the Rijksmuseum pointed out that this painting may also

THE PRIVATE WORLD OF THE DUTCH AMBASSADOR'S
SISTER IN EARLY 18TH-CENTURY ISTANBUL



Figure 6: (school of) Jean Baptiste Vanmour. View of the Dutch Embassy in Pera, ca. 1720-1744. Rijksmuseum, inventory number SK-A-1997. Oil on canvas.

Maria also had valuable textiles and clothes, mostly kept in baskets. In one leather covered chest she seems to have kept some very precious items which could have been her trousseau. It contained a total of seven sofa spreads (macket: *mak'ad*), four of white striped Ottoman linen, two of Dutch damask linen, and yet another one from Chios of dimity with lace. There were also four tablecloths: one of Ottoman striped linen, two of Dutch making together with seven napkins and one of muslin with lace, a mosquito net of Trabzon linen, one towel and 23 both small and large pillowcases of Dutch linen, two Indienne *bohças* (bogtsa: packages or bundles), two doll pillows, two typically Dutch muslin ruffled sleeve hems and a piece of lace.

In the three Turkish baskets (*sepet*) Maria kept other linen. In one of them she seems to have set aside her seasonal clothes and textiles, as she placed among them six crude muslin curtains, which may have served as blinds, two Dutch linen bedspreads with lace,

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have entered the Calkoen collection through an aunt of Cornelis Calkoen who married a certain Fontaine. If this Fontaine family is the same as that of Pieter de la Fontaine is still unclear.

two sofa pillows and three shirts of Ottoman linen, three old *entaris*, and three furs: one *sincab* (singiap: squirrel) on black cloth, one fake ermine fur on violet kutnu (coetni jalan kakum: *kutnî yalan kakum*) and a *nafe* fur on green cloth (naffé: fox fur taken from its underbelly).

Summing all these items up, besides three skirts or dress-coats, there are few daily clothes or even more fashionable dresses among the textiles that she could have worn. Also hardly mentioned are undergarments, wigs, slippers, accessories such as sashes, belts and the like, while in other inventories of the Dutch nation such items were mentioned and sold at auctions and therefore deemed worthy for appraisal in inventories. Perhaps these items were not listed because she was actually still using them, provided that she was alive at the time of the recording of the inventory. On the other hand, in inventories in general from the Netherlands, clothing of the testator was not always mentioned if there was no particular reason.

The other two baskets contained items such as a Turkish linen towel or *peştemal*, a baby swathing, four muslin fontanges with lace and one of black taffeta, a pair of sleeves lined with fur and silk lace with floral patterns, a powder puff, a silk mesh purse and two knives with wooden hilts. The muslin and taffeta fontanges were very popular headdresses for women in late seventeenth- and early eighteenth-century Europe. Maria also kept a few other interesting items, but these are not noted down as being packed or stacked somewhere. Perhaps they were on display on shelves or small tables, or were kept in the fixed cupboard or storage, the *yüklük*. These items were mostly made of metal, tin, and copper, and besides the kitchen utensils already mentioned, there were for instance a silver plated broth bowl with its dish, a lotto-coupe and a salver, copper candlesticks and sconces, a copper snuffer and stand and ditto chafing dish with attached plate, two copper flat irons, two tin tripod crowns, and a tin water pitcher. Regarding drinking vessels and cutlery, besides her chocolate cup, she drank from her three large porcelain coffee cups and a silver plated drinking vessel (dish), and had a silver gilded spoon, fork and knife. Maria also owned a large mirror with an ebony frame. Interestingly, items for us today taken as plain items, like a sweeper and an old duster, are also recorded.

Lastly, the books she owned are quite straightforward and point to her religious character and again Dutch background. French and Italian were quite common languages and it is not extraordinary that books belonging to merchants and their families were in one of those languages. Maria's books seem to have been Dutch: A Dutch Bible in folio, two New Testaments, four Psalm books, two prayer books by the author Johan Haverman (probably *Christelijcke gebeden ende danckseggingen*), a book on the preparation of the Holy Supper, and the books *Leeven en bedrijf van ... Willem Hendrik de Derde, Prince van Orangien, en Nassau* and *Verhandeling van den Vrede der Ziele en de vergenoeginge des Geestes* by Petrus de Moulin. All her books are of religious character, except for the one on the Prince of Orange which deals with the Dutch prince, stadtholder and later the King of England, William III. For a Protestant lady, they were common works to own. Among Protestants, William of Orange was seen as a champion of their faith; and therefore, her possession of this work emphasizes her religious character as well.

By way of conclusion, what did we learn about Maria Colyer by studying her inventory? We know that she had a room in the ambassadorial palace which is indeed characterized by the items she owned as well as the way the inventory was compiled. Many items are listed somewhat randomly instead of a room-by-room description as we often find in the Dutch cases. In some cases they are described as being part of the content of a chest or basket. How these items are grouped together seems sometimes random; for instance, knives could be put together with a fan or a tea box. She owned several "European" possessions such as a four poster bed, an armchair and a table, and most importantly a number of oil paintings. These oil paintings depict her beloved family members and testify to her role as a mother, sister and wife. Other items that characterize her as a mother or wife are items like a baby swathing and doll pillows.

Her life also had an "Ottoman" element which was reflected through the long cushions and pillows that must have formed an Ottoman sofa or *sedir*, with perhaps a fireplace on the side where there was no sofa. Also many kitchen utensils were of Ottoman origin, as well as a number of textiles and clothes. The clothes she owned

reveal a mixed style of Ottoman and Dutch pieces. Her furs seem to have been of Ottoman making as well, as they are indicated by their Ottoman names. The Turkish linen towel may have been part of her trousseau, or perhaps she even used it for the hamam. But what to think of the three old *entaris*? Does this mean that she had worn them extensively and that they were old because of wear, or that she had bought or received them second hand already and kept them for their value as part of a trousseau? Maybe they were antique or of old age, but not torn or worn. In the Dutch language, contrary to Ottoman, the word for antique did exist, but it was never used in the inventories of the Dutch nation. So perhaps “old” may have also indicated antique or of high age. Textiles were very precious, and even worn and torn fabrics and clothes were sold at the auctions at the Dutch Embassy.

The fact that there was not any jewelry does not mean she did not have any. Even if she was somehow involved in her brother’s problematic financial situation, one would assume that not all her jewelry would be pawned or sold, since those were indicators of status and identity. Maria probably appreciated a cup of Ottoman coffee, but just as well seems to have enjoyed drinking tea and hot chocolate which were European habits at the time.

To truly understand this inventory, it would have been ideal to also have access to any existing wills or testaments that belonged to Maria Colyer. Secondly, a single inventory may not tell us very much whether certain material objects were common for individuals in the same context. Rather it should be compared to other similar inventories, which is exactly what I will do in my dissertation, but due to lack of space and time, such a comparison is not possible here. Thirdly, it is also of paramount importance to compare this inventory to inventories of other Ottomans, and preferably Ottoman women in this case, living in the same period and space. This I also plan to do to a certain extent in my thesis, but that research is still in its infancy.²³

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23 Examples of such research on women based on *tereke*s or *çeyiz defter*s (trousseau records) are: Betül İpşirli Argıt, “Manumitted Female Slaves of the Ottoman Imperial Harem (Sarayı) in Eighteenth Century Istanbul.” (unpublished thesis) Boğaziçi University, 2009; F. Müge Göçek, and M. D. Baer. “Social

**Transcription Maria Colyer's inventory: Nationaal Archief,
The Hague: Legation Turkey: entry number 1.02.20 inventory num-
ber 1043: Chancery deeds and continuing series 1706 and 1720-1729.**

[*Folio 1r*]²⁴

Op Huyden den vyftienden Augustús Een Duyzent zeeven
Hondert, zeeven en Twintig na de middag heb ik Rumoldus Rom-
bouts Vice Cancellier van zyn Exc: Mynheere Corn: Calkoen Am-
bassadeur wegens den staet der Verenigde Neederlanden aend' Ot-
tomannische Porta ter requisitie van d'Heer Pietro Leytstar Need-
erlands Coopman hier ter plaetse ende desselfs huysvrouwe Mad:
Maria Corn^a de la Fontaine my vervoegt inde caemer van Mev: Ma-
ria Colyer Weed^e wyle d'Heer Isaac Rombouts zynde in het Hof
van hooggedagte zijn Excell: ende met haer wld: toestemminge ter
presentie vande naergen: getuygen aengeteekent & geïnventarizeert
de Goederen & Meubelen in gemelde haerwld: caemer berustende
zynde als volgt

Drie mendeers met wol in Canefas

Agt sofa kussens met wol & haer overtreksels van violet flueel

Agt klyne kussentjes met wol, met haer overtreksels van laeke

Drie bedden of matrassen met wol

Drie hooftpeuluwen met wol

Twee hooftkussens met veeren

Drie klyne oorkussentjes met veeren

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Boundaries of Ottoman Womens's Experience in Eighteenth-Century
Galata Court Records." *Women in the Ottoman Empire. Middle Eastern Women
in the Early Modern Era*. Ed. Madeline C. Zilfi. Leiden, New York, Köln 1997,
49-65; Tülay Artan, "Eighteenth-Century Ottoman Princesses as Collectors:
Chinese and European Porcelains in the Topkapı Palace Museum;" S. Delibaş,
"Behice Sultan'ın Çeyizi ve Muhallefatı", *Topkapı Sarayı Yıllık* 3, 1988, 63-104
and several works by Suraiya Faroqhi.

24 Folio numbering is mine, as there is no numbering available.

[Folio 1v]

Drie czitse deekens
 Een oude groene wolle deeke
 Een ledekant met
 4 yzere gordyn roeden &
 7 gordynen van violet saey
 Een detto Gordyn voor de deur met zyn falbala
 Een yzere gordyn roe voor d:°
 Zes venster gordynen van d:° saey met vijf falbalaes
 Vyf ijzere roeden voor dezelve
 Een mat op de sofa

Een houte kist met leer overtrocken & daerin
 Vier mackatten wit gestreept linne van 't land
 Twee detto van Hollands Damast linne
 Vier paer slaepplaekens Hollands linne
 Een Taefelkleed van Turks gestreept linne
 Een detto van Neteldoek met kant
 Een mackat van Dimit van Czio met kant
 Een muggenet van Trabisons linne
 Twee Taefellaekens Hollands goed
 Zeeven servetten van 't zelfde
 Een handdoek Hollands linne
 Zeeven sloopen voor hooftkussens d:° linne
 Zestien klyne detto voor kussentjes detto linne
 Twee bogtsiaes van Indianen
 Twee poppekussentjes
 Twee paer lubbens van Neeteldoek
 Een stuk breede kant van omtrent vyf piek

[Folio 2r]

Een Turxe Cipet & daer in
 Zes venster gordynen van grof Neeteldoek
 Twee bedde kleede van Hollands linne met kant
 Twee overtreksels van sofa kussens van Turks linne

Drie rocken d'eene van groene geblomde zey
Drie oude aneries
Drie hembden van Turks linne
Een zwart laekense bont met singiap
Een groen laekens bont met Naffé
Een violette coetni bont Jalan kakoem
Een nagtrok van Jermesud met bloeme Naegelcouleur
Een verzilvert casje & daerin
Een Tespi van roode coraelen
Twee Tespies van glas &
Diverse printjes

Nog een Turxe Cipet & daerin
Drie klyne oorkussentjes met veere
Een kinderzwagtel
Vier Neeteldoekse Fontanges met kant
Een detto van zwart Taffeta
Een handdoek van Turks linne
Een paer mouwen met bont gevoert
Eenige stucken zyde kant met Naturel bloemwerk omtrent
Twaelf piek
& eenige prullen niet waerdig te noeme

Een klyn Turkse cipetje & daerin
Een klyn verlakt doosje met printjes
Een beursje van zyde Netwerk met koopere penningen voor
Marken
Een poeyer doos & 2 andere gemeene doozen met kleynigheede
van geen waerde
& Twee messen met houtte hegten

[Folio 2v]

Een houtte kisje met leer overtrocken & daerin
Een doosje waer in
een waeyer
drie messen met witte beene hegten

twee detto met hartshoorne hegten
 & een Tespi van hout van Jerusalem
 Een ander doosje daer in
 een yvoore doosje met yvoore Marken
 Een Tespi van Christal
 Een oude kammekasje
 & Twee klyne confituurleepeltjes van metael
 Een porcelyne vergulde chokolaetkop
 Twee detto koppen van ockernoot
 Een klyne bogtsa van wit geborduirt linne van 't land
 & een zwarte kap van Taffeta

Een Cabinet & daer in
 2 Nagtmudsen met kant
 Zes tespies van oranje
 Een mesje & vork met agaete hegten in haer schee van sagryn
 Een verlakte Theebosje
 In circa zes piek zwarte kant
 Een kap van wit sandal
 Een detto van zwart taffeta
 Een paer witte vrouwehandschoenen &
 Een groene flúeele beurs voor het kerkboek

Een metaele verzilverde bouillon kom met zyn deksel
 Een detto lottekop meede verzilvert
 Een detto schenkbord
 Twee koopervertinde sahans of schootels
 Een koopere liën en Ibrick
 Vier koopere kandelaers

[Folio 3r]

Twee koopere hangblaekers
 Een koopere blaeker
 Een koopere snúijter & snúijterbakje
 Een koopere comvoortje met een koopere schooteltje daer on-
 deraenvast

Een koopere farats
Een groote kopere teneré met zyn capak
Twee klyne koopere keeteltjes of bakrasjes met haer deksels
Een klyn koperer pannetje om booter te smelte
Een caffè Ibriek
Twee koopere stryk yzers met Een rooster voor dezelve
Twee blicke bossen of doosen
Een tin taefel bord
Twee tinne drievoete cranssen
Een klyne tinne waeterpotje
Een taefel met een lae van gemeen hout
Een taefelkleed van violet saeij
Een oude bestagta met yvoor in geleyd
Een schuyer
Twee hang rakjes
Drie groote porcelyne coffy copjes
Zes koopere porte finsans
Een zilver vergulde drinkkommetje
Een leepel & vork zilver vergult
Een mes met zilver vergulde hegt
Een gebrooke mes met zilver hegt
Een geridon van nooteboomenhoút
Een oud lang varken
Een armstoel met rood saey overtrocken

[Folio 3v]

2 stoelen met violet saey overtrocken
Een klyn stoeltje met d:^o overtrocken
Een grote spiegel met ebbenhoute lyst
Het portrait van d'Graef Colyer zal:^r met blaeuw & vergulde
lyst
Detto van dezelve nog jongeling zynde met vergulde uytge-
houwe lyst
Detto van Jan Colyer zal:^r kind zynde met blaeuwe lyst
Een schilderytje met het portrait van Isaac Rombouts zal:^r met
eenige andere persoonen met schildpadde lyst

Een portrait van Pietro de la Fontaine zal:^f met gesneede vergulde lyst
 Een klyn portraijtje van d:^o met zwarte lyst
 Een detto van Johanna Francisca de la Fontaine met effe vergulde lyst
 Een detto van Jean de la Fontaine zal:^f met gesneede vergulde lyst
 Een detto van Jacobus Alexander de la Fontaine met detto lyst
 Een detto van Jan de la Fontaine de Vicard met gesneede vergulde lyst
 Een detto van Jústinús Jacobus Rombouts met een effe lystje van gemeen wit hout
 Een Hollandse Bybel in folio
 Een Nieuw Testament met zilvere slooten
 Een detto zonder slooten, oud
 Een Psalmboek met zilvere slooten
 Drie Psalmboeke zonder slooten
 Twee Gebeede boekjes, Haverman
 Een boekje tot voorbereyding van het Heylig Avondmael

Folio 4r

Het leeven & bedryf van Willem de Derde Prins van Orangien
 Verhandeling van de Vreede der ziele door Petrús de Moulin
 Twee manden of Chamechier cipetten waer in eenige flessen & Bouteljes
 Een Rotting met een staele knop

Aldus gedaen ende Geinventarizeert ter presentie van d SS^{ri}
 Jean Battista Marquis & Pietro Baron als getuygen van geloove hier toe verzogt

J B Marquis, testimonio
 Pietro Baron, testimonio
 quod attestor
 Rumold:^s Romboúts
 Vice Cancelier

Translation of Maria Colyer's inventory

[Folio rr]

Today August fifteen, one thousand seven hundred and twenty seven in the afternoon, I, Romuldus Rombouts, Vice Chancellor of his Excellency Mister Corn[elis] Calkoen Ambassador for the state of the United Netherlands at the Ottoman Porte, by requisition of Sir Pietro Leytstar Dutch merchant here, and his wife Lady Maria Corn[eli]a de la Fontaine, proceeded to the room of Lady Maria Colyer, Widow of the late Sir Isaac Rombouts, at the court of his high esteemed Excellency, and with their honorary permission noted down and inventoried the goods and furniture present in the honorary room of abovementioned. Those are as follows

1. three long woolen cushions [ORIG: mender/ Ot: *minder*]
in canvas
2. eight woolen sofa cushions & its covers of violet velvet
3. eight small woolen pillows and its covers of cloth
4. three woolen beds or mattresses
5. three woolen bolsters
6. Two feather bolsters
7. three small feather pillows

[Folio rv]

8. 3 chintz blankets
9. An old green woolen blanket
10. A bedstead with
11. 4 iron curtain rods &
12. 7 curtains of violet serge
13. a ditto curtain for the door with its *falbala*
14. an iron curtain rod for ditto
15. six window curtains of ditto serge with 5 *falbalas*
16. Five iron rods for the same
17. A mat to cover the sofa

18. A wooden chest covered with leather, containing:
19. four sofa spreads [ORIG: mackat/ Ot: *mak'ad*] of white striped linen from the country
20. two ditto of Dutch Damask linen
21. A tablecloth of Turkish striped linen
22. A ditto of muslin with lace
23. A sofa spread [ORIG: mackat/ Ot: *mak'ad*] of Dimity from Chios with lace
24. A mosquito net of Trebizond linen
25. two tablecloths, Dutch ware
26. seven napkins of the same
27. A towel of Dutch linen
28. seven pillowcases ditto linen
29. sixteen small ditto for cushions ditto linen
30. two bags or packages [ORIG: bogtsia/ Ot: *bohça*] of *Indienne*
31. two baby doll pillows
32. two pairs of muslin ruffled sleeve hems
33. A piece of wide lace of around five pikes

[*Folio 2r*]

34. A Turkish basket [ORIG: cipet/ Ot: sepet] containing
35. six crude muslin window curtains
36. two bedspreads of Dutch linen, with lace
37. two sofa pillow cases of Turkish linen
38. three dress-coats or skirts, one of green floral serge
39. three old entaris [ORIG: anteri (Greek)/ Ot: *entari*]
40. three shirts of Turkish linen
41. A squirrel [ORIG: singiap/ Ot: *sincab*] fur on black cloth
42. A fox fur of its underbelly [ORIG: naffé/ Ot: *nafé*] on green cloth
43. A violet kutnu [ORIG: coetni/ Ot: *kutnî*] artificial [ORIG: *Jalan*/ Ot: *yalan*] kakum (ermine) fur
44. A nightgown of floral nail-colored gemesud
45. A silver plated case or box containing:

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46. A red coral rosary [ORIG: *tespi*/ Ot: *tespih*]
47. two glass rosaries [ORIG: *tespi*/ Ot: *tespih*]
48. Several engravings

49. Another Turkish basket [ORIG: *cipet*/ Ot: *sepet*] contain-
ing:
 50. three small feather pillows
 51. A baby swathing
 52. four muslin fontanges with lace
 53. A ditto of black taffeta
 54. A Turkish linen towel
 55. A pair of sleeves lined with fur
 56. Several pieces silk lace with natural floral patterns, about
12 pikes
 57. And some gimcracks not worth mentioning

58. A small Turkish basket [ORIG: *cipet*/ Ot: *sepet*] containing:
 59. A small lacquer box with engravings
 60. A purse with silk mesh with copper pennies as marks
 61. A powder puff and 2 other plain boxes with minutia of no
value
 62. & two knives with wooden hilt

[*Folio 2v*]

63. A small leather covered wooden chest containing:
 64. A case containing
 65. a fan,
 66. three knives with white bone hilts,
 67. two ditto with hartshorn hilts
 68. & a rosary [ORIG: *tespi*/ Ot: *tespih*] of wood from Jeru-
salem
 69. Another case containing
 70. an ivory box with ivory marks
 71. a crystal rosary [ORIG: *tespi*/ Ot: *tespih*]
 72. An old tidy (comb-case)
 73. & two small metal jam spoons

74. A porcelain gilded chocolate cup
 75. two ditto cups of walnut
 76. A small bag or package [ORIG: bogtsa/ Ot: *bohça*] of white embroidered linen from the country
 77. & a black taffeta cap
78. A cabinet containing:
 79. 2 nightcaps with lace
 80. six orange rosaries [ORIG: tespi/ Ot: *tespih*]
 81. A small knife and fork with agate hilts and chagrin sheaths
 82. A lacquer tea caddy
 83. Roughly six pikes black lace
 84. A white sandal cap
 85. A ditto of black taffeta
 86. A pair of white women gloves &
 87. A green velvet pouch for the church book
88. a metal silver plated broth bowl with its dish
 89. a ditto partially silver plated lotto-coupe
 90. a ditto salver
 91. two tin-plated copper shallow plates [ORIG: sahan/ Ot: *sahan*] or dishes
 92. A copper basin [ORIG: lien/Ot: *leğen*] and ewer [ORIG: ibriek/ Ot: *ibrik*]
 93. four copper candlesticks

[Folio 3r]

94. two copper hanging sconces
 95. A copper sconce
 96. A copper snuffer & stand
 97. A copper chafing dish with a copper saucer attached below
 98. A copper dust pan [ORIG: farats/ Ot: *faras*]
 99. A large copper saucepan [ORIG: tengere/ Ot: *tencere*] with its lid [ORIG: capak/ Ot: *kapak*]
 100. two small copper kettles or buckets [ORIG: bakrasje/ Ot: *bakraç*] with their lids

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101. A small copper pan for melting butter
102. A coffee ewer [ORIG: *ibriek*/ Ot: *ibrik*]
103. Two copper flat irons with a rack for the same
104. Two tin cans or tins
105. A tin table plate
106. Two tin tripod crowns
107. A small tin water pitcher
108. A plain wooden table with drawer
109. A tablecloth of violet serge
110. Old Turkish drawers [ORIG: *bestagta*/ Ot: *peştahhta*] inlaid
with ivory
111. A sweeper
112. Two hanging racks
113. Three large porcelain coffee cups
114. Six copper serving trays [ORIG: *porte fainsan*/ Ot: *porte
fincan?*]
115. A silver plated drinking dish
116. A silver gilded spoon & fork
117. A knife with silver gilded hilt
118. A walnut gueridon
119. An old long duster
120. An armchair covered with red serge

[*Folio 3v*]

121. 2 chairs covered with violet serge
122. A small chair covered with ditto
123. A large mirror with ebony frame
124. The portrait of the late Count Colyer with a blue and
gilded frame
125. Ditto of the same as a youngster with a gilded carved frame
126. Ditto of the late Jan Colyer as a child with a blue frame
127. A painting with the portrait of the late Isaac Rombouts
with several other people, with a tortoise shell frame
128. A portrait of the late Pietro de la Fontaine with a carved
gilded frame
129. A small portrait of ditto with a black frame

130. A ditto of Johanna Francesca de la Fontaine with a smooth gilded frame
 131. A ditto of the late Jean de la Fontaine with a carved gilded frame
 132. A ditto of Jacobus Alexander de la Fontaine with ditto frame
 133. A ditto of Jean de la Fontaine the Vicar with a carved gilded frame
 134. A ditto of Justinus Jacobus Rombouts with a smooth frame of plain white wood
 135. A Dutch Bible in folio
 136. A New Testament with silver locks
 137. A ditto without locks, old
 138. A Psalm or hymn book with silver locks
 139. Three Psalm or hymn books without locks
 140. Two prayer books, by Haverman
 141. A book on the preparation of the Holy Supper

[Folio 4r]

142. Het leeven & bedryf van Willem Hendrik Prins van Orangien [book]
 143. Verhandeling van de Vreede der ziele by Petrús de Moulin
 144. Two baskets or hampers [ORIG: chamechier cipet/ Ot: *çamaşır sepeti*] containing a few bottles & flasks
 145. A cane with a steal knob

Thusly done and inventoried in the presence of Sirs Jean Battista Marquis & Pietro Baron, requested as witnesses of faith.

J.B. Marquis, witness;
 Pietro Baron, witness;
 quod attestor
 Rumold[u]s Rombouts
 Vice Chancellor

