

FURNITURE AND HOUSEHOLD GOODS  
IN LATE NINETEENTH CENTURY ISTANBUL

by

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This work proposes that particularly at the end of nineteenth century a change occurred in furniture and household goods in the Ottoman capital city of Istanbul. Modernisation/westernisation movements accelerated. Western capital entering into the Ottoman market and population increases led to changes in the social structure and in the city itself. This transformation was reflected in home furnishings. Europeans, minorities, and elite Ottomans, all together played important roles in the spread of the use of western style furniture. Settlement patterns also began to change. While the new quarters on the Anatolian and Rumelian sides, around Taksim and along the Bosphorus coasts prospered, others, such as Beyazıt, Aksaray, Fatih, Üsküdar, Eyüp, lost value. New building types such as apartments and row houses emerged in this period. Their features were different from those of traditional homes. The room and the *sofa* were the most important elements in the traditional Ottoman house. The main room, used for eating, living, and sleeping, featured a *sedir* (sofa), *minder* (cushion) and *şilte* (thin mattress) together with various textile covering. In late nineteenth century buildings, the multi-functionality of the room began to change, both in traditional house types and in the new ones. Large stores, local carpenters, and the *Mekteb-i Sanayi* (Industry School) played important roles in the increased usage of western style household goods and furniture. These transformations are reflected in the novels of the period. Novelists gave a great deal of attention to the modernisation/westernisation movements and describe the the changing houses and eating habits. "Modern life" and "modern furniture" were perceived and represented differently by each of the novelists. "Furniture" was seen to express the life style, and the cultural background of its owners.

## Özet

Bu çalışma özellikle ondokuzuncu yüzyıl sonunda İstanbul'da mobilya ve ev eşyalarında bir değişim meydana geldiği öngörüsüne dayanmaktadır. Geç ondokuzuncu yüzyıl özellikle Osmanlı başkenti İstanbul için bir dönüşüm dönemi idi. Modernleşme/batılılaşma hareketleri hız kazanmıştı. Batı sermayesinin Osmanlı pazarına girişi ve artan nüfus sosyal yapıda ve şehirde değişikliklere sebep oldu. Aynı zamanda bu dönüşüm ev döşemesine de yansdı. Avrupalılar, azınlıklar ve Osmanlı seçkinleri hep birlikte batı tarzı mobilyaların kullanımının yayılmasında önemli rol oynadılar. Anadolu ve Rumeli yakasında, Taksim civarında, ve Boğaz kıyısında yeni semtler gelişirken Beyazıt, Aksaray, Fatih, Üsküdar, Eyüp gibi bazı semtler de değer kaybettiler. Bu dönemde İstanbul'da apartmanlar ve sıra evler gibi yeni bina tipleri de ilk kez görülmeye başlandı. Özellikleri ve ortaya çıkış hedefleri geleneksel bina tiplerinden daha farklıydı. Geleneksel Osmanlı evinde oda ve sofa en önemli unsurlardı. Oda, yemek, oturmak ve yatmak gibi farklı işlevler için kullanılmaktaydı. Sedir, minder ve şilte çeşitli tekstil örtülerle birlikte Osmanlı evinin döşenişinde kullanılan başlıca ev eşyalarıydı. Geç ondokuzuncu yüzyılda odanın çok işlevlilik özelliği hem geleneksel ev tiplerinin kullanımında hem de yeni bina tiplerinde değişmeye başladı. Büyük mağazalar, yerel marangozlar ve Mekteb-i Sanayi batı tarzı ev eşyaları ve mobilya kullanımında önemli rol oynadılar. Tüm bu dönüşümler dönemin romanlarına da yansdı. Romancılar modernleşme/batılılaşma hareketlerine, evlerin döşenişindeki detaylara ve yemek alışkanlıklarındaki değişimlere romanlarında geniş yer verdiler. "Modern yaşam" ve "modern mobilya" her bir romancı tarafından farklı şekillerde algılandı ve temsil edildi. "Mobilya", sahibinin yaşam biçiminin ve kültürel birikiminin sembolü olarak görüldü.

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## GLOSSARY OF NON-ENGLISH TERMS

*alafranga züppe*: European style snob

*alafranga*: in European style

*alafrangalık*: behaviours in European style

*alaturka*: in the Ottoman or Turkish style

*arşın*: measurement unit

*Avrupai*: European style

*ayva reçeli*: quince jam

*başoda*: master room

*bürümcük*: a thin cloth made of raw silk

*cumba*: bay window

*çeşmibülbül*: a particular kind of glass work

*çıkma*: bay window

*divan*: couch

*divanhane*: meeting room

*el şamdani*: movable candlestick

*elbezi*: handkerchiefs for cleaning fingers during the meal

*erkân şiltesi*: a kind of thin mattress on which respected elders and guests sit

*ev*: house

*gece kandili*: oil lamp for night

*halayık*: servant

*hamam*: Turkish bath

*harem*: the section of the palace in which only women lived

*irmik helva*: a kind of sweet prepared with semolina

*kalfa*: servant

*kanape*: a kind of armchair

*karagöz*: Turkish shadow show

*kasr*: a kind of summer palace

*kaşar peyniri*: a kind of round cheese

*kavuk*: large wadded turban

*kazasker*: a government official in the Ottoman Empire responsible for solving problems related to soldiers

*kızılcık reçeli*: cornell cherry jam

*konak*: urban mansion

*konsol*: chest of drawers

*köfte*: meat ball

*köşk*: summer house

*külhan*: a wide fireplace under the bathroom to heat it

*mabeyn*: an area between *harem* and *selamlık*

*mahalle evleri*: neighbourhood houses

*mangal*: brazier

*meddah*: a person who entertains people by telling stories and mimicry in coffee houses

*minder*: cushion

*nazarlık*: amulet

*oda*: room

*ortaoyunu*: a kind of traditional improvise comedy play

*örtü*: cover spread over something

*pastırma*: salt meat

*sahan*: copper dish

*sahilsaray*: palace located on the Bosphorus or the Sea of Marmara

*sandık odası*: store room

*sarık*: turban

*sedir*: sofa

*selamlık*: part of a house separated for men

*sini*: a round tray used for eating, set on the ground

*sofra bezi*: a kind of cloth spread on the ground during meal times

*sucuk*: a kind of sausage

*şilte*: thin mattress

*tandır*: a kind of heating system

*tulumbacı*: fireman

*türedi*: upstart

***yađlık:*** big handkerchief

***yalı:*** waterside residence

***yalıboyu:*** seaside

***yaygı:*** cover spread out on the ground

***yemek minderi:*** cushion on which sit during meal times

***yer sofrası:*** a traditional dining place which is located on the ground

***yer yatađı:*** bed laid on ground

***yol keçesi:*** felt spread over mat

***yük / yüklük:*** a kind of closet to place beddings



## PREFACE

When I came to the stage of writing a proposal for thesis, I was thinking that I had determined its subject already: the development of kitchen utensils. Although there were quite a lot of documents concerning palace kitchens, finding documents related to the kitchens of everyday people was only possible by accessing *tereke defterleri* (inheritance notebooks) and I was forced to give up of this subject due to the limited time. Then I decided to examine how interior space and the use of household goods in Süleymaniye\* houses have been transformed from the nineteenth century to today. Studying only one quarter from the perspective of interior design and goods again brought difficulties in terms of time and resource limitations. Then my thesis would focus on interior space and household goods, but in such a way that it would cover all of Istanbul since it would offer a variety of research and example possibilities in a wider area than examining just one quarter.

This work traces the transformation in the usage of interior space, furniture, and household goods in Istanbul between 1876-1923. In that period during which modernisation/westernisation movements accelerated, a general transformation in the city, its streets, transportation systems, clothes and in many other areas occurred. This thesis seeks to ascertain how this transformation was reflected

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\* Süleymaniye, a quarter in the historical peninsula of Istanbul, is accepted as a World Cultural Heritage Site by UNESCO due to its traditional Ottoman houses.

in household goods, goods that were used daily by the Ottomans, and their usage of interior space in houses; why the Ottomans wanted to possess western household goods; what those goods represented for them and how they perceived that transformation. I imagine these subjects as formed of concentric circles. In the outside circle, the city and the transformation experienced in it; in the second circle, the reflection of this transformation in the quarters and to the house types of the city; in third one, frequently used furniture and furniture used in each one of those different houses, in which ways those goods, furniture were provided; if Ottoman house showed a change concerning ethnic/religious differences. In the fourth circle, the reflection of change in the outer-most circle in the mentality and how furniture and household goods were perceived and what they represented.

As houses constitute an important part of this study, a discussion of the terminology of what these houses should be called, whether “Ottoman house” or “Turkish house”, is needed.

### “Turkish House” – “Ottoman House” Concepts

As the product of Ottoman culture, which spread across a wide geography, houses had common architectural characteristics. When there is a need to give them a name, some researchers prefer “Turkish house” while others prefer “Ottoman house”. It seems that there is no clear attitude on this subject since mostly both concepts are used interchangeably or even in compositions such as “Ottoman-Turkish house” or “Turkish-Ottoman house” within the same work. <sup>1</sup>

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<sup>1</sup> Sedat Hakkı Eldem, *Türk Evi: Osmanlı Dönemi*, v.1 (İstanbul: Türkiye Anıt, Çevre, Turizm Değerlerini Koruma Vakfı: 1984).

Eldem defines the Turkish house as “a house type with outstanding features formed in the Rumeli and Anatolia regions within the old Ottoman state’s border and continued 500 years long.”<sup>2</sup> He points out that there are seven house types under the Turkish house heading. Although he thinks that houses located particularly in Istanbul and in the surrounding areas should be called Turkish houses, he does not make clear which houses he defines as Turkish house within this wide geography and within this five hundred year period.<sup>3</sup>

Kuban adds a subgroup to the above definitions: The Turkish *Hayatli* House.<sup>4</sup> In addition to setting out the independence of the room in the Turkish house, he calls our attention to the functional resemblance between “tent” and “room.”<sup>5</sup> Küçükerman argues “the proposal that Turkish house concepts in origin go back to the nomadism period.”<sup>6</sup> Besides preferring the Turkish house concept, he puts forward that natural components depending on different regional characteristics bring various regional characteristics.

Akın prefers the Ottoman house concept in her book *Balkanlarda Osmanlı Dönemi Konutları* (Ottoman period houses in Balkans). In her opinion, “the Ottoman house plan types, both with open sofa/asymmetric and closed sofa/symmetric, can be seen beginning from Balkan countries such as Bulgaria and Greece, which are nearest to the Empire, up to Yugoslavia and Albania.”<sup>7</sup> She emphasises that “characteristics of houses in the Balkans such as deafness and

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<sup>2</sup> Ibid; p.16.

“*eski Osmanlı Devleti'nin sınırları içinde Rumeli ve Anadolu bölgelerinde oluşmuş ve besyüz sene kadar devam etmiş, kendi özellikleriyle belirginleşmiş bir ev tipi*”

<sup>3</sup> Ibid; p.29.

\* *hayat*: a kind of wide balcony

<sup>4</sup> Dogan Kuban, *Türk “Hayatli” Evi* (Istanbul: Ziraat Bankası Yayınları, 1995).

<sup>5</sup> Ibid; p.106,107

<sup>6</sup> Önder Küçükerman, *Türk Evi* (Istanbul:Türkiye Turing ve Otomobil Kurumu,1985), p.27, 39.

“*Türk evi kavraminin kökenlerinin göçebelik dönemine kadar uzandığı önerisi*”

<sup>7</sup> Nur Akin, *Balkanlarda Osmanli Dönemi Konutlari* (Istanbul: Literatür, 2001), 219



massiveness of the stonewalled ground floor in external appearance, on the other hand overlapping to the streets of the upper floors by the cantilevered bay windows and opening outside with two rows of windows” are the repetition of frequently seen characteristics in Anatolian houses. So she concludes that those houses are the products of Ottoman culture.<sup>8</sup> Also supporting this conclusion is the fact that the Ottoman house type did not become established in Romania, which was never a part of the Ottoman Empire.

As Arel also points out, “the house type presented as a product of the Ottoman order is defined as a Turkish house without taking into account . . . components of the Ottoman order. Although its diffusion area was limited to some parts of Rumeli and Anatolia within all the Ottoman Empire, this problem was not solved.”<sup>9</sup>

Bektaş, preferring a sentimental expression in his book *Türk Evi* (Turkish house), argues for qualifying houses, which are examples of traditional house architecture as *Türkiye evi* (Turkey house) or *Türk evi* (Turkish house). But he does not feel the necessity of supporting his choice with proofs, simply stressing that the Ottoman life-style and culture contributed to the formation of these houses.<sup>10</sup>

Cerasi, acknowledging his lack of information about the origins of the typical Ottoman house, puts forward that the Ottoman house forms features peculiar to itself with building elements from different regions and sources. He also points out that, although not very complicated, Ottoman wooden building technology needed

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<sup>8</sup> Ibid; p. 224.

<sup>9</sup> Ayda Arel, *Osmanlı Konut Geleneğinde Tarihsel Sorunlar* (İzmir:Ticaret Matbaacılık,1982), 24.

<sup>10</sup> Cengiz Bektaş, *Türk Evi* (İstanbul:Yapı Kredi Yayınları, 1996), 24.

skill.<sup>11</sup> Although Turkish scholars have always preferred to see Turkish traditions in the origins of the Ottoman house, Cerasi takes our attention to the effects of Byzantine, Armenian, Russian and Caucasus building traditions by underlining the interaction between the Ottoman house and other cultures.

Those traditional houses that can be found in most parts of Anatolia and in Rumelia and the Balkans, I prefer to call "Ottoman House" since they were built in the Ottoman Empire period.

The reason they are called "Turkish House", by scholars can be related to the political trends of the era. The First National Architectural Period (1910-1927), spreading in the last years of Ottoman Empire, was a period of architects who were influenced in particular by the Sinan period of Ottoman architecture and gave place to Ottoman architecture elements in their buildings. In the Second Architectural Period (1940-1950), "Turkish civil architecture [became] the place of the inspiration of nationalism."<sup>12</sup> The First National Architectural Period's approach to architecture was supported by the state until the beginning of the Republic and saw widespread application.<sup>13</sup> "Architects who were in the vanguard of that trend sought out architectural elements of the past with great enthusiasm and made use of them."<sup>14</sup> In the years following the foundation of the Republic, this approach came under criticism and was considered to be contradictory to the Republican ideology. New approaches were needed, architectures of First National Architectural Period begun to be criticised.<sup>15</sup>

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<sup>11</sup> Cerasi, "The Formation of Ottoman House Types. A Comparative study in interaction with neighboring cultures", *Muqarnas* 15 (1988): 133,134,143.

<sup>12</sup> Metin Sözen, *Cumhuriyet Dönemi Türk Mimarisi* (Ankara:Türkiye İş Bankası Kültür Yay.,1996),p. 65. "Türk sivil mimarlığı ulusalcılığın esin yeridir."

<sup>13</sup> Ibid; p.66.

<sup>14</sup> Ibid; p.17.

"Bu akimin öncülüğünü yapan mimarlar, geçmiş mimarlık öğelerini büyük bir coşkuyla incelemeye, bunlardan yararlanmaya çalışmışlardır."

<sup>15</sup> Ibid; p.19.

1934 saw the imitation of National Architectural Seminar studies under the direction of Sedat Hakkı Eldem.<sup>16</sup> In the preface of a book named *Türk Evi Plan Tipleri* (Turkish house plan types), printed in 1955, Eldem stated that that work had been completed “as The Academy of Fine Arts, National Architectural study” in 1940. In the Second National Architectural Period “ a national architecture was wanted to be created with a formal approach without solving basic problems.”<sup>17</sup>

A look at a chapter titled *Mimaride Türk'e Doğru* (Toward Turk in Architecture) in Baltacıoğlu's book named *Türk'e Doğru* (Toward Turk) provides a better understanding of the spirit of the period. “Turk! Turn toward yourself in architecture. You are the one who reigned in architecture sovereignty of all past times. You are the one who taught people that architecture is not a decorative art but a building art, not an ornamental art but a proportionous and harmonious art.”<sup>18</sup>

At the beginning of the Second National Architectural Period (1940-1950), Eldem and other architectural historians following him began to replace the term “Ottoman House” term associated with the Ottomans with the term “Turkish House” which recalled the Republic and the new Turkish state.

### Concepts

In the review for the theoretic and conceptual framework of this study, in the beginning there were just modernisation and westernisation concepts in the literature accessed. Naturally, cultural history and more specifically approaches of material culture constitute the general perspective. As the research proceeded,

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<sup>16</sup> Ibid; p.52,66.

<sup>17</sup> Ibid; p.67.

“temeldeki sorunlar çözülmeyen, biçimsel bir yaklaşımla ulusal bir mimarlık yaratılmak istenmiştir.”

<sup>18</sup> İsmail Hakkı Baltacıoğlu, *Türke Doğru*, v.1 (İstanbul: Yeni Adam Yayınları, 1943), p.87.

“conspicuous consumption” and “symbolic expression” concepts emerged to support. Few references to identity concepts and none to architectural concepts were made. Identity as a concept was used only as the individuals’ self-perception and self-valuation.

“Culture” is a concept difficult to define. Yet one can not do without it. In the middle of the nineteenth century, “culture” was a “thing” covering art and literature in the monopoly of certain groups in some societies and which other societies never had. Only a group of elite, who had the chance to acquire education within the western tradition, were able to reach that “culture” constituting art, literature and symbols.<sup>19</sup> The approach of classic culture history has a narrower point of view by comparison to today’s approach. It did not pay attention to the life of the ordinary people or to the social, political and economic developments which created culture. It just dealt with culture as “high culture” in an elitist meaning.<sup>20</sup> In the twentieth century, a new cultural history was developed. Within the last twenty, twenty-five years, ideas about what constitutes cultural history have undergone radical change. Nowadays, it no longer implies just art, science, and literature – “high culture”- but daily life culture as well. Daily life culture is a comprehensive concept. It includes various subjects: the rules of good manners needed to be careful in relations within the family and among neighbours, how a house is furnished, how a meal is cooked and in which way it is presented and eaten, which goods are used in daily life and why they are preferred. The new cultural history studies prefer to focus on the meanings of objects according to persons and how they are perceived.<sup>21</sup>

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<sup>19</sup> Peter Burke, *Varieties of Cultural History* (New York: Cornell Univ.Press, 1997),pp. 184,185.

<sup>20</sup> *Ibid*; p.185, 190.

<sup>21</sup> Lynn Hunt, “Introduction:History, Culture, and Text” in *The New Cultural History*. ed. Lynn Hunt. (London: University of California Press, 1989), p.12.

Cultural history is also a cultural translation from the language of the past into that of the present, from the concepts of contemporaries into those of historians and their readers. Its aim is to make the “otherness” of the past both visible and intelligible. This is not to say that historians should treat the past as completely alien. The dangers of treating another culture in this way have been made abundantly clear in the debate on “orientalism”, in other words the Western view of the East.<sup>22</sup>

As for the place of material culture history within cultural history although it was despised within the classical history understanding, now it is accepted that goods also can be a source for history writing together with written documents. Material culture studies seek to understand and evaluate the life of people, search for goods used by those people and comment about them. Various items ranging from household goods to clothing, from toys to cream boxes, and even buildings themselves are the subjects of material culture history.<sup>23</sup>

What do houses in Istanbul and the furniture and the goods inside them tell us? If we think that those houses give us clues about the lifestyles of their inhabitants, how they used space, how they perceived themselves as social beings,<sup>24</sup> then a great deal number of questions arise: what determined how a house was furnished; how did changing social, economic and cultural conditions affect the inner organisation of the houses and the furniture usage? Did the leading elite class and the rest of the people, the different religious groups, share a common material culture or were their houses, furniture, and household goods used in ways very different from each other? Even if they were much different until the nineteenth century, how did they change or become differentiated with the westernisation movement?

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<sup>22</sup> Burke, *Varieties..*, p.193.

<sup>23</sup> [www.stfx.ca/people/Istanley/Material/MaterialCulture.htm](http://www.stfx.ca/people/Istanley/Material/MaterialCulture.htm)

<sup>24</sup> Guy P.R.Metraux, “Ancient Housing. *Oikos* and *Domus* in Greece and Rome”, *Journal of Society of Architectural Historians* 58: 3-4 (1999), 400.

Particularly when it is considered that Faroqhi emphasised “not only about ordinary people's houses but also about wealthy people's, our knowledge is too little in comparison to that of the monumental buildings,”<sup>25</sup> reaching that knowledge does not seem easy. Yet when we seek out sources written about that period, we are able to get clues concerning how the relations between houses, rooms, and every kind of goods taking place within the house were established in society; how changes in domestic culture were interpreted; how houses and furniture were used; what Ottoman city dwellers hoped from a house; the social prestige understanding related to furniture and what that furniture represented.

### Sources

Primary sources included novels, memoirs, travel books, newspapers, magazines, Perwititch maps, photographs, *Annuaire Orientale* catalogues, insurance policies, and auction catalogues from the period under discussion. Among these sources, novels, memoirs and travel books were referred to the most often. Novels like *Sinekli Bakkal* (The Clown and his daughter), *Mor Salkımlı Ev* (House with purple bunches) by Halide Edip Adivar; *Felâh Bey ve Rakım Efendi*, *Müşahadat* (Observations) by Ahmet Mithat Efendi; *Nimetşinas* (Grateful), and *Şıpsevdi* (Someone who fall in love quickly) by Hüseyin Rahmi Gürpınar; *Kiralık Konak* (Mansion for rent), *Hep O Şarkı* (Always that song); *Üç İstanbul* (Three İstanbul) by Mithat Cemal Kuntay; and *Ekmek Elden Su Gölden* (Easy life) by Refik Halit Karay were selected for having been written at the end of the

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<sup>25</sup> Stüreyya Faroqhi, *Osmanlı Kültürü ve Gündelik Yaşam*, trans. Elif Kiliç (İstanbul:Tarih Vakfı Yurt Yayınları, 1997), 167.

“değil sıradan insanların, hali vakti yerinde kişilerin evlerine ilişkin bilgilerimizin bile anıtsal yapıtlar konusunda bildiklerimize göre çok az”

nineteenth century or at the beginning of twentieth century or take place in those years. Although Refik Halid Karay, in *Ekmek Elden Su Glden*, describes the 1950s, it was used since it shows how some habits did not or could not change.

Novels helped both in transferring factual knowledge and in comprehending the values and perceptions of the people and novelists who lived in that period. Naturally these novels can not be supposed to be the absolute records of reality, but novels of the period are precious sources in material culture writing and in our understanding of social life in Istanbul. Keeping this point in mind, novels can be used as sources.

When it comes to memoirs, *Osmanlı Adet, Merasim ve Tabirleri* (Ottoman habits, ceremonies and expressions) by Abdlaziz Bey; *Istanbul Kazan Ben Kepe* (Strolling around Istanbul) by Sermet Muhtar Alus; *Ibrahim Efendi Konađı* (The *konak* of Ibrahim Efendi) by Semiha Ayverdi; *amlıca'daki Eniřtemiz* (Our uncle in amlıca), and *Bođazii Yalıları, Gemiř Zaman Křkleri* (Bosphorus *yalis*, *křks* of past time) by Abdlhak řinasi Hisar; *Istanbul Anıları 1897-1940* (Istanbul Memoirs 1897-1940) by Hagop Mintzuri; and *Harem'in I Yz* (Inside story of the Harem) by Leyla Saz can be listed. These were also chosen in a selective way on the condition that they narrate the lifestyle of the period under discussion. Particularly in the memoirs of Abdlhak řinasi Hisar and Semiha Ayverdi, nostalgia for the past are felt. They either do not tell anything about the negative aspects of the period or mention them only in brief. Sermet Muhtar Alus employs a joyful tone using informal language to describe Istanbul in the years of his childhood and the customs, traditions, and clothing of the period.

Travel books such as *Onsekizinci Yzyıl Trkiyesi'nde rf ve Adetler* (Usage and customs in eighteenth century Turkey) by I.M.D'Ohsson, *Three Years in*

*Constantinople or Domestic Manners of the Turks in 1844* by Charles White, *Türkiye Seyahatnamesi* (Turkey travelbook) by Olivier; and *Türkiye'deki Durum ve Olaylar Üzerine Mektuplar* (Letters about events and situation in Turkey) by Moltke were also used.

Periodicals included *Aile* (Family) (1879-1880); *Asar-ı Nisvan* (Works of women) (1925-1926); *Parça Bohçası* (Rag bag); and *Mehasin* (Goodnesses). Among these three periodicals, *Asar-ı Nisvan* was particularly useful. *Umur-u Beytiyye'de Elektrik* (Electricity in houseworks), *Evlerin Tertip ve Tezyini* (Organisation and decoration of houses) and illustrations within them were used.

As for newspapers, *Ceride-i Havadis* (Newspaper of news) 1267-1270 (1851-1860); *Tercüman-ı Hakikat* (Interpreter of truth) 1295-1297 (1879-1881); *Sabah* (Morning) 1302, 1307, 1321 (1886,1891,1905), *İkdam* (1896) and *Takvim-i Vekayi* (1908) were scanned. In the newspapers published in the middle of the nineteenth century, announcements are both few and based on text only, written in an informative tone under the headings of *İlanat* (Announcements) and *Mütenevvi* (Miscellaneous). Toward the end of the century, an increase in the number of announcements is seen; furthermore, illustrations begin to appear and their content is written to attract the reader.

Visual sources included photographs of various household goods in photographs in auction catalogues (catalogues belong to the Maçka Auction House, dated 23 November 1997, 3 May 1998, and 13 December 1998, 9 May 1999). Pervititch\* maps of residential districts of Süleymaniye, Haydarpaşa, Beyoğlu, Nişantaşı, and Şişli quarters were used to ascertain the building types.

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\* Jacques Pervititch prepared maps of Istanbul for insurance companies between 1920 and 1945.



*Annuaire Orientale* catalogues provided statistics concerning professions, and advertisement pages as visual resources. Issues of various years of this catalogue are scattered throughout the libraries and archives of Istanbul, but they are most easily found in *the Osmanlı Bankası Arşiv ve Araştırma Merkezi* (Ottoman Bank Archive and Research Center).

Although the *Yıldız Albums* present a rich visual source made up of interior and exterior photographs of many *konak* (urban mansion), and *köşk* (summer house) and palaces and furniture used in some of the palaces, those photos were not used as visual material since their cost was prohibitive (eighteen dollar for one photo). But the *Yıldız Albums* did provide knowledge about the furniture catalogues employed in the palace in that period.

Insurance policies and furniture photographs taken by me or photocopies of photographs which appear in various publications were also benefited from.

Helpful books for this study were *Osmanlı Kültürü ve Gündelik Yaşam* (Ottoman culture and daily life) by Süreyya Faroqhi; *Rise of Bourgeoisie, Demise of Empire* by Fatma Müge Göçek; some chapters of *Istanbul Households, Marriage, Family and Fertility 1880-1940* by Alan Duben and Cem Behar; *Selanik 1830-1912* by Meropi Anastassiadou and the articles named "Terekeler Işığında Onsekizinci Yüzyıl Ortasında Eyüp'te Yaşam Tarzı ve Standartlarına Bir Bakış: Orta Halliliğin Aynası"(A glance at the lifestyle and standards in Eyüp with the help of inheritance registrations in the middle of the eighteenth century: mirror of the middle class) by Tülay Artan; "Osmanlı Barınma Kültüründe Batılılaşma ve Modernleşme: Yeni Bir Simgeler Dizgesinin Oluşumu" (Westernisation and modernisation in Ottoman housing culture: formation of a new symbols system) by Uğur Tanyeli; and "Super Westernisation in Urban Life in the Ottoman Empire in

the Last Quarter of the Nineteenth Century” by Şerif Mardin as they discuss either wholly or partially material culture.

The contents of this thesis are as follows: Chapter One discusses the concepts of modernisation/westernisation, and Istanbul at the end of nineteenth century in terms of its economy, social structure, transportation and the reflection of westernisation in inner spaces. Chapter Two examines the residential quarters and houses of the city: settlement patterns in Istanbul, differences according to ethnic and religious communities in quarters and house types. Chapter Three looks at how the residents of Istanbul furnished their homes, and which household goods they used. Chapter Four discusses how inner spaces and eating habits were perceived, how they were represented, and the symbolic meanings of goods and objects in novels and memoirs. Chapter Five, the conclusion, contains last words, areas that can not be included, and suggestions.

## CHAPTER I

### ISTANBUL IN THE NINETEENTH CENTURY

In this chapter, first the concepts of westernisation/modernisation will be discussed. The vast literature on this subject will be evaluated as a brief survey. Following those concepts, a short overview about the change in household goods in Europe in relation to the modernisation process will be given, followed by the Ottoman Empire's efforts to integrate with the world economy, its transformation into an open market, population increase, the emergence of new life-styles and institutions in the city, their social effects, the transportation and communication infrastructure and the reorganisations of the streets. Furthermore, discussion will be made of how the interaction between the non-Muslim Ottoman subjects and Europeans living in Istanbul and the inhabitants of the palace led to an increase in interest in western furniture in society.

#### Westernisation/Modernisation Concepts

In daily usage, "modernisation" involves various transformations in social life. Furthermore, it is perceived the struggle of the acceptance of characteristics of supposedly "developed" societies by "underdeveloped" societies. Although space does not allow a full discussion of the comprehensive analysis of the concept of modernisation and its history, being aware of the existence of various attitudes in explaining the concepts of "modernisation" and "westernisation", concepts that are

used interchangeably, the terms will be examined as they related to the usage of “goods”.

Why these concepts were used as synonymous in the nineteenth century and at the beginning of twentieth century can be understood by examining the development of the modernisation process in Europe. During a few hundred years dating from the twelfth century, a secular transformation took place in Eurasia. As for West Europe, according to the Weberian tradition, there were four processes dependent on one another in the period that constituted the progress of the West toward the “modern” ages. First was the process of the separation of religious and worldly powers. Political power took on a secular form. Second was that feudal reform necessitated a hierarchic social structure. Separation of the public and private emerged. Classes formed and wage labour became the norm. Market economy and, depending upon it, capitalist ownership, which made way for wealth accumulation, formed. Third, depending on the growing role of the cities in medieval Europe, both commercial and handcraft activities increased and social organisations such as guilds formed in the cities and small towns. Fourth, an intellectual revolution in the twelfth and thirteenth centuries made way for the rediscovery of scholastic philosophy. Secular culture based on reason developed. Universities were established related to the increasing urbanisation.<sup>26</sup>

The turning points of modernity were the coming to an end of the feudal order, the expansionist politics of Europe in the sixteenth century, the renaissance, protestant reform, the enlightenment and depending on that, the abandonment of superstition, the introduction of capitalism and the establishment of an international world order.

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<sup>26</sup> Bjorn Wittrock, “Early Modernities: Varieties and transitions”, *Daedalus* 127, no. 3 (Summer 1998), p.2.

During this long early modern societies period, there was continuous cultural, political and commercial relations and interaction among different civilisations. Modernisation processes in various places of the world (China, Japan, and India) may have been nothing else than the examples of a grand modernity project beginning in the West and turning into the universal.<sup>27</sup> As such the concept of “modernisation” came to be mentioned together with Europe and westernisation.

In the eighteenth century, especially in France and England, a new image of society arose and spread to the other countries in Europe. The social boundaries about who would be accepted as a part of Europe and who would not were defined. Those countries left outside Europe called it the “West”. Westernisation was used to imply an imaginary transformation by forming a term pointing out the efforts societies made to be like the West. This was expressed also in the form of the adaptation of the West’s physical qualities such as clothes, aesthetic values, or material culture. But what were those changes and how was it possible to be a “westerner”? Those questions have never been answered exactly.<sup>28</sup>

In his book *Civilisation Process*, Norbert Elias investigates the developmental history of Western Europe. He argues that individual and social formation processes are concentric and they are dependent on each other reciprocally. He also points out the vagueness of the concept of “civilisation”, which is used in various fields of life such as technology, behaviours, science and religion.<sup>29</sup> Imbush argues that modernisation history is the history of the dominance of both technical and scientific advancement over human nature and

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<sup>27</sup> Ibid; p.7.

<sup>28</sup> Fatma Mülge Göçek, *Rise of Bourgeoisie, Demise of Empire* (New York:Oxford University Press, 1996),p.6.

<sup>29</sup> Norbert Elias, *The Civilising Process*, trans.Edmund Jephcott (Oxford;Cambridge, Mass.: Blackwell, 1994).

enlightenment, and it is also the history of the modernisation of human relations and the formation of modern national states.<sup>30</sup>

As for the concept of “modernisation” as used in the Ottoman Empire, the West was accepted as an example by the state in the technical field depending upon the foundation of military schools, due to the conditions. This spread to the daily life as a result of developments in communication and transportation.

The modernisation efforts of the state, perhaps in an unpredictable way, and of the individuals created tension. The real modernisation in the Ottoman Empire began “when transfers from West were transformed into an ideological problematic.” The point here is that the Ottoman intellectuals and bureaucratic elites were aware of their own cultural transformations. They sought modernisation for all of society and formulated, argued this aim.<sup>31</sup>

As for the “modernisation in human relations” in Imbusch’s description of modernisation history, the modernity pointed out here (which is the equivalent of the Arabic term “*medenileşme*”<sup>\*</sup>) means that people created the ability to live together rather than developing more humanitarian relations. In that situation, if “*medenileşme*” is thought of as another version of “modernisation”, it is seen that “modernisation” as a concept is identified with the city, where people live together and rules are needed. It, in a way, excludes rural life. On the other side, it is also

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<sup>30</sup> Peter Imbusch, “Uygarlık Kuramları ve Sıddet Sorunu”, *Toplum ve Bilim*, no.84 (Bahar 2000), pp.91-111.

<sup>31</sup> Ugur Tanyeli, “Osmanlı Barınma Kültüründe Batılilasma ve Modernleşme:Yeni Bir Simgeler Dizgesinin Olusumu”, *Tarihten Günümüze Anadolu’da Komut ve Yerleşme* (Istanbul: Tarih Vakfı Yurt Yayınları, 1996), pp.284-297.

“Batı’dan yapılan transferler bir ideolojik sorunsala dönüştürüldüğü zaman”

\* ‘Medeni’ is defined as 1. citizen in *Medine* 4.(*mecazî* which means metaphorical) educated, refined,polite, kind in Ferit Develioglu *Osmanlıca-Türkçe Ansiklopedik Lugat*-1993 (Ottoman-Turkish encyclopedical dictionary) . Furthermore although we searched in Semsettin Sami, *Kâmus-i Türki* (1901-1902) (Turkish Dictionary) ; Ismet Zeki Eyüboğlu, *Türk Dilinin Etimoloji Sözlüğü* (1995)(Etymology dictionary of Turkish language); Sevan Nisanyan, *Sözlerin Soyagacı* (2002) (Genealogical tree of words) since when ‘*medenî*’ word’s citizen meaning changed and was begun to be used in “modern” meaning, we did not find any information.

seen that through the centuries the ritual of living together have changed continuously and new social rules have emerged.<sup>32</sup>

According to Freud, who thinks that culture and modernisation concepts are synonymous, the human being's culturalisation process is both a necessary and an unsuccessful process since it depends on sublimation, pressure and giving up.<sup>33</sup> When the modernity definitions of Freud, depending on the pressure of drives, and Weber's disciplining life-style in relation to the material cultural change in the Ottoman Empire in the nineteenth century, are considered, the arrival of modernisation/westernisation codes, for example, of the necessity of fork and knife usage instead of the ancient habit of eating with hands and a spoon or of the necessity of sitting in a chair or armchair instead of on a *minder* (cushion) or *sedir* (sofa), can be evaluated as signs of efforts to re-discipline the body-usage according to a different discipline understanding by pressuring the body-usage form. In the case of eating habits, if it is asked why eating with a fork is more modern than eating with the hand, the answers, in the middle of the eighteenth century, are usually related to people's feelings of disgust. Beneath the surface of change in eating techniques between the middle ages and the modern periods are variations in people's feeling related to eating. Is what determines first the definition of "modern" and "non-modern" behaviour the feeling of discontent?<sup>34</sup>

On the other hand, individuals who think that they are behaving properly in the "new" life-style and are "modern" (there are some indicators of modernity which appear to create differentiation both in clothes and the organisation in living spaces) feel every right to scorn others. Artistic and cultural consumption is used

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<sup>32</sup> Elias.

<sup>33</sup> Imbusch, pp.95, 96.

<sup>34</sup> Elias, p.103.

to perform, consciously or not, for the legitimisation of the function of social differences.<sup>35</sup>

The Ottoman elite, by using western goods that were perceived as the necessities of “modernity”, wanted to emphasise their cultural differences. Moltke wrote in one of his letters that while there were many clocks in Serasker Husrev Paşa’s house, not one of them worked.<sup>36</sup> As a matter of fact, during the 1830s although one Ali Ağa lived his life as a peasant, when his *tereke defteri* was examined it was seen that in his house there were four kinds of clocks such as a simple “clock”, *asma saat* (wall clock), “telegraph clock” and *ruhavi* [?] clock together with many other goods brought from the West.<sup>37</sup> Probably both Serasker Hüsrev Paşa from İstanbul and Ali Ağa from Selanik had bought those clocks to “show” how cultured and open to novelties they were, and different from traditional way. We do not know if Ali Ağa’s clocks worked or not, but his clocks apparently did not need to work as was the case for Serasker Hüsrev Paşa. This attitude indicates that, although not in all of the society but in some parts of it, “being seen as a westerner” was something to be desired.

Although the concepts of westernisation and modernisation, without being defined their content, are used interchangeably conventionally, it can be thought that in practice “modernisation” comes before “westernisation”; and the West, as a modal, also passed through a “modernisation process” which was originally

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<sup>35</sup> Pierre Bourdieu, *Distinction: a Social Critique of the Judgement of Taste*, trans. Richard Nice (London: Routledge, 1986), p.7.

<sup>36</sup> Helmuth Von Moltke, *Türkiye’deki Durum ve Olaylar Üzerine Mektuplar, 1835-1839*, trans. Hayrullah Örs (Ankara: Türkiye İş Bankası Yayınları, 1960), ...

<sup>37</sup> Meropi Anastasiadou, *Selanik, 1830-1912*, trans. İşık Ergüden (İstanbul: Tarih Vakfı Yurt Yayınları, 2001), p. 236.



constituted of locality and modernity.<sup>38</sup> So it can be said that people in Western societies also made an effort to modernise themselves.

### A Brief Overview of Change in Household Goods in Europe

#### Vis-à-vis the Modernisation Process

Comparing the changes in household goods and material culture in Europe and the Ottoman Empire as part of the modernisation process, we will try to assess if they passed through similar phases or not.

Göcek, in her book *Rise of Bourgeoisie, Demise of Empire*, writes that the political government formation in France and England, the development of capitalism in England together with the change seen in West Europe in eighteenth and nineteenth centuries caused to come into being an image of a new society representing a different material culture than before. This new material culture was established on concepts of modernity, space, and fashion.<sup>39</sup> This political and economic process, which was accompanied by population increase in the eighteenth century, caused space to be used in new ways. Rooms were separated according to their functions, with the consequence that life-styles also changed: a separate room for eating was settled and eating habits changed together with new table manners.

The restructuring of space was accompanied by changes in household goods. The concept of fashion in household goods arose related to the redefinition of material culture. After all, by determining European image and behaviour

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<sup>38</sup> Selçuk Esenbel, "Türk ve Japon Modernleşmesi: 'Uygarlık süreci' kavramı açısından bir mukayese", *Toplum ve Bilim* 84 (Bahar 2000), pp.18-36.

<sup>39</sup> Göcek, p.5.

according to that new fashion of dividing societies into two as those who suit and those who do not, “westernisation” was used to differentiate societies as developing and progressing ones by emulating the western life-style.<sup>40</sup>

In Europe, the appearance of interiors, after being more or less stagnant between the twelfth and fifteenth centuries, began to change. In the beginning nothing was done to decorate houses except for hanging gobelin wall clothes and using portable beds, chests, and wooden benches as furniture. But a special place did begin to be given to the marriage bed in those centuries.<sup>41</sup> Although there was a time difference between Europe and the Ottoman Empire, in both there was a scarcity of household goods before the early modern period. Using household goods became excessive and more than needed. Interior space designs could be realised only with an increase in production related to capital accumulation and technological development.

Figure No. 1 - *Farm Visit* painting

The painting *Farm Visit* by Jan Brueghel the Elder depicting a large room in a farmhouse in Holland, shows many details of a late sixteenth century peasant house: a chest used as a wardrobe, a big bench with a back and arm rests; a cradle in which a dog sleeps, a round table with a table cloth, and bowls filled with soup.<sup>42</sup>

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<sup>40</sup> Ibid; p.6.

<sup>41</sup> Philippe Ariés, “Introduction”, *A History of Private Life, v.3, Passions of the Renaissance*, in ed. Roger Chartier, trans. Arthur Goldhammer (Cambridge,Mass.:Belknap Press of Harvard University Press, 1987) p.6,7.

<sup>42</sup> Alain Collomp, “Families: Habitations and Cohabitations”, *A History of Private Life, v.3, Passions of the Renaissance*, in ed. Roger Chartier, trans. Arthur Goldhammer (Cambridge,Mass.:Belknap Press of Harvard University Press, 1987) p.496.

In an eighteenth century illustration, the separate dishes for each diner takes our attention. This may be interpreted as the emergence of individualism and of the individual as separate from eating habits in the eighteenth century.

What could be the reasons for the 300 years later similar change in eating habits in the Ottoman Empire? Can it be put forward that everyone began to have a separate dish in families which began to eat from tables rather than on *sini* (a round tray used for eating, set on the ground) in Istanbul? Apart from that, what can have been the reasons for the practices of eating in a short time period and without speaking which also took the attention of travellers? Can the warning, “One can not speak in meal time”, which is still valid in Anatolian villages, be seen as a continuation of the same attitude? Vambéry reported that although the dishes were plentiful, “meal time in the house of a Turkish noble” generally lasted no longer than half an hour and called attention to a silence only broken by the footsteps of servants. It was not a place for conversation.<sup>43</sup> The Ottomans’ habit of eating rapidly drew the attention of Charles White, too. He wrote in his travel book that the Ottomans ate their meals rapidly, and that their dinners rarely lasted more than a half an hour.<sup>44</sup> Particularly in the early periods of “modernisation” the eating habits of the upper and lower classes were different. The habits of eating rapidly and without talking and eating to enjoy oneself in conversation can be perceived as projections of different mentalities.

In the house in Europe, beds were placed generally in dark corners, rarely in the middle of the rooms. In some places, beds were placed in the rooms in which meals were cooked and eaten and lived in the daytime, too. Between 1500 and

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<sup>43</sup> Johann Strauss, “Konusma”, *Osmanli Imparatorlugu'nda Yasamak*, ed. F.Georgeon, P.Dumont, trans. Maide Selen (Istanbul: Tarih Vakfi Yurt Yayinlari, 2000), p. 316.

<sup>44</sup> Charles White, *Three Years in Constantinople or Domestic Manners of The Turks in 1844*, v.3 (London: Henry Colburn ,1846), p. 94.

1800, beds developed considerably together with other furniture. The early beds, which consisted of straw filled mattresses on wood, were slowly transformed into more expensive and complex ones. At the end of the eighteenth century, beds had special covers, wool filled mattresses, and pillows, blankets, wooden columns, mosquito nets, curtains of Bergama goblin, or woollen cloth in vivid colours, generally green.<sup>45</sup> Since beds still were situated in the environment in which the household lived and cooked, it can be thought that the functional separation of rooms in Europe had not occurred yet. Despite the lack of a nomadic tradition in Europe, all family members used one room for eating, cooking, and sleeping before the development of heating and lighting technology. This may have been due to necessity just as in the Ottoman Empire.

The 1839 *Encyclopedia of Cottage, Farm and Villa Architecture and Furniture*, published in 1839 in London and written by J.C.London, presents furniture of varied design. It seems that functionalism was of primary importance as the furniture shown is not too flashy or elaborately ornamented: a sofa bed for ladies and a chair for a sewing room and another chair for babies.<sup>46</sup> Furthermore, in this period, the separation of houses into two division, one for women and one for men in Europe is reminiscent of the separation of *konaks* in the Ottoman Empire. In the Ottoman house case, this separation is explained as being in accordance with Islamic tradition, but why was this division needed in European houses?

Although there were differences from one country to next in Europe, it seems possible to talk about bourgeoisie houses having common features in the

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<sup>45</sup> Collomp, p. 506,507

<sup>46</sup> Lynn Hunt, Catherine Hall, "The Sweet Delights of Home", *A History of Private Life*, v.4, in ed. Michellet Perrot, trans. Arthur Goldhammer, *From the Fires of Revolution to the Great War* (Cambridge, Mass.: Belknp Press of Harvard University Press, 1987), p. 90.

nineteenth century. Among the petit bourgeoisie the importance of the salon was very high, symbolising two very important features of bourgeoisie: socialisation and nobility. Moreover, while guests once had been accepted into a room with a bed, now the bedroom was a private space open only to the family members.<sup>47</sup>

Silks and carpets covered all empty surfaces. Even the legs of pianos were covered with cloth. It was a sign of poverty if there was an empty surface in a house.<sup>48</sup> At the beginning of twentieth century, a lot of competitions were organised for furniture designs. This furniture had more minimalist lines.<sup>49</sup>

As for kitchens, architects in the nineteenth century did not pay attention to them. The kitchen was a bad smelling place and out of the way, in an apartment. It took time for the upper classes to think over the necessity of organising kitchens they did not step in, in a healthier way.<sup>50</sup>

We can try to evaluate the reflections of westernisation movement in the period under examination by stressing the necessity for much more detailed research, for a comparative study on the change in material culture during modernisation efforts in Europe and the Ottoman Empire. Due to limitation of space, what written here is a basic outline.

### Western Capital in the Ottoman Empire

This section will evaluate the transformations in the Ottoman Empire in the nineteenth century by taking into consideration both events peculiar to the Empire

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<sup>47</sup> Roger-Henri Guerrand, "Private Spaces", *A History of Private Life, v.4*, in ed. Michelle Perrot, trans. Arthur Goldhammer, *From the Fires of Revolution to the Great War* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1987), p.366.

<sup>48</sup> Ibid; p.368, 369.

<sup>49</sup> Ibid; p.428.

<sup>50</sup> Ibid; p.370.

and to the changing process in the world, especially in Europe. At the beginning of the nineteenth century, in the opening process of the Ottoman economy to the capitalist world economy, the 1838 English Trade Treaty marked an important turning point. Until then, the Ottoman economy had been generally a stable one and “in its production activities related to agriculture and out of agriculture reigned non-capitalist production relations and a primitive technology.”<sup>51</sup> This treaty can be evaluated as a part of a development process seen on a world scale after the Industrial Revolution in Europe.<sup>52</sup> As a result of this agreement, English merchants had the same rights as local merchants while conducting business in every corner of the Empire. Following the 1838 English Trade Treaty manufactured European goods began to flow into the Empire. This was an important factor in the disappearance of the old industries and lack of new ones. The inadequacy of the government and an ineffective bureaucracy had impacts on this situation. The Ottoman Empire was turned into an open bazaar after making similar agreements with the other European countries.<sup>53</sup> The leading European countries both tried to find markets for their manufactured goods and to provide cheap and abundant raw materials.<sup>54</sup>

In 1882, when difficulties arose in paying external debts, the *Düyun-u Umumiye* (General debts) was established. Following that European capital flowed into investment areas in the Ottoman market, bringing a change in the balance of commerce in Europe's favour.<sup>55</sup>

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<sup>51</sup> Sevket Pamuk, *Osmanlı Ekonomisi ve Dünya Kapitalizmi 1820-1913* (Ankara:Yurt Yayinlari, 1984),18. “tarım ve tarım dışı üretim faaliyetlerinde kapitalist olmayan üretim ilişkilerinin ve ilkel bir teknolojinin egemen olduğu”

<sup>52</sup> Ibid; p.126.

<sup>53</sup> Charles Issawi, *The Economic History of the Middle East 1800-1914* (Chicago:University of Chicago Press, 1966), p.39.

<sup>54</sup> Pamuk, p.7,8.

<sup>55</sup> Niyazi Berkes, *Türkiye'de Çağdaslaşma*, (Istanbul:Dogu-Bati Yayinlari, [1970?]),p. 357.

In the second half of the nineteenth century, the Ottoman economy was further integrated into Western capitalism together with infrastructure and service investments. As a result, most of the production and consumption patterns changed. This situation was most evident in Istanbul.<sup>56</sup> In the nineteenth century Istanbul, together with east Mediterranean harbour cities such as Beirut, Salonica, and Pire, had joined into the life sphere of the Atlantic industrial region. These cities were no longer just commercial harbours for Europe, they were centres for living, for establishing entrepot, for the processing and transporting of the peripheries' products. Particularly Istanbul was transformed into a city in which a crowd formed of Western merchants, commission agents, bankers, insurance agents and contractors.<sup>57</sup>

Beginning from the mid-nineteenth century, in Istanbul the first signs of partial reconstruction activities and modern town planning understanding began to be seen due to both the pressures of the Europeans coming Istanbul and the reform efforts of the Tanzimat. Shaw and Shaw write that urban life changed markedly during Abdulhamit II's reign. "Sidewalks were now paved and lit with gas lamps and kept clean and safe. Horse-drawn public streetcars were operated, usually by foreign concessionaires. There were thousands of small merchants selling goods and luxury items from every corner of the earth. The myriad of post offices, telegraph lines, and steamships provided internal as well as external communication"<sup>58</sup>

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<sup>56</sup> Edhem Eldem, "Batılılaşma, Modernleşme ve Kozmopolitizm: Ondokuzuncu yüzyıl sonu ve yirminci yüzyıl başında İstanbul", *Osman Hamdi Bey ve Dönemi* (İstanbul: Tarih Vakfı Yurt Yayınları, 1993) pp.12-26.

<sup>57</sup> İlber Ortaylı, "Eski İstanbul Evleri", *İstanbul'dan Sayfalar* (İstanbul: İletişim Yayınları, 1999), p.233.

<sup>58</sup> Stanford Shaw and Ezel Kural Shaw, *History of Ottoman Empire and Modern Turkey*, v.2, *Reform, revolution, and republic: the rise of modern Turkey, 1808-1975* (Cambridge; New York: Cambridge University Press, 1976-1977), p.241.

The transportation infrastructure of Istanbul, which would not change much until World War II, was established in the last quarter of the nineteenth century.<sup>59</sup> Transportation, which had been supplied by *kayıks* (boats) before the construction of the Galata and Unkapanı bridges, was diversified with the construction of bridges and with the beginning of *vapur* (steamship) services.

Trams with horses, which had staffs of three with a driver, a conductor and a *vardacı* (person yelling pedestrians to "Keep out!"), entered service in 1871 with the Azapkapı-Ortaköy line. Although the contract for the tram service was signed in 1911, it was not put into operation until 1914. The first electric tram line ran from Karaköy to Ortaköy.<sup>60</sup> The *tünel* (a short subway) connecting Karaköy (Galata) and Beyoğlu (Pera) to each other was constructed between 1871-1876.<sup>61</sup>

Phaetons, brought from Europe and then produced locally, had an important place particularly in the transportation of persons with high-income levels.<sup>62</sup> So there was an increasing liveliness in daily life; transportation times were shortened. This meant that citizens who lived in different quarters of the city became aware of each other's life-styles.

Before the Crimean War (1853-56), the Ottoman Empire was devoid of the communication and transportation hardware to integrate with the world. There was nothing but a postal system established in 1823 between Istanbul and Izmir. The first telegraph line began to be used within the Empire after its installation during

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<sup>59</sup> Dogan Kuban, "Kentın Gelismesi", *Dünden Bugüne İstanbul Ansiklopedisi*, v.4 ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı, 1993-1995), p.544.

<sup>60</sup> Sertaç Kayserilioglu, "Tramvay", *Dünden Bugüne İstanbul Ansiklopedisi*, v.7, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı, 1993-1995), pp.299,300.

<sup>61</sup> M.Yenen, S.Kayserilioglu, "Tünel", *Dünden Bugüne İstanbul Ansiklopedisi*, v.7, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı, 1993-1995), v.7, pp.308,309.

<sup>62</sup> Nur Akin, *Ondokuzuncu yüzyılın ikinci yarısında Galata ve Pera* (İstanbul: Literatür, 1998), p.145.



the Crimean War by the English and the French.<sup>63</sup> Since the importance of rapid communication increased gradually for foreign and Levantine merchants and bankers, who were working actively in commercial and monetary areas in Istanbul, in the second part of the nineteenth century telegraph became available for civil purposes.<sup>64</sup>

In 1881, five years after its invention, the first telephone was installed in Istanbul. First it was used between the Post and Telegraph Ministry in Soğukçeşme and an old wooden post office in Yenicami. In 1886, except for the line with a single wire between *the Galata Liman İdaresi* (Galata Harbour Administration) and *the Kilyos Tahliye İdaresi* (Kilyos Discharge Administration), all the lines were abolished by Abdülhamid II. Following the announcement of the Second Constitution (1908) the telephone lines were opened and their number increased in response to growing demand.<sup>65</sup>

Streets had to wait until 1920 to be lighted. Electricity became available in Istanbul in 1914, but streets were not illuminated until 1920,<sup>66</sup> after which time people could stroll around not only during the day but also at night.

The non-Muslim minorities, who formed the Ottoman commercial bourgeoisie, were the group that most benefited from the changes in the capital due to their relations with the West and their special position within the Ottoman social structure. The Ottoman bureaucratic bourgeoisie was another important social group with opinions peculiar to themselves as a result of their Western style

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<sup>63</sup> Shaw and Shaw, p.119,120.

<sup>64</sup> ....., "Telgraf", *Dünden Bugüne İstanbul Ansiklopedisi*, v.7, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı , 1993-1995), p.243

<sup>65</sup> Ayşe Hür, "Telefon", *Dünden Bugüne İstanbul Ansiklopedisi*, v.7, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı , 1993-1995), p. 241.

<sup>66</sup> Zafer Toprak, "Aydınlanma, "Tanzimat Dönemi", *Dünden Bugüne İstanbul Ansiklopedisi*, v.1, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı , 1993-1995), p. 476,477.

education in the Ottoman Empire. In analyses related to the rise of a bourgeoisie class, they generally are defined by their relations with economic sources and their production forms. Cultural capital accumulation through education is not taken into consideration.<sup>67</sup>

This intermediary group, which became increasingly dependent on the West and was constituted of non-Muslim minorities, was slowly alienated from its devotion to the Ottoman system. So at the end of the eighteenth century, Pera, which had been marginal before this time, came to symbolise a new and alternative centre around which nineteenth century Istanbul was formed.<sup>68</sup>

### Social Structure

In the demographic development of Istanbul, an "important increase in the number of foreign non-Muslims" and "the narrowing of the Ottoman boundaries in the nineteenth century, particularly flowing refugees after the Crimean, Ottoman-Russian and Balkan Wars" had effects together with Muslims fleeing Europe and Russia.<sup>69</sup> While the population of Istanbul was 213,992 in the 1844 census, it reached 873,575 in 1885 and 909,978 in 1914.<sup>70</sup> Europeans, who sought to take advantage of the rights provided for merchants and investors and to benefit from the capitulations, caused overpopulation in Istanbul. Rosenthal writes that "the

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<sup>67</sup> Göçek, p.81,87.

<sup>68</sup> Edhem Eldem, "Istanbul: From Imperial to Peripheralized Capital", *The Ottoman City between East and West Aleppo, Izmir and Istanbul*, Ed. Edhem Eldem, Daniel Goffman, Bruce Masters (Cambridge: Cambridge University Press, 1999), p. 194, 196.

<sup>69</sup> Resat Kasaba, "Göç ve Devlet. Bir İmparatorluk-Cumhuriyet Karşılıştırması", *Osmanlı'dan Cumhuriyet'e*, (Istanbul: Tarih Vakfı Yurt Yayınları, 1998), 339

"kente gelen yabancı gayrimüslimlerin sayısında görülen önemli artışlar", "Osmanlı sınırlarının ondokuzuncu yüzyılda daralması ve özellikle Kırım, Osmanlı-Rus ve daha sonra Balkan savaşlarının yarattığı mülteci akımların"

<sup>70</sup> Stanford J. Shaw, "The Population of Istanbul in the Nineteenth Century", *IJMES*, v.10, 2, (May 1979), p.266.

Crimean War powerfully reinforced the economic and cultural developments begun by the commercial treaties. Trade increased another twenty-fold and the merchants of Pera became so powerful that they were employed by the Sultan to negotiate European loans.”<sup>71</sup>

### Westernisation As Reflected to Inner Space

Selim III (1789-1807) tried to modernise the army. During his reign, Antoine Ignase Melling may have had a role in the increase in western taste in the palace. Melling arrived in Istanbul in 1784 and after a short while became the sole individual responsible for the architecture and decoration in the palace of Hatice Sultan, living under her patronage until 1800. He was also responsible for the goods bought for *the harem* (the section of the palace in which only women lived).<sup>72</sup>

According to notes including “orders, commands, scolding due to the delaying order and sometimes a few relieving words”, Melling and Hatice Sultan wrote to each other using daily language. Melling had shirts of *bürümcük* (a type of cloth) made especially for Hatice Sultan. He designed dress models and produced belts, shawls, and waistbands; he set up décors in religious festivals; located embroidered cloth; produced *yağlık* (big handkerchiefs) ornamented with pearls, *sarık* (turban) cloth, coffee cloth, and gilded chairs. He also had trivets, comb cases, and combs encrusted with diamonds. He also chose the gifts that

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<sup>71</sup> Steven Rosenthal, *The Politics of Dependency*, (London:Greenwood Press, 1980),p. 229.

<sup>72</sup> Jacques Perot, Frédéric Hitzel, Robert Anhegger, *Hatice Sultan ile Meeling Kalfa: Mektuplar*, trans.Elâ Güntekin (Istanbul: Tarih Vakfı Yurt Yayinlari, 2001),p. 5,6, 15.

would be given to Selim III by Hatice Sultan.<sup>73</sup>

According to the materials named in correspondence, except for chairs, we can conclude that no goods in Western form were used in the palace in that period. *Bürümcük* cloth, belts, shawls and waistbands were parts of completely traditional attire. *Yağlık*, *sarık*, and coffee cloth were traditional goods used in the home. Only gilded chairs can be thought of as a new type of furniture coming from the West, since chairs began to be used in coffeehouses first in the form of short wicker stools in the first half of the eighteenth century, and later provided with a backside. So it could be a question of a new interest in the West and western goods. Those traditional goods may have been used in ordinary people's homes, but it seems that in the palace they were differentiated and enriched with jewels such as pearls and diamonds.

Furthermore, it is not wrong to identify an evident fondness for household goods in the Ottoman palace at the end of eighteenth century, when the above list of shirts made of *bürümcük*, dresses, belts, shawls, décors, settings in religious festivals, embroidered cloth, *yağlıks* ornamented with pearls, *sarık* covers, coffee covers, gilded chairs, trivets, comb cases is considered. Maybe Melling was a mediator who effected this "fondness" or motivated it.

D'ohsson, who visited the Ottoman Empire in the eighteenth century, wrote on this matter: "Be it in the palace or in the big *konaks*, it is possible to see many household goods of gold, silver, even of valuable stones, such as ewers, trays, vases, little bottles, censer, even coffee spoons used in offering jam. Luxury was seen in other household goods, but as yet there was no such magnificence

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<sup>73</sup> Ibid; p.25-55.

"emirler ve siparişler, geciken siparişler nedeniyle paylamalar, ara sıra da rahatlatıcı bir kaç sözcük"

prevailing in the homes of European notables.”<sup>74</sup> Charles White, who came to Istanbul in the nineteenth century, was effected by the splendour of the bedclothes used particularly in the palaces;

In imperial palaces and those of the sultanas and great personages, the various articles of bedding are extremely rich. The coverlets, for instance, of Merino, Angora, Chaly, or Lahore stuffs, admirably embroidered with coloured silks, representing foliage, flowers, and arabesques, are of silk encrusted with gold and silver embroidery, interwoven with small pearls and turquoises.<sup>75</sup>

The modernisation movement began to affect the traditional life-style and material culture in all respects although in the beginning it did not include changes in the daily life, or it was not thought to intrude into it in that way. Europeans living in Istanbul, particularly when their population began to increase in the nineteenth century, acted as intermediaries in the spread of Western goods to the city. These items constituted a western image extending to western style entertainment, life-style and military institutions. Minorities were the first groups consuming western goods and imitating the western life-style. Foreigners and non-Muslims, who were in close contact with them, played important roles in introducing western goods to Istanbul's citizens.<sup>76</sup>

Figure No. 2 - Western furniture called a *konsol* (chest of drawers) in the house of a Greek family

In a painting hanging in the Victoria and Albert Museum, there is a *sedir* along the wall behind a woman with her children and a piece of western furniture

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<sup>74</sup> Ignatius Mouradgea d'Ohsson, *Onsekizinci Yüzyıl Türkiye'si'nde Örf ve Adetler*, trans. Zerhan Yüksel ([Istanbul]: Kervan Kitapçılık, [1972]), p. 110.

<sup>75</sup> White, p.178.

<sup>76</sup> Göçek, p. 37-43.

leant against wall called a *konsol*, with a marble top. This might have been one of the pioneers of the western furniture seen in a painting depicting a Greek family house in Istanbul at the end of the eighteenth or beginning of the nineteenth century.<sup>77</sup>

Mahmud II (1808-1839) spoke frankly in the opening speech of the medical school of which West was taken as a model by the Ottoman Empire. A series of reformations was initiated in military education and civil administration areas soon afterwards.<sup>78</sup>

Given that in that period religion infused every aspect of life for the majority of the population, this speech can be evaluated as revealing a rather radical attitude. Shaw and Shaw write that:

Mahmut II's reign brought not merely a new awareness of and admiration for the West but also a feeling that the traditional Ottoman ways had to be abandoned for the empire to survive and hold its own against a technologically advanced Europe. The Ottomans could no longer afford to look down on the West, and gradually change permeated different areas of their lives, from wearing apparel to language, thought, and even entertainment.<sup>79</sup>

Mahmud II was the first ruler in the Ottoman Empire to embark on a steamship, appearing in front of his people in a costume resembling that of a Western monarch by removing his fur, *kavuk* (large wadded turban), crest and shortening his beard. He made formal changes in palace life by bringing in Western furniture such as tables and chairs in the place of the *divans* (couches) and *minders* of the old palace.<sup>80</sup> It may be more accurate to explain his attitude not as imitation of the west but as a turning towards what was thought to be much

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<sup>77</sup> Tanyeli, p.286.

<sup>78</sup> Berkes, p.192.

<sup>79</sup> Shaw and Shaw, p.49.

<sup>80</sup> Berkes, p.167.

better and fine. Furthermore, it is possible to talk about a desire to be closer to the ordinary people by giving up the traditional image of “distant and attained” sultan. It can not be realistic to think that Mahmud II did all those things only to gain military power and to strengthen his authority.

In the development of new consumption patterns in Istanbul, the French and English soldiers who passed through Istanbul during the Crimean War and Europeanized Turks coming from Egypt had important influence.<sup>81</sup>

Westernisation made itself felt in palace life with its customs, fashions, furniture, and culture beginning from the period of Sultan Abdülmecid (1839-1861). Although we know that the western life-style began to be seen outside of the palace from the 1860s, this situation was yet valid only for upper class families.

Dolmabahçe Palace (1855), built in Sultan Abdülmecid’s reign, with hundreds of rooms and salons, is differentiated from the traditional Ottoman palace architecture by both its inner organisation and its outer form. The former ambassador to Paris, Ahmed Fethi Paşa, played an important role during the furnishing of the palace. Furniture and many other goods were ordered from stores and factories in Paris and east European cities on the advice of Séchan, the Paris Opera House decorator.<sup>82</sup>

As a matter of fact, there are furniture catalogues within *the Yıldız Albums* such as a furniture catalogue which was presented to the palace by the head tailor Parma; a furniture catalogue brought from France; a furniture catalogue presenting the products of a factory in Mora; a furniture catalogue produced by

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<sup>81</sup> Alan Duben, Cem Behar, *Istanbul Households. Marriage, Family and Fertility, 1880-1940*, (Cambridge:Cambridge University Press, 1991),p. 214.

<sup>82</sup> Afife Batur, “Dolmabahçe Sarayı”, *Dünden Bugüne İstanbul Ansiklopedisi*, v.3, ([Ankara]: Kültür Bakanlığı; İstanbul: Tarih Vakfı , 1993-1995),p. 89-96.

Musa Kavani and his partners at the *Sanayi-i Nefise-i Şarkiyye* in Damascus (Eastern Academy of Fine Arts); and a furniture catalogue involving manufactured goods of *the Tamirhane-i Hümayun* (Repair Shop of Sultanate). That shows the interest of palace in “modern” household goods. In conclusion it can be said that the process of Westernisation developed as a result of a reciprocal interaction, in a triangle involving Europeans living in Istanbul, non-Muslim groups and palace people. So this process reflected the household goods used in interior spaces. And naturally we can think that before long, the Ottoman elites, although a little bit late, began to use Western goods.

On the other hand, at the end of nineteenth century, although westernisation was relatively diffused in society, there was also a cultural conflict. However more upper class Muslims adopted Westernisation movements than lower classes, the middle and lower classes were still trying to continue with their traditional Ottoman life-style.<sup>83</sup> Mardin writes that

New fangled Western ideas were of no benefit to the man in the street. This might be called the “objective” content of popular revulsion against Westernization. But another, different aspect of this revulsion was the inability to fathom what else Westernization would bring with it and how much it would attack the values of the Ottoman community.<sup>84</sup>

It seems that different tensions in many parts of life emerged due to the wish for westernisation together with efforts to protect traditions. With the use of “modern” forms such as European customs, rules of proper behaviour, furniture, architecture, taste, life-style and, the protection of the ‘traditional’, new

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<sup>83</sup> Akin, p.19.

<sup>84</sup> Serif Mardin, “Super Westernisation in Urban Life in the Ottoman Empire in the Last Quarter of the Nineteenth Century”, *Turkey Geographic and Social Perspectives*, ed. Peter Benedict, Erol Tümertekin, Fatma Mansur (Leiden: Brill, 1974), p. 413.



dichotomies such as “old ethics/new ethics; old family type/new family type; old upbringing/new upbringing” willingly or unwillingly were formed.<sup>85</sup>

*Konak*, by Said Bey\* in Aksaray, can be thought of as an example of, on the one hand, trying to be “like a westerner” but on the other hand of not being separated from “the traditional”. Dumont writes that “This extraordinary blend of acceptance of the Western way of life and of attachment to the customs and habits of old appears in the furniture and equipment of Said Bey’s house, which represents indisputably a symbol of the synthesis that was being enacted.”<sup>86</sup>

This cultural conflict and tension arising from modernisation efforts were not peculiar to the Ottomans. In the late seventeenth and eighteenth centuries it evoked separations and conflicts between “*ancients*” and “*moderns*” in France.<sup>87</sup>

Until the middle ages the term “modern” in Latin meant only “occurring nowadays”. ‘*Antique*’ was used in the meaning of belonging to the past, more specifically, belonging to the historical period known as Antiquity in West since the sixteenth century.<sup>88</sup> The oldest form of conflict between the antique and the modern arose in literature area, or to be more general, in the cultural area.<sup>89</sup> Since the sixteenth century, the moderns began to oppose the superiority of the ancients. By the end of the seventeenth century this conflict had manifested itself

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<sup>85</sup> Berna Moran, *Türk Romanına Elestirel Bir Bakış*, v.1 (Istanbul: İletişim Yayınları, 1991), p.19.  
“*eski ahlak/yeni ahlak; eski aile/yeni aile tipi; eski terbiye/yeni terbiye gibi ayrımlar*”

\* Said Bey was an Ottoman bureaucrat at the beginning of the twentieth century who kept a diary giving information about his meetings with friends, his going to restaurant and theatre, household goods bought for home, and dressing material.

<sup>86</sup> Paul Dumont, “Said Bey-The Everyday Life of an Istanbul Townsman at the Beginning of the Twentieth Century”, *The Modern Middle East*, ed. Albert Hourani, Philip Khoury, Mary C. Wilson, (London: I.B.Tauris Co., 1993), p. 283.

<sup>87</sup> Jacques Le Goff, *History and Memory*, trans. Steven Rendall, Elizabeth Claman (New York: Columbia University Press; 1992),p. 30,32.

<sup>88</sup> *Ibid*; p.22.

<sup>89</sup> *Ibid*;p.42.

and continued throughout the eighteenth century, after which time modernisation efforts became tense in all societies.

The changing economic and social structure of Istanbul brought the modernisation process together with the Ottoman market's opening to the West and with the Tanzimat movement. So a transition from the worldview of not approving of excess to a hedonist worldview tending toward enjoying life began to be seen. Some goods were bought just for the sake of the pleasure they gave to the buyer even if they were not needed. Particularly western goods with high symbolic value, such as pianos, were bought. Conspicuous consumption increased. Of course, only a small part of society could have participated in this. At the end of nineteenth century, when the life standards increased along with the purchasing power of some part of the Istanbul population, conspicuous consumption began to be seen.

The term "conspicuous consumption", meaning a desire to impress others through the display of material goods, was first used by Thorstein Veblen at the end of the nineteenth century in his book *The Theory of the Leisure Class*. Veblen theorised that people want to protect their status within society or their particular group. Conspicuous consumption is an unavoidable result in societies in which wealth is the main determinant of status and prestige. In such conditions, people feel compelled to have more wealth to be able to protect their status, and to show their wealth by means of the goods they have bought.<sup>90</sup>

If self-satisfaction is the basic motive then the need to make purchases and consumption socially visible does not exist and the display element is both unnecessary and irrelevant. However, conspicuous consumption is by definition a form of consumer behaviour in which third-party opinion of the transaction and the

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<sup>90</sup> Thorstein Veblen, *The Theory of the Leisure Class* (Fairfield, NJ:A.M.Kelley, 1991).

consumption is the principal source of satisfaction for the individual consumer.<sup>91</sup>

Can it be thought that there was no conspicuous consumption in the Ottoman Empire before the nineteenth century? Hatice Sultan's demands from Melling were discussed above, showing that at the end of the eighteenth century there was an evident fondness for fancy goods. In addition, although there may seem to have been a kind of conspicuous consumption even in a sixteenth century vizier's house, this might have been in a very limited fashion until the end of nineteenth century. Moreover, the presence of conspicuous goods in a palace or in a palace members' house and in their public activities can be evaluated as normal.

While possessing property and various goods is important for a person's forming prestige in a consumption society, everyone wants to possess goods that members of the group economically close to themselves possess.<sup>92</sup> Conspicuous consumption means that rather than a person's enriching himself mentally, he identifies with the goods he possesses and feels valuable not by his human merits such as industry, compassion, sensitivity, tolerance, or honesty, but by what he purchases and possesses. Marx calls this "object fetishism" in *Capital*. Is it possible to evaluate the Ottomans', particularly those with a high income level, fondness of Western goods as a result of an identity conflict related to modernisation efforts? Maybe it can be thought that the Ottomans, who wanted to be free from their eastern identity, by identifying themselves with the values they

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<sup>91</sup> Roger S. Mason. *Conspicuous Consumption: a study of exceptional consumer behaviour* (Great Britain: St. Martin's Press, 1981), p. 19.

<sup>92</sup> Peter Burke, *History and Social Theory* (New York, Cornell Univ. Press, 1993), p. 67.

attributed to western goods and possessing those goods, felt themselves more valuable and "modern".

Defining "modernity" as the "state of an individual and society who consciously trying to change the conditions of its existence,"<sup>93</sup> it is obvious that in the Ottoman Empire, most of the individuals of the society, apart from a group of intellectuals, were not conscious of this situation. So this was not enough for a radical mentality change.

To sum up, the turning points for the opening up of the Ottoman Empire to the capitalist world economy were the Tanzimat, which included many reform movements beginning in 1839, and the 1839 English Trade Treaty. Istanbul, submerged into an open market together with economic transformation, began to fill up with large department stores, banks, insurance companies, coffee-houses. The image of the city began to change.

During the Ottoman Empire's efforts for integration with the world economy, the Europeans who settled in Istanbul to pursue their commercial relations brought new behaviour attitudes, and models such as clothes, space organisation, living, eating, and entertaining style. The "*alafranga*" (in the European style) lifestyles began to make itself felt in the interior space organisations, as happened in every field, together with the Europeans with their rapidly increasing population and the non-Muslim Ottomans who were in close relations with them.

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<sup>93</sup> Tanyeli, p.284.

## CHAPTER II

### QUARTERS AND HOUSES

In this chapter the settlement patterns in Istanbul in the last quarter of the nineteenth century will be examined. How new quarters were formed, how some quarters lost their value, and how still others gained it, the change in the symbolic values of the quarters in terms of social status indicators, the house fabric of Istanbul and the basic characteristics of the house types will be discussed.

#### Nineteenth Century Istanbul Settlement Patterns

Above all the urban conglomerations in the empire loomed the great city of Istanbul, still capital of a vast empire, perhaps the most cosmopolitan city in the world, where the many peoples of the empire mingled with foreign residents and visitors coming from half way around the globe. Privileged among the cities of the empire, in mood and appearance it reflected the modernisation imposed on the empire during the previous half-century.<sup>94</sup>

Istanbul, which was opened both to the economic and cultural impact of Europe during the nineteenth century, was made up of three main districts: Galata, Üsküdar and İstanbul, geographically separated by the sea from each other. The main city was İstanbul, spreading over a wide area with its numerous monuments. Galata, with a dense population within city walls, covered a much

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<sup>94</sup> Shaw and Shaw, p.241.

smaller area. As for Üsküdar, although it was an important settlement with numerous monuments of its own, its population was not very dense.<sup>95</sup>

In the late nineteenth and early twentieth century, the physical boundaries of Istanbul expanded, broadening in the north part of the Haliç in three directions: from Taksim towards Şişli, from Tophane following the coast to Dolmabahçe, and from Dolmabahçe climbing over the hills of Beşiktaş to Teşvikiye and Nişantaşı. Çelik notes that in “the Abdülhamid II era, excessive construction activity” was seen.<sup>96</sup>

### Figure No. 3 - 1925 Şişli Map

Depending upon that construction activity, an increase in the number of architects, carpenters, construction material sellers and furnishers is seen in the “professions” sections part of the *Annuaire Orientale*. Examining “professions” sections of the *Annuaire Orientale* catalogues through years this table was created.

Table No. 1 -Increase in the number of professions related to construction and interior decoration

PROFESSIONS	1883	1889-90	1893-94	1909	1921
Architects	23	19	39	90	111
Carpenters	12	–	41	–	66
Furnishers	16	25	24	35	48
Hardware Merchants	7	10	14	25	29

Frequent fires in Istanbul historically had always had an important share in the amount of construction activity and in the reorganisation of streets and main

<sup>95</sup> Zeynep Çelik, *Ondokuzuncu yüzyılda Osmanlı Başkenti: Değişen İstanbul*, trans.Selim Deringil (Istanbul:Tarih Vakfı Yurt Yayinlari, 1998), p. 5.

<sup>96</sup> Ibid; p.35,36.

roads. In the areas of Istanbul with mostly wooden houses, fires spread rapidly and could be extinguished only after great damage had been done. Despite the danger of fires, the people of Istanbul persisted in building wooden houses.

As for the reasons why wood was preferred for houses in Istanbul, most scholars put forward that materials for wooden houses could be easily transported, the houses could be easily heated in winter, and remained cool in summer, and they were durable against earthquakes, which were frequent in Istanbul.

Many travellers noted the overwhelming preference for wooden houses. Olivier, who came to Istanbul at the end of the eighteenth century wrote that, "despite easiness of getting every kind of materials in Istanbul such as stone brick, lime to be able to build a safe construction, be they rich or poor nearly all the houses were built in wood. The frames and roofs of houses are made nearly always of oak timber. This wooden framework, connected by fitting into each other or by binding with nails, is put over a masonry base which is not very deep. The hollows among the wooden parts are filled with a kind of mortar made of earth, straw or hemp clippings."<sup>97</sup>

It seems that the hazard of fires was noted by the state and efforts made to make changes. Mustafa Reşit Paşa, seeking a solution to the loss of houses in the frequent fires of Istanbul, wrote that "the wooden house was not something desirable; even if it did not burn and was even built solid, within fifty-sixty years they were falling into ruin."<sup>98</sup> Citing houses in England and France as examples,

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<sup>97</sup> Olivier, *Türkiye Seyahatnamesi (1790 yıllarında Türkiye ve İstanbul)*, trans. Oguz Gökmen (Ankara: Ayyıldız Matbaası, 1977), p. 111.

<sup>98</sup> M.Cavid Baysun, "Mustafa Resit Paşa'nın Siyasi Yazıları", *İstanbul Üniversitesi Edebiyat Fakültesi Tarih Dergisi*, 15, XI, (Eylül 1960),p. 124.

"heves edecek şey olmıyarak faraza yanmasa ve her ne kadar metin yapılsa bile nihayet elli altmış sene zarfında müşrif-i harab ola-geldiği"

Mustafa Reşit Paşa noted that there were not often fires in those countries. It would be useful to bring engineers and architects from Europe to build new houses.<sup>99</sup>

The use of wood in spite of the frequent fires, may be explained in cultural terms. Other than cheapness and ease of use attitude, or not being able to give up traditions, habits, as Cerasi writes, lay “deep psychological reasons.”<sup>100</sup>

Following the 1870 Pera fire, which was one of the biggest fires in Istanbul with more than 3000 houses burnt, many insurance company began to open Istanbul branches. Fire maps covering nearly all the city began to be drawn by those insurance companies. Perwititch, between 1920-1945, prepared fire maps involving nearly all of Istanbul to be used for insurance procedures, particularly for covering fire risk.

These insurance policies, made against fire risk, due to their inclusion of detailed list of household goods, formed a very important source for this study. Unfortunately it was not possible to locate enough policies to be able to obtain any meaningful result. The contents of these six policies, which were examined were the followings:

Table No. 2 – Six insurance policies according to their types\*

DATE	POLICY HOLDER	TYPE OF POLICIES	DISTRICT
February 3, 1894	Julius Grosser	Furniture policy	Beyoğlu
1917	F.Zehra Hanım	Building policy	Üsküdar
August 3, 1923	Fortune Cohen	Furniture policy	Kuzguncuk
March 28, 1921	Moise Mayorcas	Furniture policy	Hasköy
March 13, 1923	Moise Mayorcas	Furniture policy	Hasköy
1925	Jorj Istanças	Furniture policy	Tatavla

<sup>99</sup> Ibid; p.125.

<sup>100</sup> Cerasi, “The Formation...”, p.120.

\* Those six insurance policies are found in Mr.David Kohen’s private collection.



Those that belonged to Fatma Zehra Hanım and Jorj Istanças were written both in Ottoman and French; the others were in French only. The only Muslim with an insurance policy, Fatma Zehra Hanım, had her house insured, but not her furniture. This raises the question of whether those who took out insurance policies were mostly non-Muslims? Why did the few Muslims who took out policies prefer building insurance to furniture insurance?

For example when we look at household goods list of one Julius Grosser, who took out an insurance from the Swiss Insurance Company in 1894 in Istanbul:\*\*

Table No. 3 – Household goods list in Julius Grosser's insurance policy

LIST OF HOUSEHOLD GOODS	VALUE
Furniture, household goods	10,000 Franks
Clothing, sets of bedding	5,000 Franks
Curtains and carpets	12,000 Franks
Mirror, wall clocks and decoration	3,000 Franks
Silver table service	4,000 Franks
Clocks and jewellery	2,000 Franks
Books (excluding valuable ones)	8,000 Franks
Grand piano	2,400 Franks
Paintings, engravings (detailed list added)	10,000 Franks

Considering the price of his paintings and engravings was 10,000 franks and the value of his books, excluding rare ones was 8,000 Franks, while the value of jewellery is 2,000, Julius Grosser was obviously both a bibliophile and an art lover, perhaps a collector. There may have been much more jewellery outside the home - all that we know is the value of the goods in his home. In any case he must have

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\*\* This policy was translated into Turkish by Mr David Kohen.

been a wealthy person. It is not difficult to guess that the people who sought out furniture insurance were generally wealthy. So can it be concluded that, with so few documents, that Muslims generally did not want to take out insurance policies because they were not rich or more probably, they were not used to?

From insurance policies, the discussion moves on to transportation conditions in İstanbul. Before the development of easy and comfortable connections between the historical peninsula of İstanbul and Galata with the help of Unkapanı pedestrian bridge (1838) and Karaköy bridge (1845), those settlements lived in isolation from each other. As such it can be concluded that life was much more introverted and, particularly in nineteenth century, the life-style in Galata, undergoing a transformation as the centre of western commerce and finance activities, did not affect the inhabitants living in İstanbul and Üsküdar.

With the introduction of the *Şirket-i Hayriye*\* steamship company, the geographically separated quarters of the city such as İstanbul, Galata, Üsküdar and the Bosphorus villages were connected to each other.<sup>101</sup>

At the end of seventeenth century, the number of *yalis* (waterside residence) and gardens on the Bosphorus had increased in İstanbul. From the beginning of the eighteenth century, a tendency towards the countryside was seen. Sadabad Palace in Kağıthane (1721-1722); *sahilsarays* (palaces located on the coasts), such as Valide Sultan *Köşkü* in Eyüp on one side of Haliç and on the other side Karaağaç *Kasrı* (a kind of summer palace) new *sahilsarays* beginning from Emnabad in Salıpaazarı till Hümayunabad in Bebek can be given as examples of this tendency.<sup>102</sup> By the close of the eighteenth century a *yalıboyu* (seaside)

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\* *Şirket-i Hayriye* steamships company, founded in 1850, provided sea transportation in Marmara sea .

<sup>101</sup> Çelik, p.128.

<sup>102</sup> Kuban, "Kentin..", pp. 536,539.

settlement emerged stretching from Aynalıkavak *Kasrı* and Hasbahçe to Kağıthane after Hasköy. In the eighteenth century although nearly all the coasts were full of houses, the quarters in the interior of the city had not prospered.<sup>103</sup>

#### Figure No. 4 - Beyoğlu Map

Owing to the possibilities provided by the transportation net broadening within the city, a new settlement trend began to be spread along the Bosphorus coast, and the coasts of the Anatolian and Rumelian parts of the city. While Yeniköy and Tarabya attracted the Greek bourgeoisie and the summer embassies, areas of the city toward Taksim such as Beyoğlu, Gümüşsuyu, and Ayaspaşa were places in which wealthy İstanbul dwellers of every religion began to live in apartments at the beginning of twelfth century.<sup>104</sup> The high-income group of the society began to settle in Beyoğlu-Harbiye, Nişantaşı, Şişli, and Kadıköy. Districts that lost their populations and social status were Üsküdar, Eyüp and areas inside the city walls.<sup>105</sup>

The most striking aspect of this transformation was the flow of the city out of its centre. It seems that this situation provided the necessary foundation for the future topographic order of the city. In 1855, Sultan Abdülmecid, abandoning the traditional city centre, moved to Dolmabahçe Palace, close to Galata, Pera, and the European embassies. This move attracted not only members of the army and the administration but also bureaucrats on a large scale and created a new power centre. These bureaucrats gradually exchanged their *konaks* in Aksaray, Fatih,

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<sup>103</sup> Ibid; p.542.

<sup>104</sup> İlber Ortaylı, *İstanbul'dan Sayfalar* (İstanbul: İletisim Yayınları, 1999), p. 185.

<sup>105</sup> Kuban, "Kentin..", pp. 539,541.

and Çemberlitaş with ones in “new quarters” such as Harbiye, Şişli, Nişantaşı, Maçka, and the Bosphorus.<sup>106</sup>

However much it appeared to be cosmopolitan, Istanbul was the kind of city where although the life spheres of the communities did not touch each other, they still lived “all together,” with districts separated according to “*millet*s”<sup>\*</sup>. The people of Istanbul preferred living together with the people from the same religion, the same ethnic roots or religious sect. <sup>\*\*</sup> “One of the most beautiful examples of this new order is Nişantaşı. A few storeyed *konaks* rising high on two sides of the wide and smooth streets cutting each other with right angles, are set in the centre of parcels and their neo-classic facades mostly determined the borders of the street. In Nişantaşı, *konaks* set in wide gardens present quite a different appearance from the street fabric of Pera which was determined by the adjacent apartments.”<sup>107</sup>

#### Figure No. 5 - Nişantaşı Map

Nişantaşı grew up between Harbiye and Teşvikiye during the Abdülhamit Era. In 1896, Ayaspaşa, Pangaltı, Osmanbey, Bomonti, Şişli, and Maçka were green fields of flowers and vegetable gardens. The growth of the city before World War I went on particularly in the westernising quarters. “After Abdülhamit settled down in Yıldız and wished to gather his close personage –owing whether to love or fear- around himself, Nişantaşı and its vicinity appeared as a large quarter

<sup>106</sup> Eldem, “Istanbul: from imperial...”, p.202.

<sup>\*</sup> The term *millet* is used to define religious groups living in the Ottoman Empire.

<sup>\*\*</sup> Concerning ‘cosmopolitanism’ question attributed Istanbul see Edhem Eldem, “Batılılaşma, Modernleşme ve Kozmopolitizm: ondokuzuncu yüzyıl sonu ve yirminci yüzyıl başında İstanbul”, *Osman Hamdi Bey ve Dönemi* (Istanbul: Tarih Vakfı Yurt Yayınları, 1993), pp.12-26.

<sup>107</sup> Çelik, p.111.

filled with bureaucrats by getting out of vegetable gardens' huts and cow stables."<sup>108</sup>

As for Kadiköy, there were only a few house settlements with gardens beyond Kurbağalidere. Üsküdar, in that century, could not be considered a developed settlement. At the end of eighteenth century, on the Kadiköy side Haydarpaşa too was far from being a residential quarter. Üsküdar came to an end in Selimiye, Kadiköy in Kurbağalidere.<sup>109</sup>

According to Sermet Muhtar Alus, Kadiköy began to develop and prosper after the construction of the Haydarpaşa-İzmit railway in 1874. "Its most beloved period were the Second Constitutional years and World War I. Important persons, intellectuals, writers, poets, journalists, everybody began to live there."<sup>110</sup>

#### Figure No. 6 - Haydarpaşa Map

He describes Bağdat Street as "What kind of a street it was, those who know there, understand. Twisted, clouds of dust, mud and swamp.... There were fields, countryside, wild and remote areas in place of today's many, square and small roomed kiosks. Well, forty five, fifty years ago [1890s], plots in Osmanbey and Şişli were offered for twenty, thirty *para* (a unit of money) for one *arşın* (a measurement unit) and nobody wanted to buy because their being near to the minorities in Beyoğlu. More or less those places were also the same."<sup>111</sup> He goes on to say that the houses and *köşks* went on only till Caddebostan, beyond that there were only one or two houses. "The place under the wood in Şaşkınbakkal

<sup>108</sup> Sermet Muhtar Alus, *Istanbul Kazan Ben Keççe* (Istanbul: İletişim Yayınları, 1997),p. 96.

<sup>109</sup> Kuban, "Kentin..", p.539,541.

<sup>110</sup> Alus, p.199.

"*En baş tacı zamani Meşrutiyet ve Umumi Harp seneleriydi (1908-1918).Kibar, münevver, edip, şair, muharrir herkes oralı olmuştu.*"

<sup>111</sup> Ibid; p.208.

called Bolbedros used to fill up with Christians on Sundays and they used to dance with barrel organs and mandolins. Beyond there, Suadiye and other quarters were uninhabited.”<sup>112</sup>

The Bosphorus and particularly Yeniköy, Tarabya, and Büyükdere on the Rumeli side were preferred by the foreigners, due to the increase in the summer houses of the minorities and the embassies. So the Western style life had been begun to be seen along the Bosphorus coasts. In the Abdülhamid II era, Büyükkada and Heybeliada were inhabited by minorities, particularly by Greeks and Jews.<sup>113</sup>

A Muslim Ottoman, then, who preferred a house in a supposedly westernised quarter such as Beyoğlu, Harbiye, Nişantaşı, or Şişli showed that he was a “modern” person by making such a choice. So the quarters chosen to live in, as with furniture, was transformed into a symbol indicating social status and cultural situation.

#### Differences in Quarters According to Ethnic/Religious Communities

In a study conducted by Barkan and Ayverdi on *tahrir defterleri* dated 1546, it emerged that in the sixteenth century in certain quarters of Istanbul mostly “people believing in same religion or from the same ethnic root or same communities” lived.<sup>114</sup>

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<sup>112</sup> Ibid; p.210.

<sup>113</sup> Kuban, “Kentin..”, pp.545,546.

<sup>114</sup> Faroqhi, p.165

“aynı dinden, etnik kökenden ya da mezhepten olanlar”

The case in nineteenth century as such:

Table No. 4 - Distribution of Istanbul population according to quarters \*

	Muslims	Greeks	Armenians	Jews
Beyazıt	82,045	30,336	34,216	669
Bşktş-R.Hisar	30,455	21,222	8,555	193
Pera&D.Bahçe	51,748	17,589	28,559	22,865
Üsküdar	52,805	10,046	22,160	5,197
Kadıköy	10,581	6,876	3,602	405

Considering Beyazıt as a Muslim quarter is a generally accepted knowledge and it is verified here. There are also Muslim population in Pera and Dolmabahçe and this population is even more than other religious communities. This might have depended on the place of the palace that is in Dolmabahçe. However much stereotypes of the era do persist, areas such as Beyazıt and Üsküdar had high Muslim populations, but one should not think of them as absolute. Beyazıt did have significant Greek and Armenian population too. although it is most likely that the areas of the Greek and Armenians were separated from those of the Muslims even if they lived in the same part of the city. Taking into consideration Üsküdar as another Muslim quarter, although it had a Muslim population of 52,805, there were also many Armenian and Jews, too.

Abdülhak Şinasi Hisar makes a separation between Muslim areas and non-Muslim areas in his book *Çamlıca'daki Eniştemiz*. "At that time one attraction of Çamlıca was its being quietly national. As a matter of fact, Büyükkada and Tarabya with their embassies were almost foreign quarters in comparison to the other quarters of the city. Even Bebek, although its confusing foreigners were not too

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\* Shaw, p.268.

foreigners were not too numerous and its Christians were less noisy, was again so. But Çamlıca was completely a Turkish and Muslim quarter."<sup>115</sup>

There is a widely held view that people lived together in Istanbul in areas that developed spontaneously around religious centres without discriminating between class and social status. There was no space differentiation determining social status or income in the eighteenth century, or even at the beginning of nineteenth century. Ortaylı writes that there was "a small house painted in red ochre of a clerk working in a pious foundation on the opposite of a pasha *konak*...and the hut of the quarter's *suyolcu* (person working as water provider) nearby a religious gentlemen's *kâşane*."<sup>116</sup>

In the book named *Osmanlı Adet, Merasim ve Tabirleri*\* written by Abdülaziz Bey at the beginning of the twentieth century, Ottoman social life and traditions are described in a detailed fashion that at the beginning of the century there were different quarters (prestigious and not so prestigious ones) preferred by different classes, different religious and ethnic communities.

Quarters on both sides, beginning from Topkapı Palace, coming to an end in Beyazıt Square were full of palaces and in between the large *konaks* of the viziers and Ottoman dignitaries. On the line extending from Şehzade Mosque toward Fatih Mosque were the *konaks* of the medium officials and clerks. From the vicinity of Süleymaniye Mosque toward the area called Odunkapısı and quarter of Vefa, there were mostly wealthy merchants' and some dignitaries' *konaks*. From Fatih Mosque toward Çarşamba were the *konaks* of the *ilmiye ricali* (religious dignitaries). Around Beyazıt from Hasanpaşa *Karakolu* (police station) toward Aksaray in quarters on both sides were the houses of tradesman, merchants, and clerks working in official departments.<sup>117</sup>

<sup>115</sup> Abdülhak Sinasi Hisar, *Çamlıca'daki Enistemiz* (Istanbul:Hilmi Kitabevi, 1940),p. 40.

<sup>116</sup> İlber Ortaylı, *Tanzimat'tan Sonra Mahalli İdareler (1840-1878)* (Ankara:Sevinç Matbaası, 1974), 95

\* Abdülaziz Bey (1850-1918) who was a member of "Ottoman upper class", tried to narrate daily life of both people of his class and of people having different social statues.

<sup>117</sup> Abdülaziz Bey, *Osmanlı Adet, Merasim ve Tabirleri*, Comp.Kazım Arisan, Duygu Arisan Günay, (Istanbul:Tarih Vakfı Yurt Yayınları, 2000),p. 155



## Figure No. 7 - Süleymaniye Map

Does not this detailed description establish that everyone settled according to their social status in different quarters of Istanbul? Cahit Uçuk also writes on that matter in her autobiography, *Bir İmparatorluk Çökerken* (While an empire collapsed); "Küçük Otlukçu Yokuşu in Fatih over which the *konak* of Enis Paşa was located, was once a most elegant quarter. It was famous for the period's famous people commander-in-chiefs, the *konaks* like small palaces. The *konak* of the governor of Halep El Said Mahmud Enis Paşa was on Otlukçu Yokuşu. It was opposite the *konak* of the *kazasker*<sup>\*</sup>, the most important government official of the Empire. The magnificent life in this quarter, after continuing for many years long, lost its glitter."<sup>118</sup> Ayverdi points out that the *konak* of İbrahim Efendi, with its twenty-five rooms and *haremlük-selamlık* (separate parts of a house for women and men) parts, is "one of the buildings reflecting completely the social situation of its period and needs of traditions."<sup>119</sup> İbrahim Efendi changed the quarter in which he lived together with his changing social status. His next *konak* was "facing in front of Kalenderhane Mosque in Şehzadebaşı, which was a popular quarter of its time...Efendi had decided to settle in this very distinguished and central quarter, leaving his father's *konak* in Haydar while he was climbing upward rapidly in his successful years."<sup>120</sup> According to Ayverdi's definition *kimler yoktu ki* (Who wasn't there?) then in Kalenderhane? The governor of Şam (Damascus) Naşid Paşa,

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\* *kazasker*: a government official in Ottoman Empire who is responsible to solve problems related to soldiers.

<sup>118</sup> Cahit Uçuk, *Bir İmparatorluk Çökerken* (İstanbul: Yapı Kredi Yayınları, 1998), p.186.

<sup>119</sup> Samiha Ayverdi, *İbrahim Efendi Konağı* (İstanbul: Baha Matbaası, 1973), pp.32

"*devrinin içtimai çehresini ve gelenek icablarını çizgisi çizgisine aksettiren binalardan biri*"

<sup>120</sup> *Ibid*; p. 33.

"*gözde bir semti olan Şehzadebaşı'nda Kalenderhane Camii'nin önündeki meydana bakmakta... Efendi, ikbal yıllarını hızla yukarı doğru tırmanırken, Haydar'daki baba konağını bırakıp, şehrin bu çok seçkin ve merkezi semtine yerleşmeye karar vermişti.*"

gendarme commander Ibrahim Paşa, Ferik Sami Paşa, Vienna Ambassador Galip Bey, Finance Councillor Ragıp Bey, and Egypt Minister Hacı Süleyman Ağa. Large districts had emerged in the wide areas in which their *konaks* located.<sup>121</sup>

Certain ethnic and religious communities were encouraged to live in determined regions of the city and this practice continued until the Tanzimat. It does seem, however, that the idea that there was no definite social and class differentiation among the people living in İstanbul's quarters and that people of every class lived side by side is unlikely and that this view should be re-evaluated. An examination of the dispersion of workplaces and residential areas reveals that until the nineteenth century, the commercial centre of İstanbul was for the most part Eminönü-Beyazıd. But particularly at the end of nineteenth century, this slipped toward Galata. In the beginning of the twentieth century, all of the coastal region and the part on the south of Voyvoda Street were full of commercial buildings.<sup>122</sup> Eldem writes that:

This economic re-shaping was directly bound to all sorts of infrastructure changes and new institutions concentrated in the developing areas. The major instruments of capitalist penetration of the market, banks, insurance companies, the stock exchange, and innumerable small commercial ventures of the second half of the nineteenth century were almost all established primarily in Galata, accompanied by the requirements of a more efficient organisation and use of urban space.<sup>123</sup>

Faroqhi tells us that the "quarters were closed to the outside world due to most of the merchants and craftsman's houses and workplaces were separate places."<sup>124</sup> Cerasi also reports that quarters in which people lived and commercial

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<sup>121</sup> Ibid; p.127.

<sup>122</sup> Edhem Eldem- "Nostaljiden Arındırılmış Bir Bakış: Galata'nın Etnik Yapısı", İstanbul, 1, pp.5-12.

<sup>123</sup> Eldem, "İstanbul:from imperial...",p.203.

<sup>124</sup> Faroqhi, p.166.

"zanaatkâr ve tüccarların çoğunun eviyle işinin ayrı ayrı yerlerde olması somucunda mahallelerin dış dünyaya kapalı kaldıklarını"

regions were entirely different from each other.<sup>125</sup>

### House Types

How much did ethnic features, economic conditions and the Islamic worldview determine the form, dimensions, and structure of the Ottoman house in Istanbul? Did the social classes or Muslim and non-Muslims adopt the same style of house structure? Were those different classes' house types, organisation of their interior spaces and the furniture and goods they used in daily life different from each other? Should this differentiation be taken into consideration on the level of only wealth and poverty or can it be thought of from different angles such as education, culture, habits, and ethnic origins?

Kuban divided Istanbul houses into three: wooden houses, brick houses, and apartments. As for Inalcık, he divides them into five *kasırs*, *köşks* and *yalis*, houses with gardens and courtyards, and bachelor rooms. Eldem creates divisions according to plans and regions.<sup>126</sup> In making a categorisation according to the findings of this study of the last quarter of the nineteenth century, the house types seen in Istanbul can be gathered under seven headings: palaces, *konaks*, *yalis-köşks-kasırs*, *mahalle evleri* (neighbourhood houses) with gardens and courtyards, row houses, apartments, and bachelor rooms.

To briefly describe the definitive features of those house types: although the

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<sup>125</sup> Cerasi, *Osmanlı*, p.103.

<sup>126</sup> Halil İnalcık, *Encyclopedia of Islam*, v.2, 236 / Dogan Kuban- *Istanbul Bir Kent Tarihi: Bizantion, Konstantinopolis, İstanbul*, trans. Zeynep Rona (Istanbul:Tarih Vakfı Yurt Yayınları, 2000), 340,368/ Sedat Hakki Eldem, *Türk Evi: Osmanlı Dönemi* (Istanbul: Türkiye Anıt, Çevre, Turizm Degerlerini Koruma Vakfı, 1984),pp.17,28.

word *palace* meant sultan's residence, it was also used as the governing office. It also had a second meaning comprehended as the magnificent houses of bureaucrats, nobles and the wealthy. At the end of nineteenth century instead of palaces made up of pavilions like Topkapı Palace, palaces were designed according to comprehensive plans such as Çırağan, Dolmabahçe, Beylerbeyi palaces.<sup>127</sup> Hanım Sultans and viziers could have palaces or *konaks* but a Sultan could not have a *konak*, only a palace, *kasır*, or *köşk*.<sup>128</sup>

Figure No. 8 – *Konak* of Yanyalı Mustafa Paşa - facade photo

*Konak*, used in the meaning of a large house and being a word of Turkish origin, is always used in reference to social status. In traditional İstanbul life, *konak* was a large house within the city, accommodating a big and wealthy family with their children, bridegrooms and brides, grandchildren, and servants. There were small ones with ten-twelve rooms and large ones with twenty-forty rooms. Although, in early centuries, *konaks* had been buildings with gardens surrounded by big walls, in the nineteenth century, *konaks* appeared in smaller dimensions on smaller streets, with facades opening onto the street, with two sides adjacent to other houses.<sup>129</sup>

As for *yalis*, *köşks* and *kasırs*, there was not too much functional difference between the *konak* which was a city house, and big summer *köşk*, and the waterfront *sahilsaray* or *yalı*. *Köşks* could be large without reaching the garden pavilion scale in the beginning, but they could not reach the dimensions of a *konak*, or a *yalı*.<sup>130</sup> Abdülhak Şinasi Hisar writes that those *yalis* generally

<sup>127</sup> Dogan Kuban, "Saraylar", *İstanbul Ansiklopedisi*, v.6, pp. 463,464.

<sup>128</sup> Dogan Kuban, "Konaklar", *İstanbul Ansiklopedisi*, v.5, p. 51

<sup>129</sup> Kuban, "Konaklar", p. 51

<sup>130</sup> *Ibid*; p.51,52.

directly opened onto the Bosphorus and there was no road in front of them. "Some of them are very large reminiscent of giants, grown incongruous in nature, some of them are mid-size satisfying the eyes with a feeling of order, and some of them are very small, reminiscent of toys and children."<sup>131</sup>

*Yalıs* are *konaks* designed for summer. Central sofas are much more used in *köşks* and *yalıs*. Although, formerly all the *köşks* attached to the palace were buildings of the pavilion type, in time their meanings and shapes changed. Although summerhouses are called *köşk*, "their difference in respect to *konak* is that *köşks* are definitely in the middle of a garden. There is no *köşk* without a garden. The big house within the city can not be called a *köşk*. That is why in Aksaray or Sultanahmet there are *konaks*; in Çamlıca, Erenköy or within the Bosphorus woods, there are *köşks*. If the same kind of building appears on the coast it is called a *yalı* or a *sahilhane*. Summer houses, which were built by palace members, are called on coast *sahilsaray*, and *kasır* or *köşk* inland."<sup>132</sup> In Eldem's opinion a *köşk* can be either a part of a sultan's palace or an additional part of a private person's home. Formerly, the term *köşk* was used for more modest buildings, and *kasır* for more pretentious ones. With meaning changed, *köşk* came to mean a house on condition that they would be within the city and with a garden in which the household lived all year long. According to Eldem, the term *köşk* was considered to have been a much more attractive than *ev* (house).<sup>133</sup>

As for *mahalle evleri*, they are one or two storeyed buildings, generally with a

<sup>131</sup> Abdülhak Sinasi Hisar, *Bogaziçi Yalıları, Geçmiş Zaman Köşkleri* (Istanbul: Ötüken Nesriyat, 1978), p.13,18.

"*tabiata aykırı büyümüş, devleri hatırlatan pek büyükleri, gözleri bir intizam hissiyle tatmin eden ortancaları ve oyuncaklarla çocukları hatırlatan küçücükleri*"

<sup>132</sup> Kuban, "Konaklar", p. 50-55

<sup>133</sup> Sedat Hakkı Eldem, *Köşkler ve Kasırlar*, v.1, (Istanbul: Devlet Güzel Sanatlar Akademisi Yük.Mim.Bölümü Röhlöve Kürsüstü, 1964)

courtyard or a garden separated from the street by a wall and having a few fruit trees and a well.<sup>134</sup> Abdülaziz Bey writes that people “lived in places between the south-west and south-east of *Dersaadet* (Istanbul) and in quarters outside of the city walls” and that the houses in these quarters generally had one or two rooms but the largest ones with four, five rooms. Although there were houses with large gardens, some of them had just enough gardens.<sup>135</sup>

*Apartments* were first seen in Galata-Pera in 1882 (Seferoğlu apartment in Tünel) on the European side, and in Kadıköy-Yeldeğirmeni in 1905 (Valpreda apartment) on the Asian side. Since Muslim Ottomans also wanted to live in this new house type, the construction of new apartments flourished toward Maçka, Teşvikiye, Nişantaşı, Cihangir.<sup>136</sup> Although Kıray argues that apartments were the houses of the middle classes, clerks, and workers who arose newly in modern industrial societies, and that they began to be built as an expression of “being middle class” (orta tabakalaşma),<sup>137</sup> it seems that it would be more realistic to think that apartments came into being as Sunalp says “an upper-middle class house type oriented toward Galata-Pera bourgeoisie and their clerks rather than being a lower middle class house oriented to workers and clerks.”<sup>138</sup>

*Row houses*, not counting the complex in Beşiktaş-Akaretler, came into being as the houses of the low and middling classes in quarters in which generally non-Muslims lived such as Fener-Balat, Kumkapı, Kadıköy-Yeldeğirmeni, Taksim (Surp-Agop houses), Ortaköy (*Onsekiz evler* - eighteen houses). Batur, Yücel,

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<sup>134</sup> Kuban, *İstanbul*, p.340,368

<sup>135</sup> Abdülaziz Bey, 155,157

*“Dersaadet’in güneybatısı ile güneydoğusu arasındaki yerlerde ve surdışındaki mahallelerde”*

<sup>136</sup> Yıldız Sey, “Apartman”, *İstanbul Ansiklopedisi*, v.1, 281

<sup>137</sup> Mübeccel Kıray, “Apartmanlaşma ve Modern Ortatabakalar”, *Çevre*, 4 (Temmuz-Agustos-1979), p. 78.

<sup>138</sup> Alp Sunalp, “Ondokuzuncu yüzyıl Galata ve Pera Apartman-Konutlarında Orta Sofa-Hol Tipolojisi Gelişimi”, *Osmanlı Mimarlığının Yedi Yüzyılı*, (İstanbul:Yapı Endüstri Merkezi Yayınları, 2000), 303

*“işçi ve memurlara yönelik bir alt orta tabaka konutundan çok, Galata Pera burjuvazisiyle onların memurlarına yönelik bir üst orta tabaka konut biçimi olarak”*

Fersan report that row houses built in the nineteenth century “never have been the living space of the higher social groups; rather they were the houses of the second groups, Muslim and Christian small merchants, small artisans, and craftsmen along with middle-low bureaucrats.”<sup>139</sup>

#### Figure No. 9 - Beşiktaş Map

The most important reasons for the appearance of apartments and row houses among the house types of İstanbul were the increasing western population and commercial activities in İstanbul following the 1838 Tanzimat declaration for social modernisation efforts and reconstruction movements in İstanbul. Although there were social and economic reasons together with the population behind the emergence of both row houses and apartments, apartments were upper classes homes and row houses were middle classes homes.

In addition to these house types, leaving aside bachelor rooms, Ahmet Mithat Efendi, in his book *Müşahedat* printed in 1891, describes the place in which two Armenian ladies lived: “Here is not a private *konak*, a kind of guesthouse, its rooms and parts are rent one by one.” And those kind of guesthouses were called *Garni*.<sup>140</sup> Miss. Siranuş’s room in the first flat “was one of the first degree furnished rooms in Beyoğlu...this room is such a kind of a furnished room that it is used as both a bedroom and a sitting room. But since the bed is hidden in an alcove and there is an elaborate curtain in front of it, it does not make the people, who think

<sup>139</sup> Afife Batur, Nur Fersan, A.Yücel, “İstanbul’da ondokuzuncu yüzyıl siraevleri”, *METU Journal of Faculty of Architecture*, (Fall 1979), p.189.

“hiçbir zaman üst toplumsal grupların yaşama mekânı olmamıştı; daha çok ikincil grupların, İslam ve Hristiyan küçük tüccar, küçük esnaf ve sanatkârlarla orta-küçük bürokratlar”

<sup>140</sup> Ahmet Mithat Efendi, *Müşahedat*, Comp. Osman Gündüz, (Ankara: Akçağ Yayınları, 1997), 48  
“burası bir hususi konak olmayıp odaları, daireleri birer birer icar olunur bir nevi misafirhane”

that showing a bed is shameful, mortified.”<sup>141</sup> As for Miss Agavni’s flat on the second floor, “it was constituted of two rooms which were passed through from one to the other. The one on the inside is a small one but the other, the larger one, is used as salon.”<sup>142</sup>

While they are eating their meal, together with Agavni, Siranuş and Refet, they begin to talk about administration and general rules of that house. Ahmet Mithat explains to the reader that here is a kind of rent house that French called it as *mezon möble* namely “furnished house”, which are rented separately. All of the tenants are quiet, honourable, trustworthy people, otherwise they are not accepted as tenants. <sup>143</sup>

Even if we can not accept furnished rooms or ‘*Garni*’ as one of the eight home types, it is useful to point out the existence of such a type.

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<sup>141</sup> Ibid; p.63.

<sup>142</sup> Ibid; p.118.

<sup>143</sup> Ibid; p.166.



## CHAPTER III

### HOUSEHOLD GOODS AND FURNITURE

In this chapter, first of all, household goods and furniture types used in the houses of Istanbul, and the features of the *sofa* and the *oda* (room), which were the most important elements in the Ottoman house's inner space organisation, and the features of the kitchen will be examined. Furthermore, frequently used household goods such as *sedir*, *minder*, and *şilte*, and measures to avoid cold will be discussed. The furnishing styles of each house type also receive attention.

#### How Istanbul Citizens Furnished Their Houses, Which Furniture They Used

By presuming that the nomadic life-style is not suitable for using furniture, is it possible to theorise that there was little mobile furniture in Ottoman houses? Or did the frequent fires, successive earthquakes, the Islamic point of view which negatively effected the desire for "worldly goods," and the government's policy of resorting to confiscation because of its unwillingness to allow family wealth to increase have an effect on this attitude?

Faroqhi writes that there was few furniture that can be defined as "furniture in today's norms in Ottoman houses until the nineteenth century". These were "some chests and boxes, a *yer sofrası* (a traditional dining place which is used on the

ground) pad made up of a wooden or leather stool for putting pots, pans and trays on, carved shelves on the wall for putting lamps or books.”<sup>144</sup>

This simplicity in Ottoman house furnishing attracted the attention of Mouradgea d’Ohsson. Instead of attributing this situation to the Turks’ nomadic past, he indicates the real cause as “dependence on customs, not having the knowledge of what takes place in other countries and at last the secluded lives of families.” He evaluates confiscation as important a cause as fires and earthquakes.<sup>145</sup>

Considering that in a house, the presence of a furniture is also related to what is available on the market as much as needs, we can think that the transition to an industrial society, the increase in personal wealth and mass production have been highly influential in the variety of goods that were bought for house.

### Room

Considering the importance of the room *and the sofa* in inner space organisation of the Ottoman house, if we come to the relationship that the household had with the room in daily life, it is frequently reported that rooms were not given different functions, that each room was planned to provide all of the functions of daily life like eating, sitting, and sleeping, and that the rooms were

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<sup>144</sup> Faroqhi, p.301.

*“ondokuzuncu yüzyıla kadar Osmanlı evlerinde bugünkü anlamda mobilya” “bir kaç sandık ve kutu, üstüne kap kacak ya da sini koymak için tahtadan veya deriden bir yer sofrası altlığı, duvarda da üzerine lamba veya kitap konulan işlemeli raflar”*

<sup>145</sup> Mouradgea d’Ohsson, p.115.

*“adetlere bağlılık, başka ülkelerde neler olup bittiğini bilmemeleri ve nihayet ailelerin münzevi yaşamaları”*

planned independently from each other. It is a generally accepted theory by many researchers that there were nomadic culture's traces in this attitude's origin.<sup>146</sup>

Alsaç writes that although the rooms were not separated according to their functions, it is seen that "some rooms were separated from others and were made bigger and wider, *çıkma* (bay window) was made in here and the hearth was placed here" and at the same time these were the rooms that were called the *başoda* (master room), a kind of *selamlık* reserved for males in Muslim houses.<sup>147</sup>

The unchanging characteristics of rooms which were used for both sleeping and eating were single or double window systems, niches on the walls, symmetrical ceiling decorations, and large closets for putting away the beds and bedding in the morning called as *yük* or *yüklük*.<sup>148</sup> In the room there was a single shelf on each wall of the room called *sergen*, *yemişlik* or *almalık*.<sup>149</sup>

*Sedir* (sofa or divan), *Minder* (cushion) and *Şilte* (thin mattress)

*Sedirs* placed in the parts of the room that received more light, just under the windows, wrapping around two or three sides of the room, were constructed at the same time as the house.<sup>150</sup> White writes that the term *sedir* was given to it by the Armenians and he explains its etymologic meaning:

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<sup>146</sup> Kuban, *Türk*, p.109 / Faroqhi, p. 170 / Akin, *Balkanlarda*, p.220 / Bektas, p.111 / Üstün Alsaç, *Türk Kent Düzenlemesi ve Konut Mimarlığı*, (İstanbul: İletisim Yayınları,1993), 86/ Arel, p.7.

<sup>147</sup> Alsaç, p.86.

"*kimi odaların ötekilerden ayrıldığı, daha büyük, daha geniş tutulduğu, çıkmanın buraya yapıldığı, ocağın buraya yerleştirildiği*"

<sup>148</sup> Kuban, *Türk*, p. 117 /Cerasi, "The Formation...", p.120.

<sup>149</sup> Kuban, *Türk*, p. 131.

<sup>150</sup> Ibid; p.117.

Divans are sometimes called sofa by the Armenians. This word is derived from saffeh, an elevated platform. Our "sofa" is evidently taken from this. But the word sofa is exclusively applied by Turks to a large ante-room, generally to be found in their houses, and which in earlier times was constructed upon an open platform in the courts of mansions and villas. In Turkish habitations, the framework of divans generally consists of rough wooden planks, over which is placed a long narrow mattress, filled with wool or straw. This is covered with printed cotton, chintz, or cloth, bordered with fringe, and frequently festooned. In wealthy houses, these covers are of costly materials, such as silk or velvet, embroidered with gold or silver, the frames of carved wood. At the back and extremities are thick cushions of the same materials, and a long strip of white linen is stretched over the seat and cushions from end to end to preserve them from being soiled. These strips of linen, which can be removed and replaced in an instant, are kept carefully stretched, clean and free from creases.<sup>151</sup>

*Minder* and *şilte* were nearly intrinsic elements in the Ottoman house.

Another kind of thin mattress on which respected elders and guests sat is called *erkân şiltesi*. Probably it was distinguished from other *minder* by being bigger and maybe more comfortable. In Hüseyin Rahmi Gürpınar's novel *Nimetsinas* (Grateful), which takes place in a *konak* in Laleli at the beginning of twentieth century, there is a room in which a new servant was met. In this room there are two wide divans at the opposite sides of the room and between them there is a big *erkân şiltesi*. This *minder* and the *sedirs* are covered with soft blankets. We see that the *büyükhanım* (grand lady) settles herself comfortably "in the middle of that *erkân şiltesi*, on a small newly fluffed woolen *minder*."<sup>152</sup>

In the Yakup Kadri Karaosmanoğlu's novel *Hep O Şarkı* (Always that song), the fat wife of Nafi Molla sits "on the same *minder* in the same room all day without moving." And sometimes she feels so tired after eating her meal that

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<sup>151</sup> White, p.170,171.

<sup>152</sup> Hüseyin Rahmi Gürpınar, *Nimetsinas*, (Istanbul:Atlas Kitabevi, 1981), p. 43.  
"erkân şiltesinin ortasında, yeni atılmış yünü ufak bir minder üzerine"

“servants put pillows behind her back and under her head and leave her in a position half-sitting, half-lying on that same minder.”<sup>153</sup>

A character in *Hep O Şarkı*, Fatma Hanım, who helps Münire and Cemil to meet secretly, has a house in a small courtyard at the end of a blind alley. In her house, “all of the room’s furniture was made up of a wooden bedstead which had covers of the same kind cambric and *minders* that were lined up on the floor.”<sup>154</sup>

White defines both *minder* and *şilte* in his travel book:

Yorganjee also make shilty, (thin mattresses) stuffed with cotton. These are placed upon the ground on the side of the room, with the back leaning against the divan, and are the favourite seats of masters and mistresses in their private apartments. Shilty are made of coarse linen filled with cotton, and covered with chintz or richer materials. Mattresses (*minder* or *dooshek*) are made in the same manner but generally of wool. Two are usually employed. In this case, the lower mattress is merely a thick sack, filled with Indian-corn straw, and the upper of cotton, wool, or hair.<sup>155</sup>

#### Protection from the Cold (Floor Coverings and Door Curtains)

Although hearths, *mangals* (braziers) and *tandırs* (a kind of heating system) were used for heating until stoves came into wide use in the Ottoman house, it is known that wooden houses, particularly the big rooms, were never warmed enough.<sup>156</sup> In houses with two or three rooms, there was only a hearth in the *başoda*.<sup>157</sup>

<sup>153</sup> Yakup Kadri Karaosmanoglu, *Hep O Sarkı*, Comp. Atilla Özkirimli (Istanbul: İletişim Yayınları, 1998), p. 63,64.

“hiç yerinden kumildamaksızın hep aynı odada aynı minderin üstünde” “kalfalar arkasına, başının altına yastıklar koyarak onu yarı oturur, yarı yatar bir halde minderin üstünde bırakıp çekilirler”

<sup>154</sup> Ibid; p.101.

“odanın bütün eşyası, üstüne aynı patiskadan örtüler çekilmiş bir kerevetle yerlere sıra sıra dizilmiş minderlerden ibaret”

<sup>155</sup> White, pp. 177,178.

<sup>156</sup> Kuban, *Türk*, p.155.

<sup>157</sup> Ibid; p.127.

It is understood that people living in these insufficiently heated houses had to dress in layers. Kuban draws attention to the “sultans’ heavy and long clothes, furs were for avoiding cold although they were ceremonial.”<sup>158</sup>

Stoves were not used even in *köşks* or palaces until the Tanzimat (1839). They began to be used with the Tanzimat, especially in big cities like Istanbul and Izmir. In this situation we can assume that it was the nomadic communities that came from the Caucasus in the nineteenth century which effected the widespread use of stoves in Turkey.<sup>159</sup>

Olivier, who came to Istanbul at the end of the eighteenth century, writes that there were no fireplaces in the houses in Istanbul except for in the embassy buildings and rich merchants’ houses. Households were heated with “wood or coal that were burned in a stove, which was called as brazier, made of copper or baked soil” and that are placed in the *sofa*. “Despite this, it was not possible for *mangal* or *tandır*s to protect people from cold in a city like Istanbul in which the wooden and badly constructed windows of houses were too many and difficult to close, and where wind and air could easily enter the house not only from the windows but also from walls and ceiling openings. People had to dress thickly. Therefore the custom of wearing thick and warm clothes and coats that came from Russia and Poland settled in the capital and was spread even to further cities.”<sup>160</sup>

Also it is known that “in winter heavy curtains and carpets were hung on the doors of the houses in small town or cities.”<sup>161</sup> Leyla Saz writes in her book named *Harem’in İç Yüzü* (Inside story of the Harem) that *zars* (thin curtain or cover) were

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<sup>158</sup> Ibid; p.156.

<sup>159</sup> “Soba”, *Ana Britannica*, v.19, p.480.

<sup>160</sup> Olivier, p.112,113.

<sup>161</sup> Kuban, *Türk*, p.156.

“küçük kent evlerinde kışın kapılara ağır perdelere ya da halılar”

stretched on the wall in palaces for protection from the cold. "A wide curtain which covers the walls two *arşın* from inside of the room to the windows"<sup>162</sup> is called *zar*. "Whether because of insufficient heating despite the double glassed windows or because of the continuity of old customs, whatever the reason was,"<sup>163</sup> wooden Çırağan Palace's big rooms were lined with *zar*. This custom was abandoned after moving to Dolmabahçe Palace. Because there were no stoves in that period, in winter the palace was heated with silver *mangals* which were placed inside the rooms.

Mintzuri writes in his memoirs that in Turkish houses the most outstanding things were the rush mats on the floor. "Seven or eight houses out of ten had mats. And these were not thick and rough as the kind of mats we see outside. They were like carpets, yellow amber coloured and finely knitted. They were pleasing to the eye... In the houses to which we gave bread, they used to keep these mats very clean and made them shine as if varnished. And no one entered the house with the shoes used in the streets."<sup>164</sup>

Mats on the floors and stairs might be used to minimise the loss of heat. The dark, thick, hanging curtains over the doors of the room were yet another method of preventing the loss of heat. In *Nimetşinas*, guests walk on *yol keçesi* (felt spread over mat) in the *sofa*. The guiding *kalfa* (servant) lifts the curtain of "one of five-six rooms which were covered with dark cotton curtains", the place they enter is a big room with five windows. On the floor of the room there is a *frenk* (European) carpet. We can assume that this was not the kind of carpet one came

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<sup>162</sup> Leyla Saz, *Harem'in İçyüzü*, (Istanbul: Milliyet Yayınları, 1974), p.79.

"odanın iki arşın kadar içerisinden pencerelere kadar duvarları örten büyük perde"

<sup>163</sup> Ibid; p.79.

"büyük odaları çift camlı olduğu halde ısınmadığından mı, yoksa eski adete devam edildiğinden mi her ne sebeptense"

<sup>164</sup> Hagop Mintzuri, *İstanbul Anıları, 1897-1940* (Istanbul: Tarih Vakfı Yurt Yayınları, 1998),p. 25,26.

across in every house. <sup>165</sup> Furthermore, it seems to be a contradiction that on the one hand, there are curtains hanging over the doors that we assume are for protecting from cold and, on the other hand, the room has five windows.

Moltke, who lived with an Armenian family, realises also this contradiction and explains that in winter, the houses were never heated adequately. “Although my host arranged his house very well according to the style prevalent here, there is not a single stove in the whole house, at the very most they place *mangal* in rooms. The household sat by crouching around *mangal* with three or four furs on their backs without minding whether the windows are open or not. I suffer from this situation with my poor *alafranga* (European style) clothes but I console myself with the *tandır* in the meeting room.”<sup>166</sup>

Developments in heating technologies in the process of the transition from the usage of traditional, multifunctional space to the usage of different spaces divided according to their functions is very important. It needs further research which is out of the scope of this study.

### Sofa

The researchers are in agreement that the *sofa* played a central role in the Ottoman house. According to Eldem, the most important point that distinguishes the Ottoman house from the western house is “being the *sofa* a central hall with various rooms opening into it”.<sup>167</sup> The *sofa*, which, is also called as *sergi*, *sergâh*,

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<sup>165</sup> Gürpınar, *Nimetsinas*, p. 43.

“*üzerleri hep pamuklu koyu renk perdelerle örtülü beş altı kapıdan birinin*”

<sup>166</sup> Moltke, p.30.

<sup>167</sup> Eldem, *Türk*, p.16.

“*odaların ayrı ayrı sofaya açılarak sofanın hareket merkezi*”



*sayvan, çardak, divanhane, hayat* is “both a passage and a place where household came together in where wedding and parties were organised.”<sup>168</sup>

We also see *sofa*, the place where daily life took place in the traditional Ottoman house, in the apartments that joined the Istanbul house types at the end of the nineteenth century. “*Sofa*, the main feature of the central planned traditional house type,” were seen in eight apartments examined in Galata-Pera. But the *sofas* of those apartments were dark and not airy enough.<sup>169</sup>

In Halide Edip Adıvar’s novel *Sinekli Bakkal*, Rabia and Peregrini change the *sofa* of the white house in Bebek into a dining room, where they stay for a short time in order to escape from the hot summer. This is an example of the adaptation of the *sofa* and Ottoman house to the new social structure.<sup>170</sup> There seems to have been differences between the usage of the *sofa* in common people’s houses and in the *harem* of Çırağan Palace, where the floors were covered with only thin Egypt rush mat and there were no furniture except for three big chandeliers and huge door curtains.

### The Kitchen

If we look at how eating and drinking culture and the tools that were used during daily events were effected by the changes caused by westernisation, we can first look for changes in the kitchen. The kitchen, the place where the food was prepared, was located outside of the house in the houses of the elite classes,

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<sup>168</sup> Ibid; p.17.

“*bir geçit olmakla beraber aynı zamanda bütün ev halkının toplandığı, düğün ve eğlencelerin düzenlendiği*”

<sup>169</sup> Derin Öncel, “Parsel morfolojisi ve apartman tipolojileri üzerine bir çalışma: Galata örneği”, *Tasarım + Kuram*, no. 2, (Mayıs 2000), pp.77-86.

“*merkezi planlı geleneksel komut tipinin ana karakterini oluşturan sofa*”

<sup>170</sup> Halide Edip Adıvar, *Sinekli Bakkal*, (İstanbul: Atlas Kitabevi, 1970), p.241.

such as *konak*, *yalı* and *köşks*. In those houses called *mahalle evleri* Abdülaziz Bey tells us that “when you enter the house there is a kitchen with a low ceiling and a small oven that face towards the garden”.<sup>171</sup>

Lucy M.J. Garnet, who wrote a travel book about Turkey at the beginning of the twentieth century, noted that the kitchen was usually in a building outside the house.

“One side of it is occupied by the great arched cooking stove, with its rows of little grates, on which the contents of the brightly burnished copper pans simmer over charcoal embers, fanned with a turkey’s wing by the fat negress cook.”<sup>172</sup>

Semiha Ayverdi describes the social life in the last period of the Ottoman Empire in a rather emotional and nostalgic fashion in her memoirs, *Ibrahim Efendi Konağı* (Ibrahim Efendi’s *konak*). She describes the preparation of dinner in *Hacı Süleyman Ağa Yalısı* (Hadji Süleyman Ağa’s *yalı*).

[Preparations] begin with the appearance of silver trays, embroidered napkins, spoons decorated with mother-of-pearl and coral, *şahis* with four legs and with the increase of action in the *divanhanes* (meeting room), entrance halls, sofas and paved courtyards illuminated with wax and oil candles... A round trivet embroidered with gold thread on a *meşin* (piece of leather), was always placed in the middle of the trays. Certainly the most attractive pieces of the *sofra* were the spoons. They were masterpieces of art in every size and colour as soup, rice, dessert and compost spoons in gold, silver, mother-of-pearl, coral, ivory horn, ebony, salmon, walnut, tortoise shell, jade, amber, ruby, emerald and jewel. Then there were small *elbezi* (handkerchiefs for cleaning fingers during the meal) which were soapy and sprinkled with rose water in small plates and bowls.<sup>173</sup>

Figure No. 10 - Spoon photographs

<sup>171</sup> Abdülaziz Bey, p.157.

“*kapıdan girilince, alt katta bahçeye bakan basıkça tavanlı, ufacık ocaklı bir mutfak*”

<sup>172</sup> Lucy M.J.Garnet, *Turkish Life in Town and Country*, (NY:G.P.Putnam’s Sons, 1904), p.261.

<sup>173</sup> Ayverdi, p.19.

Karay, while describing the dining tables in the Abdülaziz period, emphasises the abundance and importance of the spoons and draws attention to the fact that spoons had an important place in Ottoman art. "The spoons for hot and oily meals were made from not only boxwood but also from ebony, bone and one-piece ivory with handles decorated with coral and mother-of-pearl." He also says that there are so many kinds of these spoons that if one wanted to describe them one by one, it would go on for pages.<sup>174</sup>

Transforming eating, one of the natural needs, into a social ritual, having various kind of spoons decorated with jewels, crafted out of valuable material although they did not use plates, forks or knives, might emphasise the wish of the upper class both to distinguish themselves from the lower classes concerning behaviour and the desire for "showing off" their wealth in some way. Bourdieu writes that "this whole commitment to stylisation tends to shift the emphasis from substance and function to form and manner, and so to deny the crudely material reality of the act of eating and of the things consumed."<sup>175</sup>

Karay emphasises that although the habit of using table, chair, fork, plate and glass for everyone began in the Abdülhamit II period, these customs slowly filtered down to moderate and small families.<sup>176</sup> Leyla Saz writes in her book *Harem'in İç Yüzü*, in which she explained how daily life passed in the palaces, that the fork started to be used and put on dining tables after 1860.<sup>177</sup>

The spoon as the most suitable eating tool for vegetables and pulse meals cooked with a small amount of meat or chopped meat, soup and rice. All of them

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<sup>174</sup> Refik Halit Karay, *Üç Nesil Üç Hayat*, (İstanbul: İnkilap Kitabevi, 1996),p. 61.

"sıcak ve yağlı yemek kaşıkları[nın] şimşirden başka abanozdan, kemikten, tek parça fildişinden de yapı[ıp] sapları[nın] mercanlı ya da sedefli"

<sup>175</sup> Bourdieu, p.196.

<sup>176</sup> Karay, *Üç*, p.63,64.

<sup>177</sup> Saz, p.112.

are placed in the middle of the *sofra* in pots or copper food dishes. If we assume that meat, which is expected to be eaten with a fork and knife, was not consumed by families with moderate or low incomes, it is reasonable to think that spoon was used for a long time. We can assume that using forks and knives as eating utensils became widespread among the upper classes beginning from the end of the nineteenth century but objects like tables, forks and knives that entered houses in the Ottoman Empire in the last quarter of the nineteenth century were not accepted by the whole society. "While the habit of eating on the table and with fork was seen seldom even in the upper class families of Istanbul, gardener Greeks were already used to eating with forks and on the tables covered with oilcloth in vegetable garden huts".<sup>178</sup>

In the newspapers, advertisements and announcements about objects such as table services, spoons, forks, and gas ovens are seen. In the *Sabah* newspaper dated 1891 (1307), in an announcement given thirteen days long within two months, under the heading of *Paris Sergi-yi Umumîsi'nden vürud eden eşya-yı nefîse* (Beautiful goods arriving from Paris general exhibition) it was declared that "linen table services, candlesticks and knives and forks and spoons and every kind of table services made from London silver" were on sale.<sup>179</sup>

If we disregard the variety and abundance of cauldrons, pots, and spoons, although they changed according to the income level of the family, it can be said that kitchen utensils were never more than the oven, counter top, closet made up

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<sup>178</sup> Karay, *Üç*, p. 65.

"Filvaki masa üstünde ve çatalla yemek usulü İstanbul'un henüz yüksek ailelerinde bile nadir görülürken bahçıvan Rumlar, bostan kulübelerinde bile, çoktan muşamba serili masalarda ve çatalla yemek yerlerdi."

<sup>179</sup> *Sabah*, Muharrem-Sefer 1891

"ketenden sofrta takımları, şamdan ve bıçak ve çatal ve kaşık ve Londra gümüşünden mamul her nevi sofrta takımları"

of wire to keep meals, and sometimes cupboards, with or without glass.<sup>180</sup> Those kitchens, except for the ones in *mahalle evleri*, were not the places in which the lady of the house or the family members cooked food.

In an article titled *Matbah* (kitchen), which was published in *Asar-ı Nisvan* (Works of women) magazine,<sup>181</sup> it is emphasised that “kitchens were generally the dirtiest and the most remote places of the house like stable or cellar.” The author complains that “we do not give enough importance to kitchens when we rent or construct a house”. Besides defining a good kitchen, it is noted that “a house without a clean, airy, big, hygienic and well-illuminated kitchen” is not regarded as a good or convenient one.

According to Abdülhak Şinasi Hisar, there were no apartments which combined and brought everything to same level, and the kitchen was left to the cooks in the *selamlık* (the distant part of Muslim house reserved for males), which was like a colony of the house. Therefore, few of the ladies and gentlemen were directly occupied with the meals in those days.<sup>182</sup>

With the new apartment designs, kitchens started to be on the same floor as the living areas, and the decreasing number of family members made it possible for the mistress or an elder woman to cook for the family instead of servants.

Traditionally, the kitchen's health conditions, illumination, utensils and cleanliness may or may not be important for the household, who did not use the kitchen frequent; but later it seems that the kitchen, which, the household started to use, became a more important place. This was a big change.

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<sup>180</sup> Kudret Emiroglu, *Gündelik Hayatımızın Tarihi*, (Ankara: Dost Kitabevi, 2001), pp.118-135.

<sup>181</sup> *Asar-i Nisvan*, 1927, no.12

“memleketimizde umumiyetle matbahlar[ın] bodrum veya ahır gibi evin en hücre ve en pis köşeleri”

“Bizde ev yaptırır iken yahud kiralar iken maalesef matbahlara hiç de ehemmiyet verilmiyor”

“aydınlığı bol, havadar, geniş, temiz ve sıhhi matbahı olmayan bir ev iyi ve elverişli”

<sup>182</sup> Hisar, *Çamlıca'daki*, p.100.

Ayverdi describes the contents of kitchens:

Which things did not exist in the vast store rooms called pantry? Instead of oils and grape molasses that came from Varna and Köstence with ancient war-galleys, there were barrels of oil from Trabzon, Halep, Vakfikebir, flat cheeses made in the Balkans, Kızanlık cheese in skins (*tulum peyniri*), Egyptian rices ....., huge piles of sugar loafs, sacks of soaps, bunches of onions hang from the ceiling for winter, barrels of black and green olives. In the place of stores of provisions that formerly came from Kazan, Eflâk, Boğdan, now various products of Syria, Baghdad, Tripoli in Africa and Anatolian vilayets here in the contents of the pantry, which never seemed as finishing. When you entered the store room there were clover, flower and soap scents, but in the pantry your nasal fossae are tickled and a bit burnt by a mixed scent of oil, cheese, pastrami, garlic flavoured sausage, brine for pickling and pickle.<sup>183</sup>

As can be understood from Ayverdi's detailed definition the pantry was a place where the necessary materials for cooking were stored in abundance and usually it was connected to the kitchen. Although we have to look at the plans of the apartments constructed at the end of nineteenth century to understand whether pantries continued to exist in the apartments, we can guess that they completely disappeared or became small in volume, reduced to the size of a large cupboard. This was because of the limited living space which did not have a place for a pantry or convenience in providing the necessaries for preparing food.

Having explained the place of the room, sofa and kitchen in Ottoman houses, we will now look at how the houses in Istanbul were furnished at the end of nineteenth century.

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<sup>183</sup> Ayverdi, p.87,88

Furnitures of Palaces, Konaks, Köşks, Yalıs, Mahalle Evleri,  
Apartments, and Row Houses

To get an idea of how palaces were furnished, we can refer to the book of the poet, composer, and musician Leyla Saz, called *Harem'in İç Yüzü*. The rooms of the *palace's* harem were furnished with large movable mirrors, silver candlesticks with six or seven candles on small tables of the kind which could be found in smaller and less ornamented in public houses. There was furniture, like a piano decorated with a raised pattern of wire and mother-of-pearl on carved wood that would have been impossible for common people to buy. Like the household goods of the common people, the ladies of the *harem* also used items like *minder*, *şilte* and *sedir*, although with a more striking appearance because of the embroidery and the fabric chosen for their weaving.

Figure No. 11 – Beethoven in palace – painting made by *şehzade* (prince) Abdülmecid

Charles White writes in his travelbook that custom and fashion were changing in Istanbul as people began to have more relations with Europeans: The furniture kept up with this change:

In proportion as intercourse with Europeans extends, fashions and customs vary, so that an important change is rapidly taking place in the furniture of houses. Thus, in those of wealthy persons, chairs, sofas, tables, consoles, mirrors, wardrobes, chandeliers, and a variety of western essentials may be seen. Indeed, the Sultan's private day-apartments, at Tcheraghan and Beshiktash, are furnished more in the European than Oriental style. French or German saloons. The middling classes are also making some progress, but in general they retain their ancient simplicity. Their furniture is limited to divans, mats, carpets, and a few pieces of glass or porcelain placed in wooden niches.<sup>184</sup>

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<sup>184</sup> White, p.174, 175.

Figure No 12 – *Konak* of Yanyalı Mustafa Paşa – interior photographs

In the middle of the nineteenth century, the upper class Muslims' *konaks* also started to change. "In the newly constructed stone mansions, architectural features of European style, and especially classicism, were widely used. But in the interior of the house, the overall plan was depended on the principles of the traditional Turkish house like rooms, opening to a central *sofa*."<sup>185</sup>

It is understood that the interior parts and furnishing of the *konaks* were more magnificent than the houses with a few rooms that the common people liked. We learn from Abdülaziz Bey that almost all *konaks* were surrounded by high and safe walls and that there was "a marble landing with a height and width of ten *arşın*" at the entrance. The anteroom on the ground floor, the floor of which was covered with rush mat, had a width of fifteen *arşın* and a height of twenty five *arşın*. The real big difference in the furnishing of the rooms was started just after Mahmud II (1808-1839) was enthroned. As Abdülaziz Bey writes, new customs like placing chair and armchair inside the room, hanging two curtains, using "cornices raised out of thick yellow tin for curtains", preferring "atlas and fabrics called damask with flowers of various colours, instead of broadcloth for curtains and furnishing," and hanging pictures that had views of farms with flowers and trees on the

Figure No. 13 – Photographs of armchair set produced in Lebanon

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<sup>185</sup> Çelik, p.110.

"Yeni yapılan kâgir konaklarda, dönemin Avrupa üsluplarından, özellikle klasisizmden alınan mimari özellikler yaygın olarak kullanılmaya başlandı. Ancak iç mekanlarda, merkezi bir sofaya açılan odalar gibi geleneksel Türk evi ilkelerine sadık kalınmıştı."



walls replaced “the method of furnishing three sides of the *konak* room with *minders* and *sedirs*.”<sup>186</sup>

Ayverdi indicates that the *konak* of Ibrahim Efendi in Şehzadebaşı was a three storeyed, wide building which suited the magnificence of its place. She describes the inside layout in detail:

The *konak* had two *harem* and one *selamlık* gardens and an interior and exterior paved courtyard, barns, kitchens, pantries and laundries on the ground floor. By passing through the interior courtyard on the harem’s side, you could go into both the big and small gardens. The big garden was a four-cornered place that dimmed with decorative and fruit trees. However, the logs for the *hamam* (Turkish bath) were piled up to the highest level of the walls. And from there you could go up the stone stairs leading to the *külhan* (a wide fireplace under the bathroom to heat it) of the Turkish bath and on the days that the *hamam* will be used, servants entered here with permission, and carried the logs to the *külhan* and lit the fire. On the first floor of the mansion, there were eleven guest rooms of the *harem* and *selamlık* which were separated by the two doors of the room between them. On the second floor, there were only bedrooms and store rooms and no one except the household used this floor. Particularly entering the store rooms was one of the prohibitions of the house.<sup>187</sup>

The *Mefruşat* (furniture) *Storehouse*, which had an advertisement in *Sabah* newspaper four times in August and September in 1903, announced that they had “very elegant bedroom sets and various armchair sets for the guestroom” and also “cupboards decorated with mother-of-pearl, pure gilt *konsols*, brass bedsteads, mirrors and buffet cabinets for dining-rooms.”<sup>188</sup>

Figure No. 14- The *Mefruşat* (Furniture) *Storehouse*’s newspaper advertisement

<sup>186</sup> Abdülaziz Bey, p.163,164.

“uzunluğu ve genişliği on arşın olan mermer bir sahanlık” “perdelere için sarı kalın tenekeden kabartmalı kornişler” “perdelik ve döşemelik olarak çukadan başka elvan renk çiçekli damasko, tomar denilen kumaşlarla atlas” “konak odalarının üç tarafının sedir ve minderlerle tefrişi usulü”

<sup>187</sup> Ayverdi, p.33,34.

<sup>188</sup> *Sabah*, August-September 1903.

“gayet zarif yatak odası takımlarıyla salon için envai kanape takımları” “sedef işlemel dolaplar, ve has yaldızlı konsollar, pirinç karyolalar, ayna ve yemek odalarına mahsus büfeler”i

Of the neighbours in Şehzadebaşı, the rooms, salons, furniture of the *konak* of İbrahim Paşa were nearly impossible to describe.

Adjacent to the Bozdoğan arch, the *konak* of İbrahim Paşa was divided into a *harem* and a *selamlık*, like a typical Istanbul house. There were marble paved courtyards one within the other, pantries, kitchens, revolving cupboards, fountains, dining rooms with panels decorated with hunting scenes, flower and fruit pictures. On the ground floor, the *divanhanes* named individually, yellow rooms, red rooms, rooms with mother-of-pearl, piano rooms, embroidery rooms, salons within salons and one after the other furnished with Hereke, Hind and Lion silks in the center of floor. The last floor was the floor of bedrooms that had the magnificence only seen in engravings and catalogues. In a time when furniture made of walnut was in demand, the cupboards were crowned with carvings and bedsteads.<sup>189</sup>

Said Bey, who graduated from Galatasaray High School, was a member of the health committee and also a translator in the palace. His duty was to translate detective stories for Abdülhamit II. He noted all information about his daily life in detail in the first days of the twentieth century. These notes include meeting with friends, working hours, going to restaurants, furniture and clothing material bought. But there are no personal thoughts or comments about political events and definitions of people or groups. He did not mind using both modern and traditional furniture in his *konak*.

For instance, in 1902, Said Bey was in the process of paying for a blue stoneware stove, probably imported from France. But at the same time we note that he is purchasing a brazier (*mangal*) and a kind of little charcoal stove (*maltız*). We also know that his house contained a mass of Turkish-style sofas, but simultaneously we find among the purchases made by Said Bey several large canapés, armchairs, chairs, a pier-table, a European bed (*karyola*) and also a sewing machine, a phonograph, a telescope, and many other objects such as cases, chandeliers, etc., all aiming to give the house a European style.<sup>190</sup>

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<sup>189</sup> Ayverdi, p.175.

<sup>190</sup> Dumont, p.284.

## Figure No. 15 – Sewing machine

Using both eastern and western furniture together might not mean that they were unable to give up the traditional life-style, but it could have been the result of practical reasons. It is not necessary to throw away old objects in the house because new ones are bought and also it will cost much. That's why the houses of upper class were full of both references to western civilisation and to traditional life. We do not know yet how much this change was reflected in the common peoples' houses.

While narrating his memoirs about Istanbul, Mintzuri describes the house of his customers, nearly all of whom were pashas in the the civil service, military pashas, and palace members connected with *Yıldız Palace* in Ihlamur, Akaret, Maçka and Nişantaşı. He went to those houses to sell bread.

A *köşk* always had two parts: an *harem* and *selâmlık*. In the *selâmlık* there were pasha's and guests' rooms. The *harem* was a flat with a lot of women and their servants and *halayıks* (another kind of servant). There were some parts next to each other from which you could pass to another. The left side of the buildings constituted of one block was always the *harem*. The building or buildings were surrounded with colorful flowerbeds, a garden with roads paved with mosaics. All of the *harem's* windows had lattice starting from its big door. No one could enter the *harem* except the pasha and pasha's sons and also the Sudanese black eunuchs. *Köşks* were usually spacious and wooden. On the right of the garden there were three [or] five small, one-storeyed buildings along the wall which were made of baked bricks. These buildings were the stables, the place of carts or storage areas full of barrels of Siberia oil, sacks of Russian sugar, baskets full of Egyptian and Persian rice. As for the kitchen, the ovens and hearths were arranged in a row along the three walls.<sup>191</sup>

Alus also draws attention to the houses of this region: "Instead of today's [1938] apartments from end to end there were upper class' *köşks*. All of them had

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<sup>191</sup> Mintzuri, p.22.

the *harem* and *selamlık*, sofas large enough to race horses around, twenty- thirty rooms, Albanian and Bosnian guards at the doors and they were full of people. [There were] huge trees, very high walls, wooden overhangs (curtains) with outside shutters on four sides. You could only see the sea from the roof.”<sup>192</sup>

Mintzuri points out that not all of the customers who bought bread in this region lived in *köşks*. There were only nine or ten *köşks*, the others lived in one or two-three storeyed buildings that did not have divisions like the *harem* and *selamlık*.<sup>193</sup> Since these houses were in quarters accepted as being out of the city and were set in big gardens, Mintzuri might have perceived them as summer houses and defined them as *köşks* in spite of the evidence that their households lived in them both in winter and summer.

Hisar describes the *köşk* of his uncle in Çamlıca: “This *köşk* was one of the magnificent, old style houses that had wide rooms and sofas, high ceilings...doors with double winged doors with crystal knobs and decorated walls.”<sup>194</sup>

Ayverdi stresses that the *köşk* of İbrahim Efendi in Çengelköy did not have the ceremonial and heavy style that the mansion in Şehzadebaşı had. And he describes the inside decoration as follows:

The *köşk*, covered with Egypt rush mats, was three storeyed, with a *harem* and *selamlık* like the *konak* in Şehzadebaşı. The first floor was for service; the second floor was separated for guests and for dining and sitting rooms; the third floor was for bedrooms and storerooms. The *selamlık* was cut off on the second floor and the stairs did not go to the third floor. If the gentlemen wanted to go to their bedrooms, they

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<sup>192</sup> Alus, p.96

<sup>193</sup> Mintzuri, p.23

<sup>194</sup> Hisar, *Çamlıca'daki*, p.44

“Bu geniş odalı ve sofalı, ve... yüksek tavanlı, bütün kapıları ikişer kanatlı ve billur topuzlu, ve duvarları nakışlı, eski zamanın saffetli bir tarzda gösterişli evlerinden biriydi.”

passed to the *harėm* from the *mabėyn* (an area between *harėm* and *selamlık*) door and went upstairs from there.<sup>195</sup>

Although Ayverdi thinks that the furniture of the *köşk* of Ibrahim Efendi was “lighter” than those of the *köşks*,<sup>196</sup> she still underlines their magnificence. Indeed, it is rather difficult to think their being “lighter” than those used in *köşk*.

*Yalıs*, which were more comfortable and less ceremonious, closer to the garden and woods in comparison to the *konaks*, had more opportunity to get fresh air with parts cantilevered over the sea which had a better view of Bosphorus. During the construction of a *yalı* it was essential to take into consideration the direction of the winds and currents in order to ensure the residents' comfort.

Entering the *yalı* of Ağâh Efendi from the garden side, the visitor passed into a dark *sofa* on the right of the entrance. There was a kitchen paved with Malta stones, a narrow pantry, and a toilet.<sup>197</sup> The curtains of the guestroom over the sea, which was defined as “the most beautiful room of the *yalı*” by Evin, were made of yellow silk. *Sedirs*, armchairs, comfortable chairs that were made of the same fabric, were placed in front of the windows and walls.

“Carved niches decorated with colorful flower pictures” covered one part of the wall that faced toward the sea. There were vases, antique bowls and a lot of beautiful things in the niches. “On the ceiling, which was decorated with geometrical order,” there were bunches of flowers, deers, and varicoloured birds.<sup>198</sup>

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<sup>195</sup> Ayverdi, p.216

<sup>196</sup> Ibid; p.217

<sup>197</sup> İffet Evin, *Yasadığım Bogazici*, (Istanbul: İletisim Yayınları, 1999), 11

<sup>198</sup> Ibid; p.13

“*yalının en güzel odası*” “*oymalı ve renk renk çiçek resimleriyle süslü nişler*” “*geometrik düzenle süslenmiş tavanda*”

Although *köşks* and *yalı*s might be less ceremonious house types, there was not very much difference in their furnishing comparing with *konak* by evaluating those a few example.

Abdülaziz Bey writes that in the houses in which common people live:

There is always a water well...Entering from the door, there is a kitchen looking toward a garden with a small hearth on the ground floor. In the kitchen there is a wooden soap dish with a lid on it hanging on the wall, a spoon box made of basketry on the wall on the opposite side, a wooden salt box with a lid near the hearth, a rough rush mat rolled up near the hearth. On the other side of kitchen, there are an eating table, folding when required, a few small cushions generally filled with cut cloth pieces, *yemek minders* (cushions on which to sit during meal times) stacked up on top of each other. Strings of onions are hanging near the hearth...Again [near] the hearth...*sahans* (copper dish) and dishes and bowls are arranged in a row on shelves. In a corner a wooden board with a few shelves and lids reserved for keeping provisions, a *badya* (tub) with cleared ashy water inside...There were two large earthenware buried jars in one corner of the ground floor courtyard to collect rain or to keep water brought from the fountain. There were washing basins behind it. One of the ground floor rooms of the houses was used as a dining and daily sitting room since they are warm in winter. This room is small and its ceiling is low. Things such as *sucuk* (a kind of sausage), *pastırma* (dried salt meat), *kaşar peyniri* (a kind of round cheese), *kızılcık reçeli* (cornel cherry jam), and *ayva reçeli* (quince jam) are kept inside that room. On the upper floor of those houses is a *sofa* looking toward the garden, a guest room, a bedroom and a small *sandık odası* (store room) to keep chests, mattresses, and sets of bedding. A big *minder* with a woven cover filled with wool and a *şilte* filled with cotton are placed in the guest room on the upper floor. In that room are a small mirror with a black and gilt border and glasses near two sides of it and a white porcelain water bottle. One or two calligraphy plates or a hand-made ship picture picked up somewhere hung on the wall. In the middle of the room, everyone according to their income, either an Anatolian or İzmir kilim is spread. On the windows, curtains made of cambric in the summer, printed cotton in the winter are hung. A rather big, untinned copper *mangal*, rubbed and polished, is put in the center, underneath of it a tight cover of white cloth just like the one spread on the steps is spread. The mattress of the house owner and his wife is placed inside of the *yük* (a kind of wardrobe) if there is; if not, having been rolled up it is put aside in the bedroom and a cover is spread over it. In that room are a water bottle made of tinned copper, a glass, and a small four-legged stool with a white cover. An *el şamdanı* (movable candlestick), *gece kandili* (oil lamp for night) burnt with olive oil and wick and a candle

scissors are found. There is a *yer minderi* to sit onto one side of the room.<sup>199</sup>

Although we can not be sure to what degree the descriptions of Abdülaziz Bey represent the general condition, when we look at the household goods found in moderate houses, we see wooden cupboards, abundant *minders*, *şiltes*, *örtüs* (cover) and *yaygıs* (covering spread out on the ground) for various aims. Furthermore, in the room called the “guest room” in the sense of guests’ sleeping room, not the one in which guests would be entertained in the day time, there are goods for generally indispensable needs, apart from the ship picture (it needs to be thought over why particularly a picture of ship was chosen) such as gilt mirror, a glass probably for a guest’s night thirstiness, a white porcelain water bottle, a *kilim*, curtains changing according to the season, a copper *mangal*, a cover for spreading over the steps, an *el şamdanı* together with a *minder* and *şilte*. Apart from various kinds of *minders* such as *yer minderi*, *erkân minderi*, *yemek minderi*, since another cushion type called *şilte* was also used, there must have been a difference between a *şilte* and a *minder*. As for water bottles, preferring a porcelain one for a guest and a tinned copper one for the house owner maybe the traces of the tradition of “treating the guest with the best”. Furthermore, we see that textiles have a very important place in traditional house furnishing.

Servet Bey, hero of the novel *Kiralık Konak*, an admirer of the west having moved to an “extremely magnificent, new constructed” *apartment* over the street in Şişli, he furnishes the dining room in “French style”, the library room’s “*kanapes* (a kind of armchair) and tables in English style.”<sup>200</sup> This is a new style apartment

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<sup>199</sup> Abdülaziz Bey, p.158.

<sup>200</sup> Yakup Kadri Karaosmanoglu, *Kiralık Konak*, (Istanbul: İletisim Yayınları,1998),p. 156.

“*gayet muhteşem, yeni yapılmış*” “*Fransız tarzında*” “*İngiliz üslubunda kanapeler, masalarla*”

with its electricity, “bath room” and kitchen. Although it is difficult to make an evaluation based on the knowledge given in just one novel, we can assume that people who wanted to live in “modern” apartments did not use household goods like *minders*, *sedir* as used in *konaks*, *mahalle evleri*s and even in palaces. Most likely they would have preferred ‘*Avrupai*’ (European style) furniture that could be purchased in Istanbul particularly at the end of nineteenth century. Maybe the room used as sitting room only by family members was furnished in a bit more traditional way.

In the novels and other sources during this study, no data was found related to the furnishing style of *rowhouses*. Taking into consideration their having been constructed from the end of the nineteenth century, just like apartments, we can assume that the people choosing to live in them tried to furnish them in a relatively “new style”. Yet on the other hand, row houses were not the houses of people with high income levels like the people living in apartments. They were generally (apart from Beşiktaş-Akaretler) houses in which non-Muslims with middle income levels lived. So probably they were not furnished with imported and expensive furniture. Yet those who lived in row houses might have preferred relatively more “modern” furniture. This furniture, even though it was not imported, could have been obtained through local carpenters, the numbers of which were increasing day by day.

#### Stores, Carpenters, the *Mekteb-i Sanayi* (Industrial School)

Important changes occurred in the culture of daily life of many Ottomans around the turn of the nineteenth century. For those Ottomans who wanted to furnish their homes with “new” furniture according to the “modern” style, Paris was



a very important furniture source.<sup>201</sup> Palace residents and the elite class had begun to import furniture. Psalti Furniture Store, which was opened in 1867 in Pera, placed many advertisements in the newspapers and the *Annuaire Orientals*.

#### Figure No. 16 – Advertisement given by Psalty Furniture Stores

Looking at the increase in the number of carpenters from sixteen in 1883 to forty-eight in 1921, however much we do not know about the distribution of the furniture in Muslim and non-Muslim houses, we can estimate that many more Ottomans began to furnish their homes increasingly in the *Avrupai* style. Following furniture importation, carpenters in Istanbul began to produce furniture such as tables, chairs, and commodes that had not been used in Ottoman houses until then.<sup>202</sup> One of those carpenters, Vitali, in an advertisement with title of *Upholsterer and Fringe- Maker Vitali*, which he gave to *Hanımlara Mahsus Gazete*,<sup>203</sup> announces that he produces curtains, *kanapes* and chair sets according to furniture pictures brought from Europe.

Furniture such as table, buffet cabinets, and chairs were also produced in the *Istanbul Mekteb-i Sanayi* (Istanbul Industrial School), established in 1866 in Sultanahmet. Refik Halit Karay writes that the “tables and buffet cabinets made of walnut” produced by that school had an important role in the “increase of dining rooms in Istanbul.” Moreover “massive bedsteads, the product of that school,” had been influential in the changing of bedrooms. Karay interprets this change as houses losing their character and becoming Europeanized.<sup>204</sup>

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<sup>201</sup> Emiroglu, p.149.

<sup>202</sup> Faroqhi, p.288.

<sup>203</sup> *Hanımlara Mahsus Gazete*, 1895, no.29.

<sup>204</sup> Karay, *Üç*, p.64

“ceviz yemek masaları ve büfelerin İstanbul’da yemek odalarının çoğalmasına” “Gene o mektep mamulatından masif karyolalar”

been influential in the changing of bedrooms. Karay interprets this change as houses losing their character and becoming Europeanized.<sup>204</sup>

In an announcement taking place in *Takvim-i Vekayi*, it was announced that household goods produced in *Mekteb-i Sanayi* workshops and at present ready in their depot were “arabesque screen, table, easel, frame, shelf, writing table, coat closet (*askılık [?]*), folding table, meeting table for managers, movable mirror and wardrobe with mirror, saloon table, night wardrobe (*gece dolabı [?]*), walnut pillar for vase and trapeze (*trabez [?]*), wardrobe with seven drawers, mirror frame, *konsol*, tripod for lamp, column for a flower vase, fantasy *konsol* and frame, painted and varnished shelf,” sold at a reasonable price.<sup>205</sup>

Selahattin Refik Sırmalı was one of the promoters of the *Milli Fabrikaçılar Cemiyeti* (National Manufacturers Association) founded at the beginning of 1917 by factory owners who were both *İttihatçı* (Unionist) and members of Parliament, aiming at the development of private enterprise in the industrial sector.<sup>206</sup> During World War I, he established a furniture factory in Çemberlitaş Vezirhan as a reaction to the production of arabesque style furniture in the *Sanayi Mektebi*. After the factory was overpowered by the occupants (*işgal kuvvetleri*) during the armistice days following the end of National Struggle, Selahattin Refik Sırmalı also established the first known Turkish carpentry factory in Ankara.<sup>207</sup>

“Extraordinary luxurious” (*fevkalade lüks*) furniture were ordered from the Selahattin Refik Bey Factory Company for the “furnishing and decoration” (tefriş

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<sup>204</sup> Karay, *Üç*, p.64

“ceviz yemek masaları ve büfelerin İstanbul’da yemek odalarının çoğalmasına” “Gene o mektep mamulâtından masif karyolalar”

<sup>205</sup> *Takvim-i Vekayi*, 25, 27 Tesrin-i Sani 1324 (1908).

<sup>206</sup> Zafer Toprak, “İl.Mesrutiyet ve Osmanlı Sanayii”, *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi*, v.5, (İstanbul: İletişim Yay., 1985), p.1355.

<sup>207</sup> Baltacıoğlu, p.101-103

## Differences in Ottoman Houses According to Religious Orientation

At the end of the eighteenth century and beginning of the nineteenth, Galata and Pera underwent a transformation after two big fires levelled many of the old wooden buildings. They were replaced with multistoreyed brick buildings (*kâgir*).<sup>209</sup> The Pera fire of 1870 marked a turning point in the restructuring of the district.<sup>210</sup> Following those fires, higher windows were used in the facades and the style was increasingly European.<sup>211</sup> Still the apartments had the traces of the Ottoman life-style and construction traditions. However much these buildings gave place both to new analysis and plans in inner space designs they also had an important heritage of the traditional Ottoman house.<sup>212</sup> In this respect, important characteristics of Istanbul house architecture such as the *cumba* (bay window), and deep eaves were used either with minor alterations or without change among the different social and ethnic groups. Even apartment buildings were given “local colour” with those elements.<sup>213</sup>

For example, Halide Edip Adivar following her mother’s death, was enrolled in a kindergarten directed by an old Greek lady named Eleni. Halide Edip describes the house in which this kindergarten was located. It was “a house furnished completely in Turkish style with long *sedirs*.”<sup>214</sup> Moltke, at the beginning of nineteenth century, lived in the house of an Armenian family in Istanbul. Seeing

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<sup>209</sup> Eldem , *Türk*, p.233.

<sup>210</sup> Akin, *Galata*, p.266.

<sup>211</sup> Eldem, *Türk*, p.233.

<sup>212</sup> Öncel, p.86.

<sup>213</sup> Zeynep Meray-Enlil, “Ondokuzuncu yüzyıl İstanbulu’nda Konut Yapı Gelenekleri ve Kent Kültürü”, *Osmanlı Mimarlığının Yedi Yüzyili*, (İstanbul: YEM Yayınevi, 2000), p. 292, 293.

<sup>214</sup> Halide Edip Adivar, *Mor Salkimli Ev*, (İstanbul: Yeni Matbaa, 1963), p.16.

no difference in the inner space organisation from the Muslim Ottomans' houses, he was very surprised.<sup>215</sup>

In traditional Ottoman house, the room and *sofa* had an important place. The room was used for living, eating, and sleeping. In furnishing of this house *minder*, *şilte*, *sedir* and different kinds of textile were given place. Heavy door curtains were for protecting from the cold. Floors usually covered with rush mat. At the end of nineteenth century, household goods and furniture began to change. New furniture stores such as Psalti, Vuccino, and the products of local carpenters and *Mekteb-i Sanayi* made contribution to this transformation. Furthermore new building types such as apartments and row houses took their place in the house types of Istanbul. Traditional and "modern" furniture gradually began to be used side by side in houses of Istanbul. It can be said that until the mid-nineteenth century non-Muslims and Muslims furnished their homes in same fashion, but non-Muslims began alterations in their inner spaces a little bit earlier in comparison to the Muslims due to their close relations with the Europeans living in Istanbul.

These transformations draw the attention of the novelists, too. They described furniture and houses in detail. Some of them supported western goods, some eastern ones. They perceived and represented those furnitures in different styles.

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<sup>215</sup> Moltke, p.30.

## CHAPTER IV

### PERCEPTION AND REPRESENTATION OF INNER SPACE AND EATING HABITS IN NOVELS OF THE PERIOD

This chapter will examine how writers perceived the reflections of the social transformation which took place in the Ottoman Empire's capital of Istanbul in the nineteenth century, in the inner space, household goods, and eating habits, and how they wrote about this perception in their novels and memoirs. Using the heroes' relations in the novels with the society in which they lived, their behaviour and their ideas, we will seek to understand what the goods they used and the words they said represented. Briefly it can be said that "culture" will be dealt with as a "symbolic world". Here "symbol" is used in the meaning of a particular and different sign implying "a relation of representation." It also takes place in a meaning system.<sup>216</sup>

Nearly all of the most popular novelists of the period deal with "westernisation" issue. Moran tells us that, "Westernisation not only consists of the main issue of the Turkish novel, but also determines its function, structure and

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<sup>216</sup> Roger Chartier, *Cultural History: between practices and representations*, trans. Lydia G. Cochrane (New York: Cornell University Press, 1988), p.103.

types.”<sup>217</sup> Here what is important is daily life accuring both theoretical and political meaning. In the novels of the late nineteenth century and early twentieth century, the descriptions of the interior spaces in houses are emphasised by all of the writers studied for this paper.

Authors whose works will be discussed are Halide Edip Adivar, Yakup Kadri Karaosmanoğlu, Abdülhak Şinasi Hisar, Hüseyin Rahmi Gürpınar, Refik Halit Karay, Ahmet Mithat Efendi, Mithat Cemal Kuntay and Sermet Muhtar Alus. Among them, particular attention will be given to Yakup Kadri Karaosmanoğlu, Halide Edip Adivar, Abdülhak Şinasi Hisar, Hüseyin Rahmi Gürpınar and Ahmet Mithat Efendi. In regards to how these writers evaluated modernisation/westernisation effects in society in their novels, Adivar and Hisar among the others are the most nostalgic writers, devoted to bygone values, traditions and naturally, to the houses and furniture of that period. They do not see any negative side to the “old days”. Both of them describe western goods with contempt and disapproval. Ahmet Mithat Efendi supports eastern culture, Ottoman manners and the people’s religious values. In his opinion, what needs to be taken from the west are just scientific developments and technologies.

Through the character of Felatun Bey, Ahmet Mithat Efendi ridicules those who try to be western in appearance but can manage to be neither western nor eastern in essence, or in the behaviour, and furniture they use in their home. Gürpınar does not like the eastern thought structure. He satirises superstitions, ignorance, religious beliefs that are not based on reason. He believes that only reason and knowledge can solve social problems. But he scrutinises the

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<sup>217</sup> Moran, p.19.

*“Batılılaşma Türk romanının ana sorunsalını oluşturmakla kalmaz, aynı zamanda onun işlevini, kuruluşunu ve tiplerini de önemli ölçüde belirler.”*

"*alafranga züppe*"s (European style snobs), who assume western attitudes which are not based on education and reason, their clothing and furniture. Although we can not tell that Yakup Kadri Karaosmanoğlu was attached to the past and took the side of traditions, he leads us to believe he thought westernisation caused degeneration in society.

As for the themes of perception and representation in the novels, the goods, concepts, and behaviours which represent "western style" are the piano, armchair and *kanape set*, *konsol*, *karyola* (bed), wardrobe, table, bookcase, buffet, mirror, having separate spaces in a house such as a dining room, bedroom and salon, apartment, fork, knife, eating meals on a table, sitting on chairs and using forks and knives, stove, and the use of separate dishes for every one.

Goods, concepts, behaviours which represent "traditional style" are the *sedir*, *yüklük*, *yer yatağı* (bed laid on ground), *yer sofrası* (a traditional dining place which is located on the ground), *sini*, *sofra bezi* (a kind of cloth spread on the ground during meal times), eating with the hands, using only spoon while eating, eating from a common dish, sitting by crouching, plane, wide, well-lit houses, using the same space in a multifunctional way, *konak*.

Behaviour and furniture which were disparaged and discontented: Servet Bey, hero of *Kiralık Konak*, does not like wide rooms with many windows, *hamams*, traditional furniture, and the *traditional konak* life-style. What is important for Yakup Kadri Karaosmanoğlu is not their being refined or not by comparison traditional ones. Servet Bey's alienation from his own culture and turning his back on the past with a superficial attitudes just for the sake of appearing westernised is more important for him. According to Halide Edip Adivar, "European style

furniture” and the “modern furniture crowd” and for Abdülhak Şinasi Hisar furniture such as tables and *konso/s* are rough and unworthy.

As for Sermet Muhtar Alus, he satirises those who put paper flowers inside precious Chinese vases and those who place famous European composers’ busts in their salons. Hüseyin Rahmi Gürpınar ridicules those who think they behave as Europeans by eating in “*alafranga*” style and by filling their home with western goods and furniture, by using French words in their conversations. He, furthermore, made fun of those who accepted as sin behaviours such as eating with a fork and hanging pictures on the walls. He finds them all ignorant.

Behaviour, furniture that were approved and appreciated: Halide Edip Adivar likes the traditions of the people, their humanitarian values, and wide rooms which “express Turkish plainness”. Servet Bey appreciates “excellent and new” apartments, new bathrooms, and rooms illuminated by electricity. Abdülhak Şinasi Hisar prefers porcelain dishes, old inkpot sets, *çeşmibülbûls* (a particular kind of glass work), engraved spoons with coral handles and even fly-swatters ornamented in the traditional style. As for Ahmet Mithat Efendi, he attaches great importance to pianos.

### Inner Space

Inner spaces, which were furnished with western goods and furniture, communicate the cultural condition of the house owner. On the other hand, the salon is an inner space that is given so much particular importance that we can think of it as a “public space”. It was preferred to put western goods the salon since all of them were in order to “show” others. Yet in the sitting room in private



space, household behaved in a freer and easier way.\* We can think that westernisation, beginning with goods and furniture in the salon and having been diffused slowly to the other rooms, involved all the house. And this can be related to the degree of the homeowner's westernisation.

Halide Edip Adivar, in *Sinekli Bakkal*, deals with the political, social and religious issues of Turkish society in the period of Abdülhamid II. She narrates events giving place to all kinds of people from poor slums, rich *konaks* and the palace circle. She wants to show that the old life-style, abandoned by westernised rich people, and the humanitarian values that they have lost, continue in a fictious quarter in which people live according to the traditions and old values. Moran writes that the "Sinekli Bakkal quarter represents the common people who live according to traditions and humanitarian values; Hilmi and his friends represent revolutionist intellectuals; as the palace environment, they represent the degenerated leading class."<sup>218</sup>

As for *Mor Salkımlı Ev*, Halide Edip Adivar narrates her own life story. After her mother dies while she was three or four years old she begins to live in her grandmother Nakiye Hanım's *konak*, which has a garden filled with flowers and trees. When Halide Edip later goes to live in her father's house, which has a big *sofa* and double stairs, she feels like a stranger. In place of "that charming white clothed *sedir*" in grandmother's room is "European style furniture". Her father made her rooms prepared and inside the room that she is to use as a writing and studying room, he puts "a big writing table, comfortable English

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\* See also Selçuk Esenbel, "Türk ve Japon modernleşmesi: 'Uygarlık süreci' kavramı açısından bir mukayese", *Toplum ve Bilim* 84 (Bahar 2000), pp.18-36.

<sup>218</sup> Moran, p.120.

"*Sinekli Bakkal mahallesi gelenekleri ve insancıl değerleri sürdüren halk sınıfını; Hilmi ve arkadaşları devrimci aydınları; saray çevresi ise yozlaşmış yönetici sınıfı temsil eder.*"

armchairs and a rocking chair". This modern furniture may have had a role in Halide Edip's feeling like a stranger.<sup>219</sup>

When Halide Edip Adivar went to visit Hayri Efendi to talk about *Evkaf Mektepleri* (Foundation schools) in 1914, she approved of Hayri Efendi's wide room "expressing Turkish plainness", which "does not give place to modern furniture crowd". According to Halide Edip, the *sedir* is charming, and "wide room" worth being liked, owing to its not having modern furniture.<sup>220</sup>

Mithat Cemal Kuntay, in his only novel, *Üç İstanbul*, written in 1938, narrates three historical period of İstanbul and reflections of those periods to three *konaks*. Hidayet's *konak* in the Abdülhamit II era, Adnan's *konak* in the second Constitution years after 1908 and Naşit's *konak* during the armistice and National Struggle years gains importance. Each one of those *konaks* was furnished with extremely conspicuous furniture and household goods. Kuntay narrates a society dominated by political struggles, burglary, profiteering and intrigues. In Hidayet's *konak* there are Karabağ carpets on the marble staircases. Habibullah Efendi, who comes to break his fast, passes through "green domed columns of eight palm-trees in two side of staircases" and he is confused to see a sofa furnished in "such a pretentious" way.<sup>221</sup>

In the nineteenth century, western admiration was common among Ottoman intellectuals, Ahmet Mithat Efendi compares western and eastern civilisations in his work and tries to think about them in a critical way. Ahmet Mithat Efendi is

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<sup>219</sup> Adivar, *Mor*, p. 88.

"o sevimli beyaz örtülü sedir" "Avrupalı eşyalar" "büyük bir yazı masası, rahat İngiliz koltukları bir de salıncaklı sandalye"

<sup>220</sup> Ibid; p. 178,179.

"Türk sadeliğini ifade eden" "modern eşya kalabalığına yer vermeyen"

<sup>221</sup> Mithat Cemal Kuntay, *Üç İstanbul* (İstanbul: Sander Yayınları, 1983), p.93.

"merdivenin iki kenarında sekiz palmiyenin yeşil kubbeli sütunlarından" "bu kadar iddialı"

particularly enthusiastic about West's successes in material field. Yet he is devoted to the east's and Ottomans' moral values. In his novel *Felatun Bey ve Rakım Efendi*, written in 1876, in Rakım's person he creates an industrious and frugal type who has both western and Ottoman culture. As for Felatun, he is a snob and a lazy person who is just opposite of Rakım. He furthermore has a passion for consumption and pseudo westernisation. Rakım is respectful of traditional values but Felatun is far away from national and local values. Although Rakım was brought up with Ottoman manners he was not regarded as a stranger in foreigners' meetings. Felatun represents the person who misunderstands Westernisation, and Rakım is the one who understands right.<sup>222</sup>

Ahmet Mithat Efendi describes the inner organisation and furnishing of Rakım Efendi's house in a very detailed fashion in two pages:

They divided the house, which has three rooms among them, furthermore they furnish their salon in order to have a place to accept guests. Since we are getting so much detail, come on let us have a look at inside the house: The little home had one storey. There was a kitchen, cellar, woodshed, and basement on the ground floor. After walking up to the stairs one comes to a hall and when the windowed door on the opposite is opened, one can go into the salon. In its previous formation the three doors of the three rooms and the door of the toilet had opened into the salon. Afterwards Rakım had a *bagdadi* (lathe and plaster) wall built in front of the doors from one and a half *arşın* distance, so the doors opened into a corridor.<sup>223</sup>

When we see the knowledge Ahmet Mithat Efendi gives his reader about Rakım Efendi's house, it is understood that the interior division of the house has been changed. The traditional interior space element of the *sofa* has been transformed into a modern salon.

<sup>222</sup> "Ahmet Mithat Efendi", *Tanzimat'tan Bugüne Edebiyatçılar Ansiklopedisi*, v.1, ed.Murat Yalçın, (Istanbul: Yapı Kredi Yayınları, 2001),p. 27-32. / Moran, p.38-46.

<sup>223</sup> Ahmet Mithat, *Felatun Bey ve Rakım Efendi*, trans. Sacit Erkan (Istanbul: Yurttas Kitabevi, 1966) p.44.

Strauss points out that there is no ornamented salon in traditional Ottoman house and he illustrates this with a scene from Ahmet Mithat's play *Açıkbaş* (Bald):

"Hüsnî Bey (joyfully): Now sir this is our salon.

Açıkbaş: Thank you, my friend. But I could not understand what you said.

Hüsnî Bey (to himself): Well! Has not this bloke ever heard of India, Yemen, or somewhere else talked about a salon? (to hodja) Sir, this is our *divanhane* namely it means a place to live."<sup>224</sup>

When we turn back to Rakım Efendi's house, we learn that by building a wall in front of the rooms opening onto a *sofa* one can make the doors open into a corridor. Completely changing the spatial design according to the western house plan is seen only in *Felâhın Bey ve Rakım Efendi* among the novels we searched. So it is difficult to generalise from this example. The changes made in Rakım Efendi's house continued: "The toilet is located on the left hand side of the room on the opposite side ... and rooms brighten up with the light coming from the street.... There was a smallish garden approximately four hundred *arşın* on the side on which the windows opens, since its ground was high from the street's level one could step down to the garden with a three-step staircase out of the salon door."<sup>225</sup>

After this discussion of the interior space, it is time to describe the furniture: "Now that you understood the shape of the house and division! Paint its inside nicely, paper it and furnish with excellent *kilims* (rugs), put a half set of *kanape* and a mirror and a *konsol*. On two sides of the mirror hang two beautiful paintings. Now you have formed Rakım's room. Above all, after the piano was set up opposite of the windowed door near the staircase how nice will be that tiny

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<sup>224</sup> Johann Strauss, "Konusma", *Osmanlı İmparatorluğu'nda Yaşamak, Toplumsallık Biçimleri ve Cemaatlerarası İlişkiler*, ed.F.Georgeon, P.Dumont (İstanbul:Tarih Vakfı Yurt Yayınları, 2000),p. 317.

<sup>225</sup> Ahmet Mithat, *Felâhın*, p.44.

room.”<sup>226</sup> The mirror, konsol, armchair, *kanape* set –although we do not know what its being a half or complete set meant- and particularly the piano are accepted as “modern” household goods and they reveal the life-style of the house owner, Rakım Efendi.

Although Canan, who has been taken as a concubine but later will marry Rakım Efendi, and Rakım Efendi’s rooms are furnished with “modern” furniture just like the salon, old nanny Fedayi’s room was furnished with “traditional” furniture. As a matter of fact, she herself particularly wanted this room, which was designed according to traditional architecture and has a *yüklük*. A young person preferring modern furniture and these old ones traditional furniture or having attitudes attributed to them by the novelists remind us the “double code” practice related to age. In addition to that, another “double code” practice is related to gender. This takes the attention frequently in other novels, particularly when it comes to the eating habits.\*

Rakım’s room is the first room on the right. When you go in from the door naturally you see the windows opposite you. There is a bookcase at the right of the room. There are two cupboards on either sides after entering from the door and they are full of much junk related to antiques and odd things. The room near that was allocated to Canan... When that room was entered, again, on the left side a bed, a lovely mirror on a small *konsol*, beside it flower pots, near the door a vanity table, near the window, a small table with sewing implements is seen... When it comes to nanny *kalfa*’s room on the other side: there is no window in that room, Fedayi’s room is illuminated incompletely by the light coming through a window in the corridor from the garden. This room is something like an old fashioned room with a *yüklük*. Her *alaturka* (in the Turkish style) set of bedding was kept in a *yük* (same as a *yüklük*) since nanny *kalfa* does not sleep in a bed.<sup>227</sup>

<sup>226</sup> Ahmet Mithat, *Felâh*, p.44,45.

\* See Ugur Tanyeli for “the double code” related to age and sex. “Osmanlı Barınma Kültürü’nde Batılılaşma ve Modernleşme: Yeni Bir Simgeler Dizgesinin Oluşumu”, *Tarihten Günümüze Anadolu’da Konut ve Yerleşme* (İstanbul:Tarih Vakfı Yurt Yayınları, 1996).

<sup>227</sup> Ahmet Mithat, *Felâh*, p.45,46.

While Ahmet Mithat Efendi is describing nanny Fedayi's room to the reader, he qualifies it as "something like an old fashioned room" which illustrates the nanny's traditional life-style. Ahmet Mithat identifies the nanny with traditional goods due to her old age and does not hope that she will adapt herself "modern" habits. Furthermore, in Rakım's room there is bookcase, yet in Canan's room sewing implements. However much Ahmet Mithat is in favour of girls' education, having thought of a book for Rakım, the sewing implements for Canan indicate he can not differ from the traditional sex discrimination. The piano in Rakım's salon is also accepted as a modernity symbol of that period. It was such a household good that it nearly could not be given up. Yet it was "beyond every house's means", only *konaks* and small *konaks* could have managed to have one. "As soon as a young lady was fifteen or sixteen years old, the piano used to be placed in the widest salon."<sup>228</sup>

For the Said Bey family too, the most prestigious item in house was a piano bought in 1902. The piano, which was the symbol of devotion to western values, had been bought for oldest daughter of Said Bey. Dumont tells us that "The piano was the most eloquent symbol of aspiration to a bourgeoisie style of life copied from the Western model."<sup>229</sup>

In the meantime the French woman Jozefino, who is Rakım Efendi's friend, tells her thoughts about the house when she comes to teach piano Canan.

"Jozefino liked Rakım's salon very much. Essentially having seen the garden looking from the salon, she liked its wonderful organisation.

Jozefino: Mösyö Rakım. I like your house very much. How tasteful you are!

By God, it is a mini salon just like a box. But I would like to see the rooms too.

Rakım: Madam, there are only our bedrooms apart from that.

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<sup>228</sup> Alus, p.93,94

"öyle değme evin harcı değildir" "Evin küçük hanımı, onbeş onaltısına girdi mi piyano da salonlardan en genişinin içine girerdi."

<sup>229</sup> Dumont, p.284, 285.

Jozefino: Do not behave like a child. Are not we friends? I will see them even if they are bedrooms. This consideration makes free people surprised. Following these words, Rakım showed the even other rooms to Madam Jozefino.<sup>230</sup>

Ahmet Mithat give importance to Jozefino's positive thoughts on Rakım's house as a westerner in respect to strenghten Rakım's positive characteristics in the eyes of reader. Although Rakım, who has been brought up with Ottoman manners, does not want to show the bedrooms, which he accepts as a special space, to Jozefino. But she finds Rakım's behaviour childish and tells him that "free people" namely "westernised people" do not behave in that way. So she gets him to show her those rooms.

Although he became both a diplomat and a politician, Yakup Kadri Karaosmanoğlu was not interested in social events in his youth. But later he changed this understanding with the effect of the Balkan Wars and World War I and began to pay attention to Turkish society's problems, like many other writers in that period.<sup>231</sup> In his novel, *Kiralık Konak*, Karaosmanoğlu chooses as his subject the degeneration caused by westernisation and the struggle among generations. Events take place in a *konak* in Cihangir just before World War I, during second Constitutional period.\* Naim Efendi is the owner of the *konak* in which three generations live together. Naim Efendi's son-in-law and grandchildren are the members of a degenerated *alafranga* family. They are alienated from the old values by westernising. Naim Efendi is "an old Ottoman who represents some kind of values which are not valid any more. His son-in-law Servet Bey is an *alafranga* snob, his granddaughter Seniha is an example of a woman type known

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<sup>230</sup> Ahmet Mithat, *Felâh*, p.46.

<sup>231</sup> Moran, p.136.

\* In *Kiralık Konak*, Yakup Kadri Karaosmanoglu narrates a period takes place before the period he lived.

as 'asir sonu' (a new woman type who was not seen before).<sup>232</sup> Servet Bey "who, on behalf of *alafranga* life, makes a thousand sorts of strangeness from morning till night", after the death of his mother-in-law," had all the old furniture thrown into attics and cellars." Then he had each room furnished "in a different colour, in a different style according to furniture catalogues brought from Europe."<sup>233</sup> So we can understand that any kind of furniture belonging to any bygone period was evaluated as worthless to be thrown in the attic. According to Karaosmanođlu, Servet Bey is an Ottoman who scorns his own culture for the sake of appearing like a westerner and is living an identity crisis. Yakup Kadri blames those who think that just by changing their furniture and their image will be westernized and modern. It seems clear from Servet Bey's attitude that although the consumed goods' value originally is neutral, they are found valuable or invaluable owing to the meaning given them by society. Having seen the attitude emphasising turning toward west together with turning back on past, we have seen how the past had lost its prestige.

According to Servet Bey, "old" furniture is worthless. He attributes to them negative features. As for Rabia, the heroin of *Sinekli Bakkal* written by Halide Edip Adıvar, she underrates *Dahiliye Nazırı* (Interior Minister) Zati Bey's house by comparing it to the house of "a nouveau rich trying to imitate western style" due to its being furnished with western goods such as gilt mirrors, *konsofs* and tables. On the other hand, she describes *Zaptiye Nazırı* (Gendarme Ministry) Selim Paşa's house with positive expressions such as "honest house relying to plainness,

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<sup>232</sup> Moran, p.136

<sup>233</sup> Karaosmanoglu, *Kiralik*, p.155,156.

"*Alafranga hayat namına sabahtan akşama kadar bin türlü garabet yapan*" "*ne kadar eski eşya varsa hepsini tavan aralarına ve mahzenlere attırır*" "*Avrupa'dan gelmiş mobilya kataloglarına göre ayrı bir üslupta ayrı bir renkte*"



wideness, light.”<sup>234</sup> In a way she identifies their houses with their characters. She finds a suitable western-style house for the unloved Zati Bey, a traditional house for honest Selim Paşa. It is understood that Rabia does not like their preferring the European life-style in Zati Bey’s house. Rabia praises *Zabtiye Nazırı* Selim Paşa’s house, not only for its being “plain, wide, illuminated” but also due to their non-western life-style. This also makes the reader feel that the second *mabeynci’s yalı* on the Bosphorus is preferred due to its being “an illuminated *yalı*” with its double staircases, big sofas and “plainness of local architecture and wideness feeling it gave.”<sup>235</sup> Furthermore an inkling of acceptance is felt reluctantly in Rabia’s saying nothing in their giving a little more European style in her room while she is marrying Peregrini.<sup>236</sup>

It is openly understood that, apartment life beginning in Young Turks period in Nişantaşı and Şişli and going on during war years<sup>237</sup> is a life-style that Servet Bey envies and desires. He has lived in father-in-law’s *konak* in Cihangir since he married, but he wants to move to a flat in Şişli. Even the wideness of the rooms makes him uneasy and he complains that he can not make himself comfortable in “those wide rooms”. He goes on complaining about the impossibility of “warming and breathing in those rooms with a lot of window and doors.” He can not understand the “meaning of living like a nomad while there are those excellent and new apartments in Şişli.” There is not “even a proper bathroom in that huge house.” In Servet Bey’s opinion even taking a bath in the *konak* is very difficult

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<sup>234</sup> Adivar, *Sinekli*, p.116.

“*sadeliğe, genişliğe, ışığa dayanan dürüst ev*”

<sup>235</sup> *Ibid*; p.174.

“*ışıklar içinde bir yalı*” “*yerli mimarinin sadeliği, verdiği genişlik hissi*”

<sup>236</sup> *Ibid*; p.203.

<sup>237</sup> Duben & Behar, p.31.

since “it needs to be prepared three days in advance to burn that clumsy *hamam*.”<sup>238</sup>

Having “wide” rooms and “a lot of window and doors” are the negative features of *konaks* according to Servet Bey. What he implies by “living like a nomad” may be living both in summer and winter in the *konak*'s parts that designed with appropriate to the seasonal features. Naim Bey and his family, after all, can no longer move to a summer house in the summer. This is another negative feature of the *konak* for Servet Bey. Apartments, on the other hand, have all kinds of positive features. Having seen the “new style apartments with electricity and bathrooms” in Şişli, he desires them more and more. The apartments’ “new style” symbolises modernity. Electricity in the house, having a bathroom instead of a *hamam* are features associated with western houses and all of them are desired. In addition to disliking the *konak* in general, he criticises *hamams* as being clumsy. It is evident in his behaviours that there is no positive side to any of the artifacts remaining from the past.

He goes to see the new apartments in Şişli in his spare time. As soon as he enters, “the door with its shining bell and number written Turkish and *frenkçe* (in Latin) number on an elegant white plaque, he smells the painted parquet.” He is cheered up and “lingers in the kitchens with their hearths lined with tiles imitating European bricks.” While he is wandering through the rooms with admiration, he talks to himself: “Here is a ‘salle a manger’, here is ‘fumoir’, here is the salon, here is the library, here is the ‘budvar’, here is the bedroom, a second

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<sup>238</sup> Karaosmanoglu, *Kiralık*, p. 154, 155.

“bu geniş odalarda” “pek çok pencere ve kapısı olan odalarda ısınmanın, nefes almanın” “Şişli’de o mükemmel ve yeni apartmanlar dururken burada bir göçebe halinde yaşamamanın manasını” “o koca evde adamaklı bir banyo odası bile” “O hantal hamamı yakmak için üç gün evvel hazırlanmak...lazım geliyor”

bedroom.” Then he looks out onto the street which he imagines as a perfect European city with “its wideness, its telegraph, telephone and tram wires, its automobiles, its rails passing through the middle of it, advertisements on its walls.” It seems that Servet Bey likes even the noise of this “European” street.<sup>239</sup>

At last Servet Bey obtains his desire by moving into a “new” apartment, which he describes as “extremely magnificent”. As soon as he moves in, he furnishes the dining room in the “French style”, the library room in “English style.”<sup>240</sup> He does not bring in any traditional furniture. This “modern” apartment symbolises westernisation, Naim Efendi and his *konak* symbolise the “traditional” and the past. Karaosmanoğlu, throughout novel, rather than supporting east or west, criticises this admiration in society for the west and people who thinking they are westernised by changing their image, their furniture, or their homes. We can see that what interested him was to show the degeneration in society.

Abdülhak Şinasi Hisar, who had lived in Büyükkada, Çamlıca, and Rumelihisarı during his childhood, was a graduate of Galatasaray High School. In his books, he describes the Bosphorus of his childhood, the Istanbul of his early youth and the life-styles of the wealthy families living in the last period of the Ottoman Empire. His tone is nostalgic, his word choice poetic.<sup>241</sup> In his memoir, titled *Çamlıca'daki Eniştemiz*, he describes his uncle Hacı Vamık Bey, who was born in 1852, joyful, childish, a little unbalanced. He writes of their extended family lifes, the *yalis* and *kiosks* in which they lived, the furniture they used, and the entertainment of the period. The memoir beginning with his childhood goes on till

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<sup>239</sup> Ibid; p.154,155.

“üzerinde zarif beyaz bir plaka Türkçe ve frenkçe numarası yazılmış, zil düğmesi pırıl pırıl parlayan kapılardan içeri girip de burnu boyanmış parkenin kokusunu alır almaz” “ocağı çini taklidi frenk tuğlalarıyla döşenmiş mutfaklarda dakikalarca” “Burası ‘Salle a menger’

<sup>240</sup> Ibid; p.156.

his early youth, when his uncle and aunt died. He describes the contrast in the furniture of the *köşk*. Of those, he thinks that the most needed ones were ugly and unpleasant. "All furniture sets, *kanapes*, tables, chairs, *konsols* were rough and banal. Among them, childish knick-knacks, most vulgar mirrors, flower vases of glass, raised and painted pots, gilt wooden frames were placed and hanged."<sup>242</sup>

Figure No. 17 – Dish for *lokum* (kind of sweet)

Hisar qualifies western furniture chosen by his uncle as "unpleasant", the knick-knacks as "childish", *konsols* as "rough and banal". He defines the traditional furniture in the same house as "extremely tasteful." We can tell that the reason for his preferring the traditional life-style and furniture is his attribution of negative values to western furniture. Were those furniture "really" tasteful or not? Who and how decided? Apart from personal preferences, no doubts trends and fashions dominating the period would have been influential.

Hisar goes on, in the same paragraph, defining with compassion and tenderness the furniture of the "old times". "Yet here and there in the rooms, many beautiful and naïve goods of the old times were seen. Those things which had a serious value were left carelessly without having been appreciated since they were just there." According to Hisar the items expressing a refined taste were only these: "porcelain dishes and bowls with lids on them, old inkpot sets, very slender *çeşmibülbüls*...engraved spoons with coral handles, velvet book covers

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<sup>241</sup> "Abdülhak Şinasi Hisar", *Tanzimat'tan Bugüne Edebiyatçılar Ansiklopedisi*, vol.1, ed.Murat Yalçın (Istanbul: Yapı Kredi Yayınları, 2001), pp.417-419.

<sup>242</sup> Hisar, *Çamlıca'daki*, p.45.

"Bütün döşeme takımları, kanapeler, masalar, iskemleler, konsollar kaba ve bayağıydı. Aralarında da çocukça biblolar, en adi aynalar, sırcadan çiçeklikler, üstleri kabartma ve boyalı saksılar, yıldız sürülmüş tahtadan yapılmış çerçeveler konmuş ve asılmıştı."

embroidered with gold thread...ornamented fly-swatters, the purple and moiré beaded handles of which remind one of a peacock's tail."<sup>243</sup>

It seems that the furniture used in the houses and the fashionable neighbourhoods maintained their symbolic values in the early Republican period too. Sermet Muhtar Alus scorns the newly rich ones by calling them *türediler* (upstarts), *nazarlıklar* (amulets) and ridicules the way they decorate their homes. "This district [Ayaspaşa] is the most elegant quarter of today's [1938] Istanbul. A most modern world has been founded in this most luxurious quarter. But the upstarts, to be more exact the *nazarlıklar* who are jammed in are always there... Those who placed busts of Mozart, Wagner and Chopin in a line, those who arrange imitation fruit inside of their buffets, those who ornament their giant Chinese vases with paper flowers and leaves are vast in number."<sup>244</sup> It seems that it is enough for Alus to jeer at the newly rich, pretending to be modern, their putting paper flowers inside valuable Chinese vases without knowing their value, settling busts of western composers in the salon.

Having both western and eastern furniture in houses due to westernisation efforts was seen not only in Istanbul, but also in Salonika. "Just like others living in Salonika, Iskender Paşa, too, lived in a mixed environment with his three wives and children. Cushions, *minders*, low tables were certainly for times of rest and relaxation; mirrors, glass fronted cupboards, marble tables and silver were in the home to be shown to guests."<sup>245</sup>

How should we evaluate that "mixed environment"? Should it be thought of as a condition of conflict or would it be more exact to say they simply did not want

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<sup>243</sup> Hisar, *Çamlıca'daki*, p. 45,46.

<sup>244</sup> Alus, p. 47.

<sup>245</sup> Anastassiadou, p.239.

to throw away the already existing furniture and did not feel uncomfortable using them together with the new arrivals? It seems that the new furniture was mostly used in the salon, the traditional things were kept in the rooms used by only family members. Thus the familiar furniture were retained in the private space but, being open to novelties or wanting to create such an image in the salon which can be accepted as “public space”, the new things were displayed there.

### Eating Habits

Concerning the narration of Karay in his book *Üç Nesil Üç Hayat* (Three generation three lives) relating to eating habits in the Abdülaziz period, we see that the room in “moderate houses” (orta halli) went on being used in a multifunctional way. At meal times, after spreading a wide and thick ‘*sofra bezî*’ in the middle of the room, a small wooden stand was set in the middle of this cloth and a brass or copper *sini* were put on top of it. They used “Neither dish nor water bottle..... that could be destroyed or would be difficult to save in a fire or that were intolerant to journey.”<sup>246</sup> Can the habit of having few goods be evaluated as an attitude left over from nomadic life and frequent fires, not given up despite hundreds of years of settlement? On the other hand, we learn that such customs carry on in moderate houses, “separate rooms for eating” are found in the big *konaks* and *yalıs*, although furniture such as “tables, buffets, chairs” were not used. Karay points out that there were washbasins for washing hands in the corner of those dining rooms.<sup>247</sup>

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<sup>246</sup> Karay, *Üç*, p.60,61.

“*Ne tabak, ne sürahi....Kırılıp dökülecek, yangında kurtarılması güç, sefere tahammülsüz eşya*”

<sup>247</sup> *Ibid*; p.62.

Although there was a dining room, since *sinis* were set up at meal times and taken away afterwards, this style of eating continued. As a matter of fact, Hisar also writes that everyone ate their breakfast in their own room in his uncle's *köşk*.<sup>248</sup>

Hüseyin Rahmi Gürpınar describe all kinds of people in their own environments, clothes, thoughts and languages, from people living in *konaks* and *yalis* to those living in slums; *paşas*, snobs, *tulumbacıs* (fireman), beggars, *hacıs* (pilgrim) and *hocas*.<sup>249</sup> In his novels, written in a humorous language, he used *meddah*\* stories and mimics, narration and spectacle traditions such as *karagöz* (Turkish shadow show) and *ortaoyunu*\*\*<sup>250</sup>.

Meftun, the hero of *Şipsevdi* a rich novel in respect to characters and comedy elements tries to make his family Europeanised. Hüseyin Rahmi Gürpınar educates his reader through amusing them. He creates an *alafranga* snob going through an identity crisis in Meftun's person in order to show how one can fall into tragic-comic situations by imitating the west with symbols such as clothes and furniture.<sup>251</sup>

Hüseyin Rahmi Gürpınar, at the beginning of the book, qualifies his work: "Somepeople supposed that I wrote this novel in order to scorn Europeanisation and to ridicule it by scorning. This is a wrong opinion and a wrong belief. One needs to differentiate the foppishness by adopting oneself to Europeanisation, and believing reality and progressiveness."<sup>252</sup> This opinion makes itself felt

<sup>248</sup> Hisar, *Çamlıca'Dabi*, p. 98.

<sup>249</sup> Cevdet Kudret, *Türk Edebiyatında Hikaye ve Roman*, vol.1, *Tanzimat'tan Mesrutiyet'e 1859-1910* (Istanbul: Bilgi Yayınevi, 1998), p.295.

\* *meddah*: a person who entertain people by telling stories and mimicry in coffee houses in the past

\*\* *ortaoyunu*: a kind of traditional improvise comedy play

<sup>250</sup> Moran, p.101.

<sup>251</sup> Ibid; pp.104-107.

<sup>252</sup> Hüseyin Rahmi Gürpınar, *Sipsevdi* (Istanbul: Atlas Kitabevi,1982),pp. 9,10.

continuously in *Şıpsevdi*. What Gürpınar criticises is the lose of “essence” and the acceptance of “image” and feigning.

Meftun goes down to the kitchen with a cookbook, having European recipes, in his hand and he makes the cooks crazy and causes them to run away. They already get bored with washing forty-fifty dishes a day.<sup>253</sup> In the traditional ritual, the meal is placed in the *middle* of the *sini* and everyone eats from the common dish using their spoons, which results in few dishes to be washed. In the European style, when everybody uses a separate dish, the washing work increases. This may be the reason for cooks’ running away.

Meftun tries to teach all the members of his family how to be Europeanised: “Meftun did not attach any importance to its being both difficult and ridiculous to familiarise a family who had never used forks and knives with all the boring responsibilities and obligatory rituals of the European style...some of the family unwillingly became accustomed to eat by putting into their mouths those sharp pointed metals called fork. But it was impossible for grandmother Şeküre Hanım to manage to eat in this difficult way.”<sup>254</sup> Hüseyin Rahmi Gürpınar ridicule of Meftun’s opinions related to the European life-style and in Meftun’s personality, people who misunderstood the modern life, continue throughout the book.

“Those days when Meftun stayed in Beyoğlu or somewhere else for a few nights and did not come to home, were like festival days for family members. Then, no one went to *alafiranga* dining room. All the ladies, young and old, to Eleni [maid]:

- “Come on girl, find the *sofra bezi*, spread it in the room we sit in, put up the stand, bring spoons! With those orders they made her prepared a *sofra* so far as they knew.
- Oooh my lovely *alaturka*. Do not differ from what you see from your parent. One eats nicely so..It makes one feel good, one knows what she is eating. With those words, rolling up their sleeves, all of them set on the *sahan* and began to eat greedily.”<sup>255</sup>

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<sup>253</sup> Ibid; p.52

<sup>254</sup> Ibid; p.56

<sup>255</sup> Ibid; p.56.



While on the one hand, Gürpınar criticises the misunderstanding of “modernity”, on the other, he criticises the traditional behaviour, showing it in a comic way. It is not a progress based on reason but a false modernity based on image.

Meftun’s wife, who is devoted to traditions, complains about the *alafrangalık* (behaviours in European style) in Meftun’s house to her friend, Azize Hanım.

“I know neither what I eat nor what I drink. All of them are ostensibly Muslim, but their life does not fit us. They do not eat meals with their hands. They use that thingamajig called fork. Many times I have poked my palate, my mouth is swollen. Azize Hanım, looking sadly at her: To those who eat their meals with that thingamajig in the world, tomorrow demons will give their meal with sharp pointed, red-hot forks in Hell. Oh my God, I trusted in you! How can one eat with metal pieces while there are the fingers God gave us?”<sup>256</sup>

Since she can not drive forward a logical reason, she makes an explanation in the guise of “sin”. We also realise a change in religious approach; while a hundred years ago, eating with fork was evaluated as a “sin”, now probably even the most fanatic person has forks on his or her table. Today eating with a fork or with hands is much more related to the education level of the family rather than piety. Gürpınar thus ridicules Azize Hanım’s ignorance in a funny way.

Karay gives attention to the room, located on the ground floor, called the dining room as being “half empty, devoid of a fine view, mostly narrow.” Now in that “dining room” there was a round table, and on that table “an ordinary decanter”, there were chairs and a glass display cupboard. Although a trend began to take care of dining rooms, in rich families, it is rather difficult to understand how widespread this habit was.

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<sup>256</sup> Ibid; p.301.

Leyla Saz, describing the order of meals in the palace, points out that until 1860, which was the last year of Sultan Mecit, the sultans' meals were prepared to one side in the room in which they lived. "A spangled and golden threaded covering was spread on the floor, on top of that a six-legged silver stool, and on that another cloth covering and then a round silver tray."<sup>257</sup>

Karay stresses that there were still many people "who can not give up their *yer yatađı* and *yer sofrası*, who do not touch forks."<sup>258</sup>

If there was such a strait-laced person in the meal, eating with his/her fingers, members of the new generation would disgust by this behaviour and would say; "For goodness sake, my stomach has turned. If that woman (or man) come to the dinner again, I will eat separately and will not come down to the meal". Those who are not skilled at holding fork due to their clumsiness try not to be disgusting by using spoons for all kinds of meals. When some small [lower income] families needed to visit big [wealthier] families in which meals were eaten with fork, they worried on the way. "We will not be able to eat those wonderful meals with our hands by sitting easily... I swear we can not even enjoy their taste!" Forks used to be heavier, like cast iron in their hands; for fear of breaking the table by dropping it, they used to behave completely clumsily and suffer torment.<sup>259</sup>

Although it is possible to understand how difficult habits change, how painful a process it is, what motivated those people to make such a radical change, why did they feel the need to change? Can we think that the essence of civilisation was perceived as controlling behaviours and suppressing drives rather than logical explanations? Elias thinks that "The knife, too, by the nature of its social use, reflects changes in the human personality with its changing drives and

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<sup>257</sup> Saz, p. 113.

"*yere yayılan sırmalı, pullu müdevver yayđı üzerine altı ayaklı gümüş iskemleye yine öyle bir örtü*"

<sup>258</sup> Karay, Üç, p.65.

"*hâlâ yer yatađından, yer sofrasından vazgeçemeyenler, çatala el sürmeyenler*"

<sup>259</sup> Karay, Üç, p. 65.

wishes. It is an embodiment of historical situations and structural regularities of society.”<sup>260</sup>

#### Figure No. 18 – Caricature related to usage of fork and knife

As a matter of fact, “not being able to touch a fork” and “not being able to give up of the *yer sofrası*” went on for a long period. In another novel, called *Ekmek Elden Su Gölden*, which describes the 1950s, Karay writes of Duranbeyli family, of rural origin, who are owner of wide lands and busy with farming. Their mother, her daughters-in-law, and her divorced and unmarried daughters, having left their village, moved permanently to an apartment in İstanbul. As for the men of the family, they went to the village at harvest time, sold it, and then returned to the city with abundant money. In the full sense of the word, they spent their money extravagantly but they are neither an exact villager nor an urban citizen. This situation was most apparent at meal times: “When there were no guests, the family members eat and drink throwing off their clothes and around, *pilav* (a kind of meal cooked by rice) with spoons, fish and steak with their hands, soup slurping without feeling any need to pay attention to eating manners just like on their farms, they were perfect in front of guests.”<sup>261</sup> When they visited their farm together with all the family, Rasih Bey, father of the Duranbeyli family, always preferred setting out with “*köftes* (meat balls), boiled chickens, *irmik helvas* (a kind of sweet prepared with semolina), and fruits as if they were going out on a caravan journey.”<sup>262</sup> The

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<sup>260</sup> Elias, p.99.

<sup>261</sup> Refik Halit Karay, *Ekmek Elden Su Gölden* (İstanbul: İnkılap Kitabevi, 1985), p. 27.

“*Evlerinde yabancı yokken çiftliklerindeki gibi sofraya görgüsüne uymağa gerek görmeden, döke saça, pilavı kaşıkla, balık ve pırzolatayı elle, çorbayı hopurdatarak yiyip içen aile halkı yabancı önünde kusursuzdur.*”

<sup>262</sup> Ibid; p.65.

“*sanki kervan yolculuğuna çıkacaklarmış gibi köfteler, tavuk söğüşleri, irmik helvaları, yemişler*”

reason for this was the uneasiness he felt of eating in front of others rather than not liking the meals cooked in the kitchen of the train.

In my opinion, what is important here is to understand the forces driving people to change their eating habits, such as using separate dishes for every one, eating on a table, using forks and knives. Why did eating meals in *yer sofrası* and out of a common dish come to be perceived as “bad”, and eating on the table by using fork and knife was perceived as ‘good’? Why did such a change in perception occur? Was it only for health reasons or for shame at what others’ thought? Who constituted that group called “others”? Why did they have so much definitive power over habits’ changing?

Gürpınar explains in *Şıpsevdi* why was important not to eat in the *alaturka* style as such:

Although *alaturka* meals are very-well cooked and ample in quantity, it is very difficult picking into the fibres of a bone that has been picked to pieces by everyone’s fingers again in the same dish. It is particularly so for those who are not familiar with this eating style, eating a piece of [meat] which has been plucked with hands and offered to you as a compliment by one of the person eating there. Although it is claimed that the hands are clean, that cleanness is not valid since the fingers always touching saliva when the fingers enter and exit the mouth. The importance of the problem is not only cleanness. This eating style is really something to be avoided due to hygiene and infections.<sup>263</sup>

Karay points out that the meal is not a conversation place in that period. “It was necessary to complete eating quickly and get rid of it as a drudgery in spite of all exquisiteness.”<sup>264</sup> Apart from efforts of eating with forks and knives and on the

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<sup>263</sup> Gürpınar, *Şıpsevdi*, p.78.

<sup>264</sup> Karay, *Üç*, p. 62.

“Yemeğin bir an evvel bitirilmesi, bütün itina ve nefasetine rağmen bir angarya gibi baştan savulması lâzım gelirdi.”

table, another attitude change involved is a transition toward eating together, from family members eating separately in their own rooms.<sup>265</sup>

Hisar writes that even in the *köşk* in Çamlıca, in which there is a separate dining room, traditional habits continued at breakfast time. "Nobody thought it necessary to eat on the table for breakfast" and it was eaten either in bedrooms or in sitting room with "special trays".<sup>266</sup> If we accept the habit of eating everyone separately in their own room as a ritual which is seen only in the houses of the wealthy, it is possible to think that everyone ate together among low or middle class families, or at least that the women and men ate separately. "They used to eat on a tray called, *sofra*, generally made of leather and put on the ground and wooden or metallic trays also used as *yer sofrası*."<sup>267</sup> Mardin writes that "the dining table is a largish tray placed in the middle of the room. Everybody crouches on cushions spread around the tray and eats with his hands. To sit by a large table or on chairs, to use fork and knife are usages that have barely been adopted by families with middle incomes."<sup>268</sup>

Although the writers discussed here, search for the westernisation issue, each evaluates the changes that occurred in household goods related to modernity differently.

While Halide Edip Adivar qualifies household goods and inner spaces, she is on the side of those that are eastern and traditional. She identifies those who are western and modern with negative values.

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<sup>265</sup> Tanyeli, pp. 288,289.

<sup>266</sup> Hisar, *Çamlıca'daki*, p.98.

"kahvaltı için yemek sofrasına oturmaya lüzum görülmediği"

<sup>267</sup> Faroqhi, p.175.

"yere çoğunlukla deriden yapılan ve sofraya denilen bir tepsi koyup onun üstünde yemek yerlerdi, böyle yer sofrası olarak tahta ya da madeni siniler de kullanılırdı"

<sup>268</sup> Mardin, pp. 410, 411.

As for Abdülhak Şinasi Hisar, one feels a deep nostalgia for “old times” in his books. Although there is a realist aspect in *Çamlıca’daki Eniştemiz* which allows for the negative places too among family members, he does not want to allow anything to be said against his childhood’s İstanbul, people, houses and furniture.

The “old days” are not a period of nostalgia for Hüseyin Rahmi Gürpınar. Western furniture, which was used to create an *alafranga* image, irritated him. But if he sees a logic in it, such as the fork, which he thinks of as a useful and hygienic tool, he supports its usage and ridicules those who oppose it under the guise of religious reasons.

Although Ahmet Mithat Efendi appreciates the material success of the West, he emphasises the necessity of questioning western civilisation. The piano is an important household good for him. It symbolises the cultural level of Rakım. He does not oppose to Rakım, who is respectful of Ottoman traditions too, to furnish his home with western goods. In his opinion, old people go on using the traditional furniture and this is normal since those are their habits. What he does not approve of is the snobbish behaviours in the people who furnish their homes to create European image.

As for Yakup Kadri Karaosmanoğlu, he emphasises social degeneration and its impact on the family rather than the “old beautiful days”. He is not a supporter of the past but he makes us feel as though he does not approve of adopting novelties in such a superficial way. He narrates by ridiculing the attachment of Servet Bey, who is fond of westernisation, to the apartments in Şişli and his thoughts related to how he will furnish rooms before he has moved into one of those apartments.

Here it can be talked about the existence of two different degenerated characters. Even though both Meftun and Servet are devoted to *alafranga*, Meftun is not a selfish or wily person. His important features are his foppishness, and making himself laughable. On the other hand, Servet Bey is a traitor who does not refrain from collaboration with the enemy for the sake of money. Although both of them are proud of being westernised, one needs to differentiate between “*Tanzimat* snobs” and those who come into being during and after World War I.<sup>269</sup> So while they are furnishing their homes, drives that direct them may be different from each other, but that discussion is beyond the scope of this paper.



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<sup>269</sup> Moran, p.201.

## CHAPTER V

### CONCLUSION

In the nineteenth century, modernisation, westernisation movements, beginning with the entering western capital into the Ottoman market together with the English Free Trade Treaty and the Tanzimat movement gained momentum and were felt in Istanbul. First of all, the population of Istanbul was increasing. The social structure in the Ottoman Empire trying to integrate itself into capitalist world economy was differentiating. The city was restructured, transportation and communication hardware was renovated. Of those transformations, mostly the minorities benefited. Europeans living in Istanbul played an important role in the spreading of the use of western goods in the city. The first palace furnished in the western style was Dolmabahçe Palace (1855). The western furniture trend, beginning among palace members, Europeans living in Istanbul, and non-Muslim Ottomans, began to be adopted by elite Ottomans, too.

Chapter Two covered settlement patterns in Istanbul, the newly prospering quarters on the Anatolian and Rumelian sides along the Bosphorus coasts, around Taksim and Kadıköy and the devaluated quarters such as Beyazıt, Aksaray, Fatih, Üsküdar, Eyüp; the increase in construction activities; the growth of insurance companies in Istanbul following 1870 Pera fire in order to cope with frequent fires; house types and their main characteristics.



Chapter Three discussed the features of the *sofa* and the rooms which were most important elements in the Ottoman house's inner space organisation, the features of kitchens, and frequently used household goods such as *sedir*, *minder*, and *şilte*. Frequently applied measures to avoid the cold and what kind of furniture were used from palace to quarter houses were also examined.

In Chapter Four, what "modern life" and "modern" furniture symbolise, how they were perceived by novelists; valuable, worthless, traditional, modern furniture and household goods, change in the eating habits were evaluated.

At the beginning of this study the forming of concentric circles following a more and more narrowing path from city to quarters, from quarters to houses, from houses to furniture and lastly toward symbolic meanings of those furniture was discussed. It can be thought that in the rapidly transforming capital, wealthy Ottomans tried to adapt to the changing life-style and consumption forms in the name of westernisation. Advertisements in newspapers and magazines, increasing number of furniture stores, and furniture catalogues presented them with new alternatives with which to furnish their homes in a "different" style. Local upholsterers, graduates of the *Mekteb-i Sanayii* (Industrial School) produced European style furniture such as tables, buffets, armchairs, *kanapes*, and chairs. The wealthy Ottoman elite tried to form a new identity for themselves with their furniture in addition to their clothing. This was the identity of "modern" and 'western' people. Furniture was a means of emphasising and showing their social and cultural differences.

On the one hand, western furniture was bought but on the other, traditional ones were not given up. Salons became symbolic spaces, most of the western

furniture were “exhibited”, but there was also traditional furniture in the same space.

The problem of Westernisation is a subject that writers have continuously dealt with and the furnishing homes was one of the important aspects of that problem. While supporters of the traditional Ottoman life-style described “old” household goods with liking and affection, they did not like western furniture. Those who thought that westernisation was misunderstood, and what was wished for was not superficial westernisation, ridiculed the devotion of their heroes to western goods and their being pseudo-westerners.

As a result we can see a change occurring in the material environment of the wealthy and slowly spreading to groups with lower income levels.

The sources used in this study were described in the Preface. Here I want to give place some research suggestions and sources that will be benefited by new studies. Photographs of furniture can be taken by visiting antique shops and a more exhaustive search should be made for photographs of interior spaces. Etiquette books and various course books, caricature archives can be searched. Newspapers, magazines, insurance policies can be used. Certainly old book dealers should be visited, too. Furthermore, help could be sought from ephemera collectors.

Not forgetting Abdülhamit II’s carpentry hobby, work can be done in the Yıldız archives in *Başbakanlık Osmanlı Arşivi* (Premiership Ottoman Archive), related to his carpentry workshop in Yıldız Palace.

Oral history should be kept in mind as a research method. For example, the apartments which were built at the end of nineteenth century and beginning of the twentieth century in Beyoğlu and Haydarpaşa-Yeldeğirmeni could offer clues at

least to the related life-styles at the beginning of the twentieth century. Likewise, row houses in various quarters of Istanbul can be studied. That work could render both knowledge concerning the usage of inner space and life-styles, and photographs.

Another important source is *tereke defterleri* (heritage notebooks) taking place in *İstanbul Şeriye Sicilleri Arşivi* (Istanbul Religious Courts Archive). In ISAM, *İslam Araştırma Merkezi*, (Islamic Research Center), there are thirty-one different court records recorded on microfilm and they include hundreds of notebooks related to cases which were heard by each one of those courts. Although it seems like rather time-consuming research, I believe it would be fruitful.

## APPENDIX A

### ORIGINAL TEXTS OF PASSAGES THAT APPEAR IN THE TEXT

Page	Ref.No.	
3	7	Osmanlı evi plan tipleri gerek açık sofalı/asimetrik, gerekse de kapalı sofalı/simetrik olmak üzere İmparatorluğa en yakın Balkan ülkelerinden Bulgaristan ve Yunanistan'dan başlayarak, Yugoslavya ve Arnavutluk'a dek
4	8	dış görünümünde taş duvarlı zemin katların sağırlığı ve masifliğı, buna karşılık üst katların çıkmalarla sokağa taşarak çoğu kez iki sıra pencereyle dışarı açılması
4	9	Osmanlı düzeninin bir ürünü olarak sunulan ev tipi, Osmanlı düzeninin bileşenleri hesaba katılmaksızın 'Türk Evi' olarak tanımlanmış, yayılma alanının Osmanlı İmparatorluğu bütünü içinde Anadolu ve Rumeli'nin bazı kesimleriyle sınırlı kalışı açıklığa kavuşturulmamıştır.
6	18	Türk! Mimaride kendine dön! Bütün geçmiş zamanların mimari saltanatında hüküm süren sensin. Mimarinin süs sanatı değil, yapı sanatı, ornoman sanatı değil, nispet ve tenasüp sanatı olduğunu insanlara öğreten sensin.
32	74	Sarayda olsun, büyük konaklarda olsun altından, gümüştten hatta değerli taşlardan, başka işlerde kullanmaya yarayan çok çeşitli eşyaya rastlamak mümkündür. İbrikler, tepsiler, vazolar, küçük şişeler, buhurdanlar ve hatta reçel ikram ederken kullanılan kahve kaşıkları gibi... Bu lüks, diğer ev eşyalarında da görülür, ama yine de Avrupa'daki ileri gelenlerin konaklarında hüküm süren ihtişama rastlanmaz.
42	97	İstanbul'da taş, tuğla, kireç gibi sağlam bir inşaat yapmaya yarayacak her türlü malzeme kolaylığına rağmen, zenginleri olsun, fakirleri olsun hemen bütün evler nedense hep ahşaptan yapılır. Evlerin kaburgası ve çatısı hemen hemen daima meşe kerestesinden yapılır. Birbirlerine geçme suretiyle veya çivi ile

raptedilen bu ahşap iskelet pek derin olmayan duvarcı temelleri üzerine oturtulur ve tahta kısımlar arasındaki boşluklar toprak, saman veya kenevir kırpıntısı karışımından yapılan bir harç ile doldurulur.

- 47 107 Bu yeni düzenin en güzel örneklerinden biri, 19. yüzyılın sonlarında gelişen Nişantaşı semtidir. Birbirlerini dik açıyla kesen düz ve geniş sokakların iki yanında yükselen birkaç katlı konaklar parsellerin merkezinde yer alıyor ve neoklasik cepheleri çoğu kez sokağın sınırını belirliyordu. Nişantaşı'nda geniş bahçeler içinde yer alan konaklar, birbirine bitişik apartmanların belirlediği çok daha yoğun Pera sokak dokusundan farklı bir görünüm arz ediyordu.
- 48 110 Abdülhamit, Yıldız'a yerleştikten ve has bendegânını –gerek sevgi gerekse korku yüzünden- yakınına toplamak arzusuna düştükten sonra Nişantaşı ve havalisi bostan kulübelerinden, inek ahırlarından kurtularak vükelâ yatağı koskoca bir mahalle olup çıkmış.
- 48 111 O ne mene caddeydi bilenler bilir. Kambur kumbur, toz duman, çamur, bataklık... Bugünkü çeşit çeşit, kübik kübik, baklava oda, nohud sofa köşkerin yerleri kır, tarla, dağbaşı. Hani kırkbeş elli yıl evvel (1890'larda) Osmanbey, Şişli taraflarındaki arsaların arşınına yirmişer, otuzar paraya verirmiş de 'Beyoğlu'na reaya yatağına yakın' diye yan çizerlermiş. Buraları da aşağı yukarı aynı hesaptı.
- 49 112 Şaşkın Bakkal'daki ağaçlığın altına Bolbedros derler, pazarları Hristiyanlarla dolar; lâternalarla ve mandolinlerle horalar tepilirdi. Daha ötesi Suadiye muadiye arzullah (bomboş) (Alus-1997;210)
- 51 115 O zaman Çamlıca'nın bir çazibesi daha tamamen milli olmasıydı. Filhakika Büyükkada ve sefarethanelerle Tarabya, bir hayli ecnebi yatakları ve şehrin başka yerlerine nisbetle, adeta yabancı mahalleleriydi. Hatta, Bebek bile, yadırgatan yabancıları daha az sayıda ve hristiyanları daha az şamatacı olmakla beraber, yine az çok böyleydi. Fakat Çamlıca tamamen Türk ve müslüman bir muhitti.
- 51 116 Bir paşanın konağının karşısında, basit bir evkaf kâtibinin aşiboyalı küçük evi...ilmiye ricalinden bir efendinin kâşanesinin yanibaşında, mahalle suyolcusunun kulübesi
- 51 117 Topkapı Sarayı'ndan başlayan Beyazıt Meydanı'nda son bulan sağlı sollu semtler, saraylar ve aralarında bulunan vüzera, ekâbir ve Osmanlı ricalinin pek büyük konaklarıyla dolu idi. Şehzade Camii'nden Fatih Camii'ne kadar uzanan bir hat üstünde, orta halli rical ve memurların konakları bulunurdu. Süleymaniye Camii civarından Vefa semti ile Odun Kapısı denen yere kadar olan alanda ise aralarında rical konaklarının da bulunduğu ekserisi

servet sahibi büyük tüccarlara ait konaklar vardı. Fatih Cami-i şerifinden Çarşamba semtine kadar *ilmiye rical*'nin konakları yer almıştı. Beyazıd civarında olup, halen Hasan Paşa Karakolu denen yerden Aksaray'a kadar sağlı sollu mahallelerde esnaf ve ticaret erbabıyla resmî daire kalemlerinde çalışan efendilerin haneleri bulunurdu.

- 52 118 .Fatih'te Enis Paşa Konağı'nın bulunduğu Küçük Otlukçu Yokuşu bir zamanların en kibar semtiydi. Devrin ünlü kişileri, seraskerleri, saray yavrusu konaklarıyla da ünlüydü. Halep Valisi El Said Mehmet Enis Paşa'nın konağı da Otlukçu yokuşundaydı. İmparatorluğun en büyük devlet adamı Kazaskerin konağı ile karşı karşıyaydı. Fakat uzun yıllar boyu bu ihtişamlı yaşamı sürdüren semt, artık bütün parıltısını yitirmişti.
- 56 132 Konağa göre farkı kesinlikle bahçe içinde olmasıdır. Bahçesiz köşk olmaz. Kent içindeki büyük konuta da köşk denmez. Onun için Aksaray ya da Sultanahmet'te konak, Çamlıca, Erenköy ya da Boğaz koruları içinde köşk olur. Aynı nitelikte bir yapı kıyıda ise yalı ya da sahilhanedir. Saray mensuplarının yaptırdığı sayfiye konutları, kıyıda sahilсарay, içeride kasır ya da köşktür
- 65 160 Mangal tabir edilen bakırdan ya da pişmiş topraktan yapılmış sobalarda yakılan odun veya kömür ateşi ile... Evlerin hepsinin ahşap ve kötü inşa edilmiş pencereleri ve çok ve zor kapanır olduğu, have ve rüzgârın yalnız pencerelerden değil duvar ve tavan aralıklarından da kolaylıkla girebildiği İstanbul gibi bir şehirde ne mangal ne de tandır insanı soğuktan tam anlamı ile korumağa yeterli olamazlar. İnsanlar sıkı ve kalın giyinmeye mecburdurlar. Bu yüzden Rusya'dan ve Polonya'dan gelen kalın ve sıcak elbiseleri, paltoları giymek adeti kapağının teki örtülmüş, üzerine bakır ibrik oturtulmuş, dikdörtgen biçimli büyücek bir mangal
- 66 164 On evden yedi-sekizi hasırlıydı...bu hasırlar, bizim dışarıda gördüğümüz kalın, kaba türden değildi. Sarı kehribar renkli ve ince örülmüş, halı gibiydi; üzerlerine baktığımda gözlerimin içi gülerdi...Ekmek verdiğimiz evlerin hepsinde de bu hasırları çok temiz tutarlar, sanki cilalanmış gibi parlatırlardı. Zaten hiç kimse sokak ayakkabısıyla içeriye giremezdi.
- 67 166 Ev sahibim her ne kadar evini bura usulünce gayet iyi düzenlemişse de bütün evde tek bir soba bile yok, olsa olsa odalara mangal konuyor. Ev halkı sırtlarında üç dört kürk, mangalın etrafına sıralanıp bağdaş kuruyor ve kapıarla pencerelerin açık olup olmadığına aldırış bile etmiyor. Zavallı alafranga elbisemle ben bu işte zararlı çıkıyorum, ama toplantı salonundaki tandırlarla teselli buluyorum.

- 69 173 gümüş sinilerin, işlemeli peşkirlerin, mercanlı sedefli kaşıkların dört ayaklı şahilerin ortaya çıkıp akşam sofrasının hazırlanma telaşı, yağ mumlarının bal mumlarının aydınlattığı divanhanelerde, dehlizlerde sofalarda, taşlıklarda gidiş gelişlerin artması... Sinilerin ortasına mutlaka meşin üstüne zerdüz işlemeli yuvarlak nihali konurdu. Sofranın en cazip eşyasına gelince bunlar muhakkak ki kaşıklardı. Çorba, pilav, tatlı ve hoşaf kaşığı olarak altın, gümüş, sedef, fildişi boynuz, mercan, abanoz, sombalığı, ceviz, bağa, yeşim, kehrüba ve yakutlu, zümrütlü mücevherli boy boy, renk renk sanat şaheserleriydi. Sonra küçük tabakların ve kâselerin içinde sabunlanmış ve gül suyu serpilmiş elbezleri bulunurdu
- 73 183 Kiler denen o uçsuz bucaksız taş odalarda neler yoktu? Bir zamanlar Varna'dan Köstence'den çektirilerle gelen yağların pekmezlerin yerine, şimdi Haleb'in, Trabzon'un, Vakfıkebir'in fiçı fiçı yağları, Balkan kaşerleri, Kızanlık tulum peynirleri, kaveziler dolusu Mısır pirinçleri, dağlar gibi yığılmış kelle şekerler, çuvallarla sabunlar, hevenk hevenk tavanda asılı kışık soğanlar... Sandık odalarının yonca, çiçek ve sabun kokusuna karşılık, kilere başımızı uzattığımız zaman genzimiz yağ, peynir, pastırma, sucuk, turşu ve salamura karışımı bir kokuyla gıdıklanır, biraz da yanar gibi olurdu.
- 76 187 Konağın iki harem bir selamlık bahçesi ve zemin katında bir dış bir de iç taşlığı, ahırları, mutbakları, kilerleri, çamaşırhaneleri vardı. Harem tarafında olan iç taşlıktan, hem büyük hem de küçük bahçeye geçilirdi. Büyük bahçe, meyve ve süs ağaçlarıyla loşlaşmış dört köşe bir yerd. Küçük bahçede ise, duvarların hizasına kadar hamam kütükleri istif edilmişti ki gene buradan külhana bir taş merdivenle çıkılır ve hamamın yanacağı günler, uşaklar içeri desturla girerek kütükleri külhana çıkarıp ocağı ateşlerlerdi. Konağın birinci katında iki mabeyn kapısı ile ayrılan harem ve selamlığın onbir misafir salonu mevcuttu. Üst kata gelince tamamen yatak odalarıyla sandık odalarına ayrılmış olan bu kata, ev halkından başka kimse çıkmazdı. Hele sandık odalarına girmek evin yasakları arasındaydı.
- 77 189 Bozdoğan kemerine arkasını vermiş İbrahim Paşa Konağı, harem ve selamlık iki kısma ayrılmış, İstanbul'un tipik binalarından biriydi. Alt katta iç içe mermer taşlıklar, kilerler, mutbaklar, dönme dolaplar, çeşmeler; duvarlarında av, meyve, çiçek resimleriyle süslü panolar bulunan yemek salonları; orta katta her biri bir isim almış divanhaneler, sarı odalar, kırmızı odalar, sedefli odalar, piyano odaları, nakış odaları, Hereke, Hind ve Lion ipeklileriyle döşenmiş sıra sıra iç içe salonlar vardı. Üst kat ise her biri gravürlerde kataloglarda görülebilen ihtişamda yatak odalarının katı idi. Ceviz ağacından yapılmış eşyanın revaçta olduğu bu

devirde, oymalardan taclar giydirilmiş dolaplar, karyolalar, komodlar... Tavana tutturulmuş muhteşem kornişlerden köpük köpük düşen ve yatağı üç tarafından kucaklayan tül, atlas, kadife cibinlikler... bulut bulut dantellerle ağırlaşmış yatak takımları, yastıklar, çarşafklar, örtüler ve bir çiçek bahçesi gibi renk renk işlenmiş yorganlar, gümüşle billurun kaynaştığı tuvalet takımları, aynalar, şamdanlar...

- 78 191 Bir köşk mutlaka iki kısımdan oluşurdu. Harem ve selamlık. Selamlıkta, paşanın ve konuklarının odaları olurdu. Harem ise çok sayıda kadının, onların hizmetçilerinin, halayıklarının dairesiydi. Birbirine bitişik, geçişli bölümler de vardı. Tek bloktan ibaret binalarda ise sol kısım daima haremdi. Rengârenk çiçek tarhları, mozaikli yolları olan bir bahçe, binayı veya binaları çepeçevre sarardı. Haremin büyük kapısından başlayarak bütün pencereleri kafesli olurdu. Paşadan ve paşazadelerden gayri hiçbir şahıs hareme giremezdi. Bir de Sudanlı siyahi haremağaları. Köşkler geniş oturumlu ve genellikle ahşaptı. Bahçenin sağ tarafında, duvar boyunca ve uzunlamasına, fırınlanmış tuğladan yapılmış tek katlı üç beş küçük bina, atların ahırını, araba yeri, ya da Sibiryaya yağlı fiçileri, Rusya şekerleri çuvalları, sepetlerle Mısır ve Acem pirinciyle dolu depolardı. Mutfakta ise üç duvar boyunca fırınlar, ocaklar diziliydi.
- 79 192 Bugünkü (1938) boydan boya apartımanların yerinde en kalbur üstündekilerin kâşaneleri (köşklere) sıralanmıştı... Hepsisi de selâmlıklı haremlı, at koşturacak sofalarla yirmişer, otuzar odalı, içleri tıklım tıklım, kapıları Arnavut, Boşnak bekçiliydi. Dört yanda koskoca ağaçlar, eflâke (göğre) ser çekmiş duvarlar, pancurlu tahta havaleler (perdeler). Dama çıkarsan ancak deniz derya görebilirsin.
- 80 195 Yukarıdan aşağıya Mısır hasır döşeli köşk, Şehzadebaşı'ndaki konak gibi harem ve selamlık olarak üç kattı. Birinci kat hizmete tahsis edilmiş; ikinci kat misafire, yemeğe ve oturmaya ayrılmıştı. Üçüncü kat ise yatak odalarıyla bu odaları besleyen sandık odalarından ibaretti. Selamlık kapısı ikinci katta kesilir ve merdiven üçüncü kata devam etmezdi. Beyler yatak odalarına gitmek istedikleri zaman mabeyin kapısından hareme geçer ve bu suretle yukarı çıkabilirlerdi.
- 82 199 Evlerin mutlaka bir su kuyusu bulunur. Kapıdan girilince, alt katta bahçeye bakan basıkça tavanlı, ufak ocaklı matbah (mutfak) yer alır. Matbahda duvara asılı, tahtadan üstü kapaklı bir sabunluk, karşı taraftaki duvarda sepetten bir kaşıklık, ocak yakınına konmuş tahtadan üstü kapaklı tuz kutusu, yine ocağın yan tarafına dürülerek toplanıp konmuş bir kaba hasır bulunur. Matbahın diğer tarafında icabında ikiye katlanabilen tahta yemek tablası,



çoğunlukla kırılmış bez parçalarıyla doldurulmuş ufak bir kaç yastık, yüz geçirilmiş ve birbiri üstüne bir yere istif edilmiş yemek minderleri vardır. Ocağın yan tarafında...kışlık soğan hevenkleri asılıdır. Yine ocağın ...raflarda yemek sahanları ile tabak ve kaseler dizili durur. Bir köşede ise *harç ve masraf* (erzak) konmaya mahsus kapaklı, birkaç raflı tahta dolap ile çamaşırdaki kullanılmak üzere içinde durulmuş küllü su bulunan *badya* yer alırdı. Alt kat havlusunun (avlu) bir köşesinde yağmur suyu biriktirmek veya çeşmeden getirilen suları koymak için yere gömülü, ağzı tahta kapakla örtülü, iki büyük küp bulunurdu. Arkasına da çamaşır leğenleri konurdu. Bu hanelerin alt kat odalarından biri kışın sıcak olacağı için yemek yeme ve günlük oturma odası olarak kullanılır. Bu oda ufak ve tavanı basıkça olur. Köşesine tahta kapaklı bir dolap konur. İçinde sucuk, pastırma, kaşar peyniri, kızılıcak reçeli, ayva reçeli gibi şeyler saklanır. Bu hanelerin üst katında, bahçeye bakan sofa, bir misafir odası, yatak odası, sandık, döşek ve yatak takımı koymak için bir de ufak sandık odası bulunur. Yukarı kattaki misafir odasına içi yün doldurulmuş, yüzü dokuma bir büyük minder ile içi pamuk dolu şilte konur, üzerine yine renkli dokumadan bir örtü serilir. İki yanlarına konan ufak boy iki minder üstüne yine dokuma çekilmiş olur. Bu odaya ufak boyda kenarı siyah ve yaldızlı ayna ile iki yanlarına birer bardak, bir beyaz porselen su testisi konur. Duvarına ele geçen bir, iki yazı levhası veya elle yapılmış gemi resmi asılır. Odanın ortasına herkes gücüne göre ya siyahlı Anadolu veya İzmir kilimi serer. Pencereelerde yazın patiska, kışın basma perdeler asılıdır. Ortaya ovulmuş, parlatılmış kalaysız büyücek bakır mangal konur, altına da merdivenlere serilen kalın beyaz bezden bir yaygı yayılır. Yatak odası olan diğer odada hane sahibiyle hareminin döşekleri, varsa yük içine, yoksa bükülerek bir kenara konur, üstüne de bir yaygı örtülür. Bu odada kalaylı bakırdan su güğümü, bir bardak üstüne beyaz örtü örtülmüş ufak boyda dört ayaklı tahta bir iskemle bulunur. El şamdanı zeytinyağı ve fitille yakılan gece kandiliyle bir mum makası da konmuş olur. Odanın bir tarafında oturacak bir yer minderleri vardır.

- 85 205 arabesk paravana, masa, resim sehpa, çerçeve, raf, yazıhane, askılık, açılır kapanır masa müdür orta masası, ayaklı ayna ve aynalı elbise dolabı, salon masası, gece dolabı [?], vazoluk ceviz direk ve trabez, yedi gözlü dolap, ayna çerçevesi, konsol, lambalık sehpa, çiçeklik vazoluk kolon, fantazi konsol ve çerçeve, portmanto, cilalı ve boyalı raf, ve eşya-yı mümasile-i beytiyye
- 94 223 Üç odadan ibaret bulunan haneyi üç nefer seknesi beyinlerinde taksim ederek bir de misafir kabul edecek yer olmak üzere salonlarını döşemişlerdi. Madem sözü bu kadar açtık. Geliniz şu hanenin dahiline bir göz gezdirelim: Evceğiz bir katlı idi. Zeminde mutfak, kiler, odunluk ve ev altı olup nerdübandan [merdiven] çıkıldıkta ufak bir gezintiye varılır ve karşı gelen camlı kapu

açılınca salona girilirdi. Eski halinde iken üç odanın üç kapısıyla bir de helâ kapısı salona açılır idiyse de muahhiren[sonradan] gördüğü tamir esnasında Râkım birisi nerdübanın karşısına ve ikisi dâhi sağ tarafa isabet eden oda kapılarının önüne bir buçuk arşın mesafeden bir bağdadi duvar çektirip şu suretle kapılar bir koridorun içinde kalmışlardı.

- 95 224 Hüsni Bey (neşeyle): İşte beyfendi bu salonumuz.  
Açıkbaş: Eyvallah azizim. Ama dediğinizi iyi anlayamadım.  
Hüsni Bey (kendi kendine): Al bakalım! Bu herif Hint'te Yemen'de ya da başka yerde salondan söz edildiğini hiç mi duymadı?  
(hocaya) Efendim, bu divanhanemiz yani oturulacak yer demektir.
- 95 225 Helâ ise karşıya gelen odanın sol cihetinde kalır ...odalar ziyasını sokak tarafından alırlardı. ...Bu pencerelerin açıldığı taraf dörtyüz arşın kadar ufacık bir bahçe olup zemini sokak zemininden yüksek olmakla salonun camlı kapısından üç ayak bir nerdübanla bahçeye inilebilirdi.
- 96 226 Hanenin şekli ve taksimatını anladınız ya! Şimdi bunun içini güzelce boyayınız, kağıtlayınız, yerlere âlâ kilimler döşeyiniz, salonun içine yarım takım kanape ve bir ayna ve bir konsol koyunuz. Aynanın iki tarafına iki güzel resim dahi asınız. İşte Rakım'ın salonunu teşkil etmiş olursunuz. Hele nerdüban yanındaki camlı kapıya karşı duvara piyano dahi konulduktan sonra o mini mini salon ne kadar güzel olur.
- 96 227 Râkım'ın odası sağ cihetinden en başta bulunan odadır. Kapısından girerseniz bittabi karşınıza pencereler isabet eder. Odanın sağ tarafı kütüphanedir. Sol tarafında Râkım'ın karyolası görülür. Kapıdan girildiği zaman iki tarafında kalan boşlukta dahi birer dolap vardır ki içinde antikaya ve tuhaf şeylere dair bir çok hırdavat doludur. Bu odanın yanındaki oda Canan'a tahsis edilmiş. ... Odaya girildiği zaman yine sol tarafında bir karyola, sağ tarafında ufak bir konsol üzerinde bir güzel ayna, yanında iki çiçeklik, kapı semtinde bir tuvalet takımı, pencereler semtinde dahi bir küçük masa üzerinde dikiş filan edevatı görülüyordu..... Öteki zıl' üzerinde dadının odasına gelince: Bu odanın penceresi olmayıp koridorun oradaki müntehasında bulunan bir pencerenin bahçeden aldığı ziya ile Fedayi'nin odası dahi yarım yamalak ziyalanırdı. Bu oda eski zaman odaları gibi yüklü dolaplı bir şey olup, dadı kalfa karyolada yatmadığından alaturka yatak takımı yükünde dururdu.
- 98 230 Jozefino, Rakım'ın salonunu pek güzel buldu. Hele salondan bahçeye nazredip tımar ve terbiyesi pek yolunda olduğunu görünce daha ziyade memnun olup:

Jozefino - Mösyö Rakım, evinizi pek beğendim. Ne tabiat sahibi imişsiniz! Vallahi kutu gibi bir saloncuk. Lâkin odalarınızı da görmek isterim.

Râkım – Madam, bundan başka yerlerimiz yalnız yatak odalarından ibarettir.

Jozefino – Çocuk olmayınız da! Biz dost olacak değil miyiz? Yatak odaları olsun göreceğim. Serbest adamlarda bu mülâhazaya şaşılır. Bu lâkırdı üzerine Rakım odaları dahi Madam Jozefino'ya gösterdi.

- 103 242 Bütün döşeme takımları, kanapeler masalar, iskemleler, konsollar kaba ve bayağıydı. Aralarında da çocukça biblolar, en adi aynalar, sırçadan çiçeklikler, üstleri kabartma ve boyalı saksılar, yaldız sürülmüş tahtadan yapılmış çerçeveler konmuş ve asılmıştı.
- 104 243 Ancak odaların ötesinde berisinde, eski zamanın safvetli ve güzel bir çok eşyaları da görülürdü. Ecdattan kalma, ciddi bir kıymet ve değerleri olan bu şeyler, hakkile takdir edilmeden, mevcut diye, gelişigüzel bırakılıvermişti... Üstleri kapaklı çini sahanlar ve kâseler; eski hokka takımları; incecik çeşmi bülbüller... oymalı ve mercan saplı kaşıklar; yaldızla işlemeli kadife kitap kılıfları, mor ve menevişli boncuklu sapları birer tavus kuşu kuyruğunu hatırlatacak kadar süslü sineklikler
- 104 244 Bu semt [Ayaspaşa] şimdiki [1938] İstanbul'un en kibar mahallesi oldu, bu en lüks muhitte en modern bir alem kuruldu. Araya sıkışmış türediler, daha doğrusu nazarlıklar da eksik değil ha... Kabul salonlarına Wagner'in, Mozart'ın, Chopin'in büstlerini sıralayanlar, büfelerinin içine yalancı yemişler dizenerler, adam boyundaki Çin vazolarını kağıttan çiçekler ve yapraklarla donatanlar da tümen tümen...
- 104 245 Selanik'te oturan başkaları gibi Iskender Paşa da üç eşi ve çocuklarıyla birlikte karma bir ortamda yaşıyordu. Yastıklar, minderler, alçak masalar kuşkusuz huzur ve istirahat anları içindi; aynalar, vitrinli dolaplar, mermer masalar ve gümüşler, misafirlere göstermek için evde bulunuyordu.
- 106 252 Bazılarına göre bu romanı, alafrangalığı küçümsemek, küçümseyerek alaya almak maksadıyla yazdığım sanılıyormuş. Bu çok yanlış bir zan ve yanlış bir inançtır. Alafrangalığa uymaktaki züppelikle gerçeğe ve ilericiliğe inanmayı birbirinden ayırmak gerekir.
- 107 254 Eline çatal, bıçak almamış bir aileyi alafranganın bütün sıkıcı yükümlülük, bütün zorunlu törenleriyle yemek yemeye alıştırmak, güç olduğu kadar gülünç de olduğuna Meftun hiç önem vermiyordu... Çatal denilen o sivri uçlu demirleri ağıza sokup yemek yemeye aileden bir kaç istemeye istemeye biraz alıştılar.

Ama kadın nine Şeküre Hanım, mümkün değil bu güç usulde yemek yemeyi beceremiyordu.

- 107 255 Meftun'un Beyoğlu'nda veya başka yerde birkaç gece kalıp da eve gelmediği günler, ailedeki kimseler için bir şenlik günü olurdu. O zaman kimse alafranga yemek salonunun semtine uğramazdı. Hanımların küçüğü büyüğü, Eleni'ye:  
Haydi kız, sofraya otur. Oturduğumuz odaya yayıver. Yemek iskemlesini koy, kaşıkları getir! Emirleriyle bildikleri gibi bir sofraya kurdurur etrafına dizilirler.  
- Ooohh, canım alaturka. Anandan babandan gördüğünden şaşma. İnsan böyle tatlı tatlı yiyor... İçine sınıyor, ne yediğini biliyor... sözleriyle kolları sıvayıp hepsi birden sahane hücum ederek çorbadan pilava kadar bir kapışmadır giderdi.
- 108 256 Ne yediğimi biliyorum ne içtiğimi. Hepsi görünüşte Müslüman ama yaşamları bizimkine uymuyor. Yemeği elle yemiyorlar. Çatal dedikleri o zıkkımı kullanıyorlar. Kör olasıyı kaç defa damağıma batırdım ağızım şişti. Azize Hanım, üzgün üzgün gözlerini süzüp: Dünyada o zıkkımla yemek yiyenlere yarın ahrette zebaniler uçları sivri kızgın çatallarla yemek verecekler. Aman Rabbim acımana sığındım. Allah'ın verdiği parmaklar dururken demir parçalarıyla yemek yenir mi?
- 109 259 Yeni yetişen nesil mensupları şayet sofrada bu gibi mutaassıp biri bulunur, parmaklarıyla yerse öğrenirler 'aman, midem bulandı... O kadın (veya erkek) bir daha yemeğe gelirse ben ayrı yerim, sofraya inmem!' derlerdi. Beceriksizliklerinden dolayı çatala bir türlü eli yatmayanlar bütün yemekler için kaşık kullanmak suretiyle öğrenç olmamaya çalıştıkları gibi bir kısım küçük aileler de çatalla yemek yenilmesi mutlak olan büyük evlere gitmeleri icap edince yolda söylenirdi. 'O canım yemekleri şöyle oturup da elimizle rahat rahat yiyemeyeceğiz ki... Vallahi hiç birinin lezzetini alamıyoruz!' Çatal bunların elinde külçe demir kadar ağırlaşır; düşürüp önlerindeki tabağı kırmak korkusuyla de büsbütün acemileşirler, azap çekerlerdi.
- 111 263 Alaturkada yemekler pek pişkin ve bol olsa da gene aynı kaptaki herkesin parmaklarıyla didikleyip durduğu bir kemiği sizin de didiklemek, sofradakilerden birinin iltifat olsun diye eliyle koparıp size ikram ettiği bir parçayı alıp yemek, bu yeme usulüne alışkın olmayanlar için pek güç bir iştir. Ellerin temiz olduğu iddia edilse de ağıza girip çıkışta parmaklar hep salyaya dokunacağından bu temizlik sözde kalır. Sorunun önemi yalnız temizlik değildir. Bu yemek usulü hijyen ve hastalıkların bulaşması bakımından gerçekten kaçınılacak şeydir.

## APPENDIX B

### MAPS, PHOTOGRAPHS, PAINTINGS, ILLUSTRATIONS

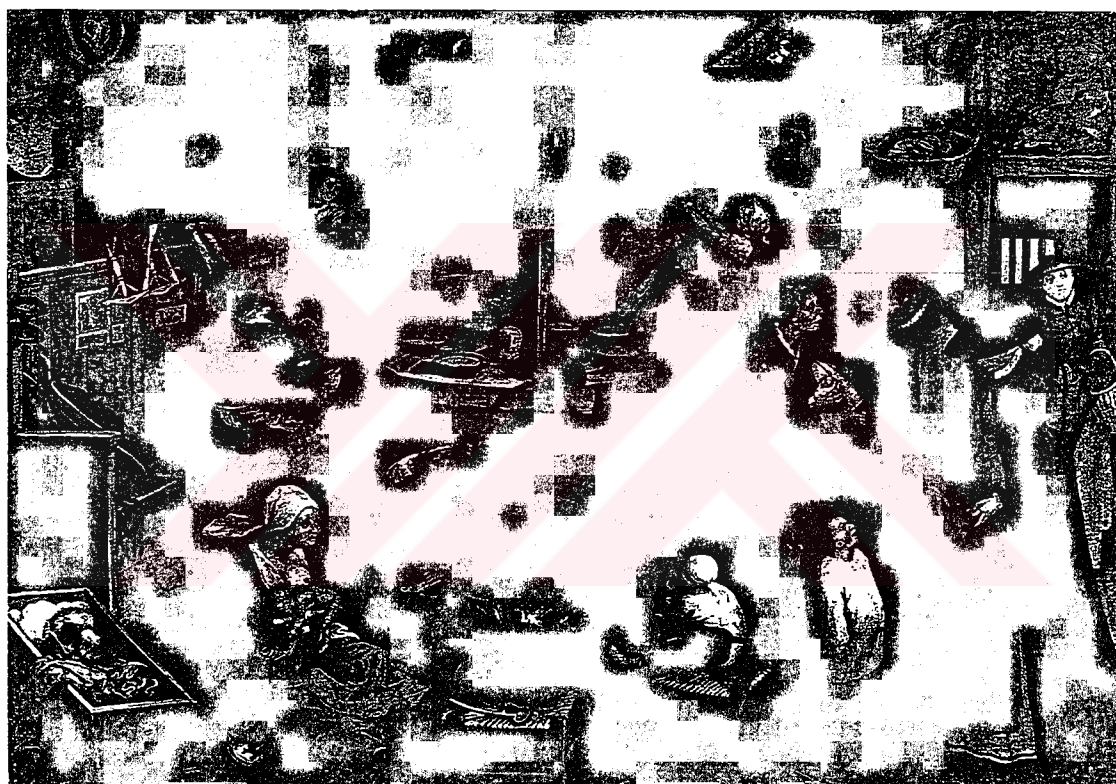


Figure No.1 – *Farm Visit*, painting by Jan Brueghel the Elder

Source: Alain Collomp, "Families: Habitations and Cohabitations", *A History of Private Life*, vol.3, *Passions of the Renaissance*. ed. Roger Chartier, trans.Arthur Goldhammer, (Cambridge, Mass.:Belknap Press of Harvard University Press, 1987). p.496

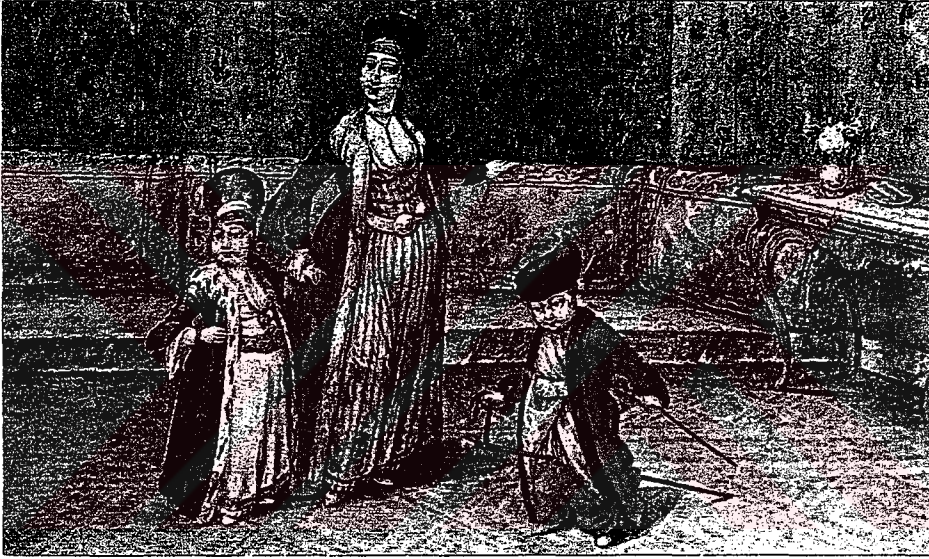


Figure No. 2 – Western furniture called *konsel* in the house of a Greek family

Source: Uğur Tanyeli, "Osmanlı Barınma Kültüründe Batılılaşma ve Modernleşme: Yeni Bir Simgeler Dizgesinin Oluşumu", *Tarihten Günümüze Anadolu'da Konut ve Yerleşme*, (Istanbul: Tarih Vakfı Yurt Yayınları, 1996), p.285

(from E. Atıl, C. Newton and S. Searight, *Voyages & Visions*, 56, "Plate 27")



Figure No. 3 – Şişli Map

Source: Jacques Pervititch Sigorta Haritalarında İstanbul, (İstanbul: Axa Oyak, [2000])

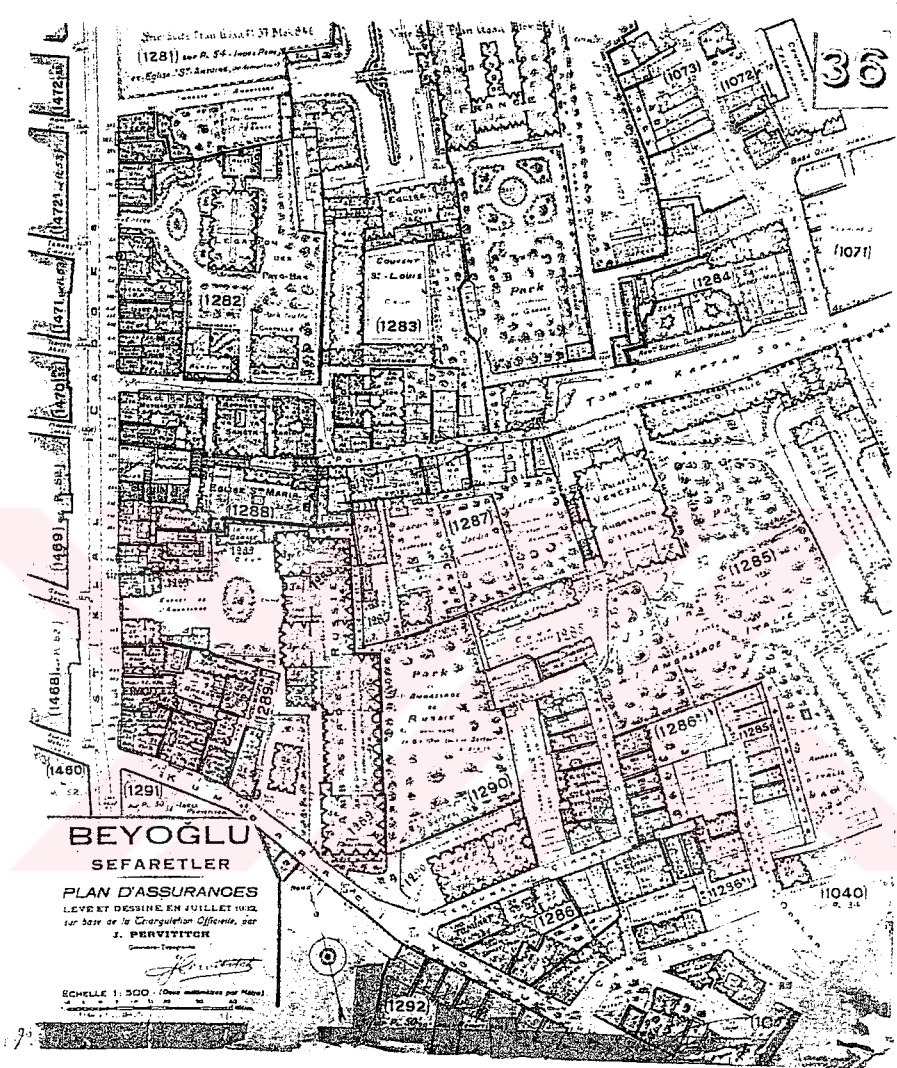


Figure No. 4 – Beyoğlu Map

Source: Jacques Pervititch *Sigorta Haritalarında İstanbul*, (Istanbul: Axa Oyak, [2000])



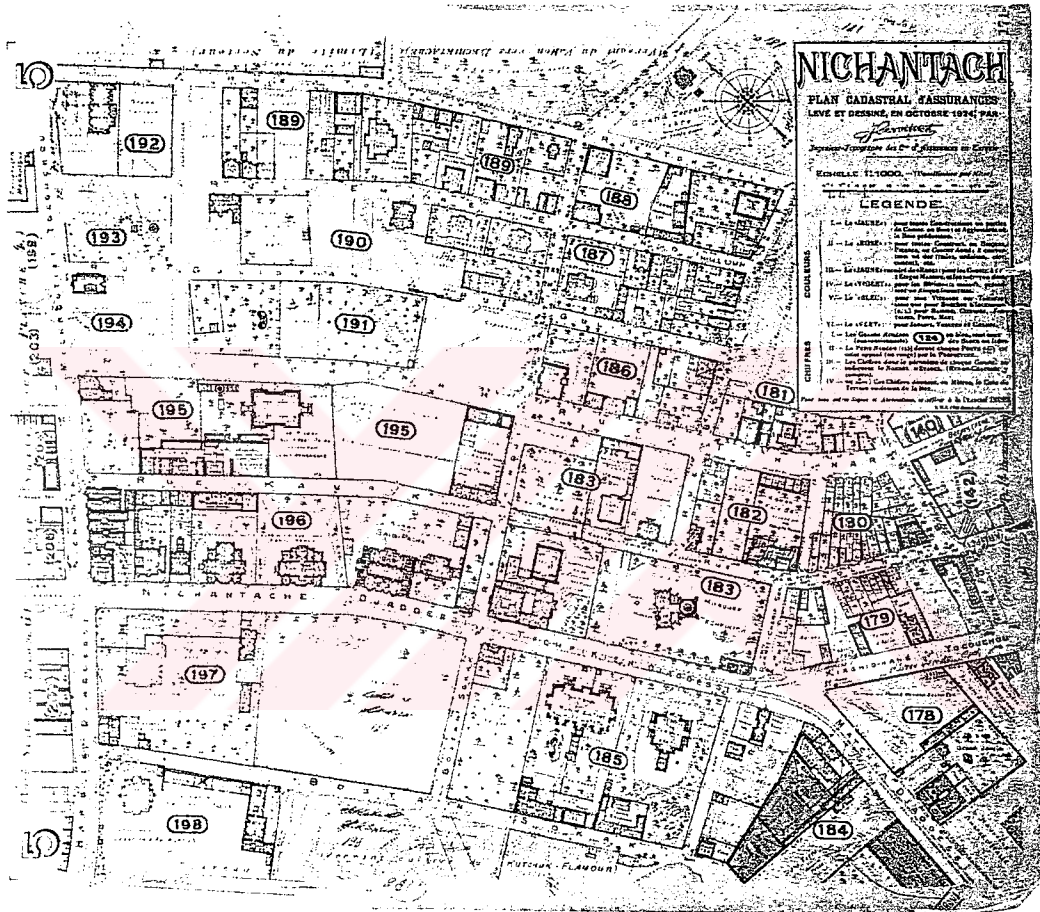


Figure No. 5 – Nişantaşı Map

Source: Jacques Pervititch Sigorta Haritalarında İstanbul, (Istanbul: Axa Oyak, [2000])

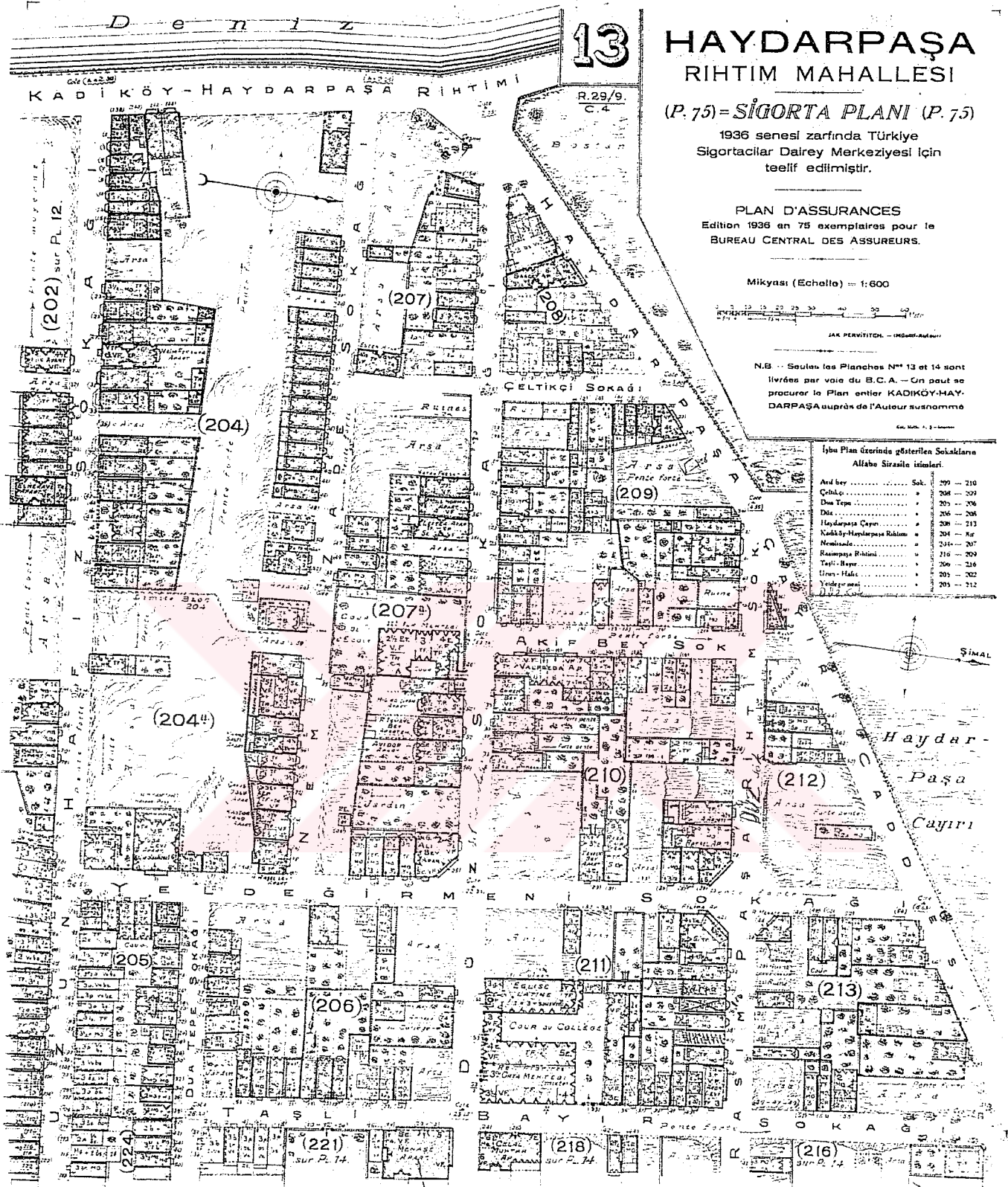


Figure No. 6 – Haydarpaşa Map

Source: Jacques Pervititch Sigorta Haritalarında İstanbul,  
(Istanbul: Axa Oyak, [2000])



Figure No. 7 – Süleymaniye Map

Source: Jacques Pervititch *Sigorta Haritalarında İstanbul*, (Istanbul: Axa Oyak, [2000])

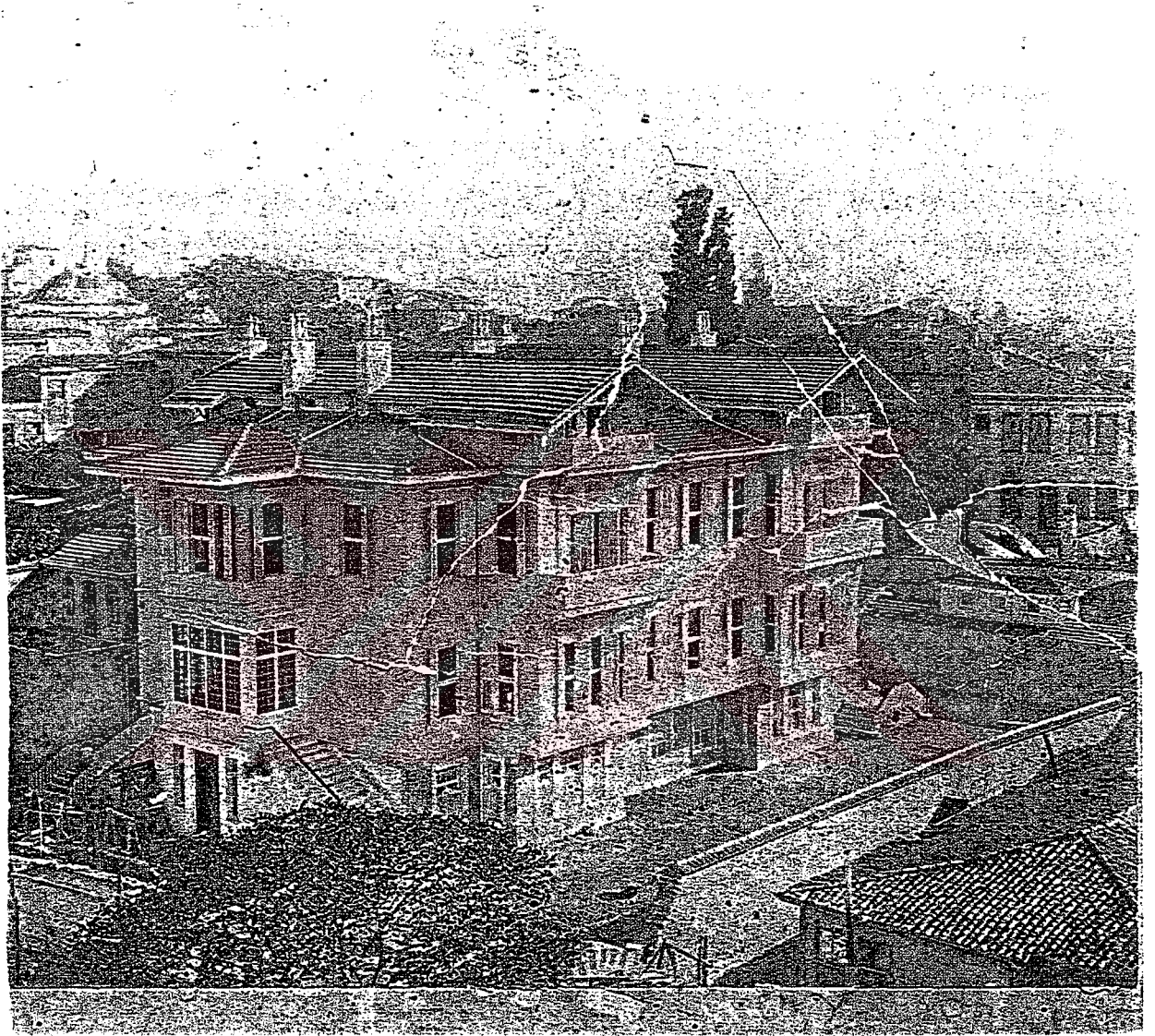


Figure No. 8 – *Konak* of Yanyalı Mustafa Paşa – facade photograph

Source: Turgut Saner, "Mimarlık ve Müzik Tarihinde Yanyalı Mustafa Paşa Konağı", *Istanbul*, 22, (Temmuz 1997), pp.48-54

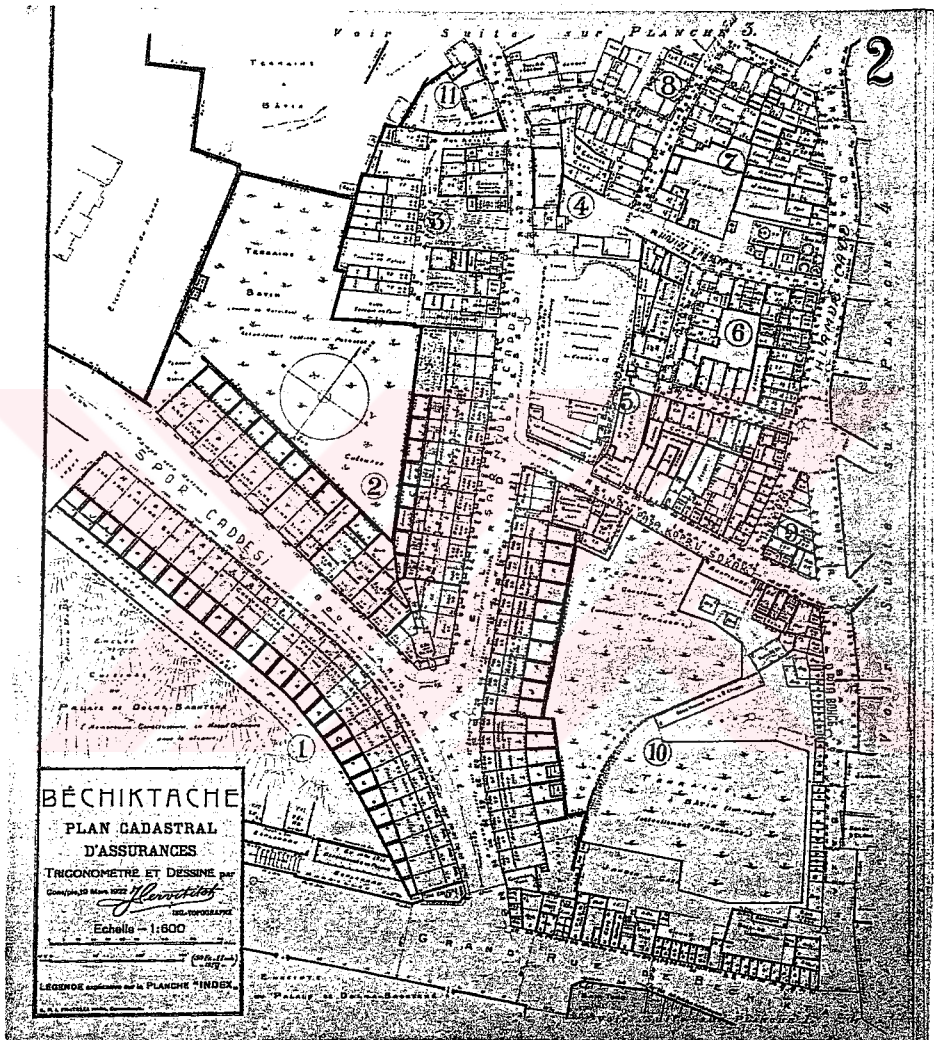


Figure No. 9 – Beşiktaş Map

Source: *Jacques Pervititch Sigorta Haritalarında İstanbul*, (Istanbul: Axa Oyak, [2000])

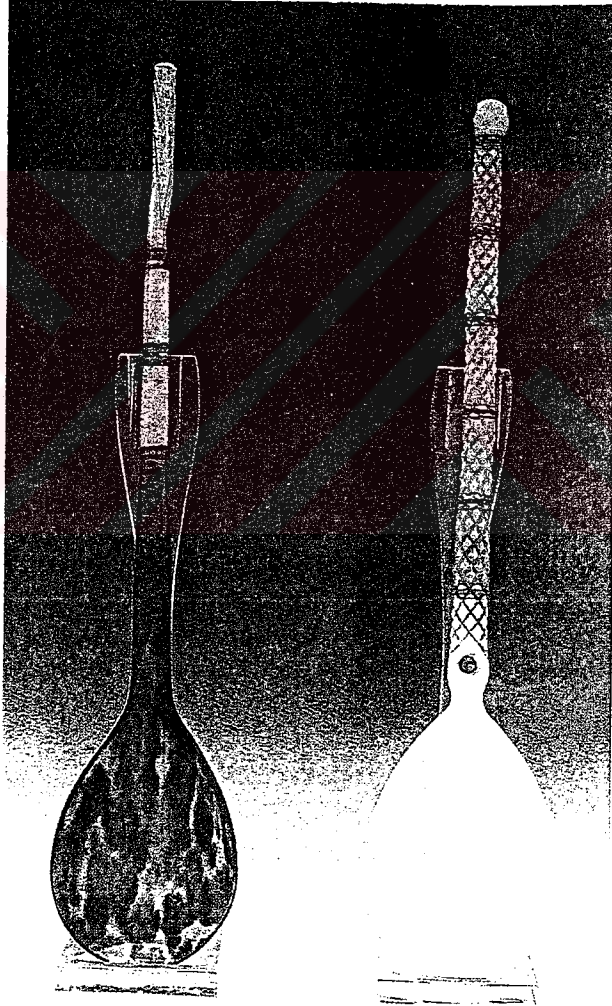
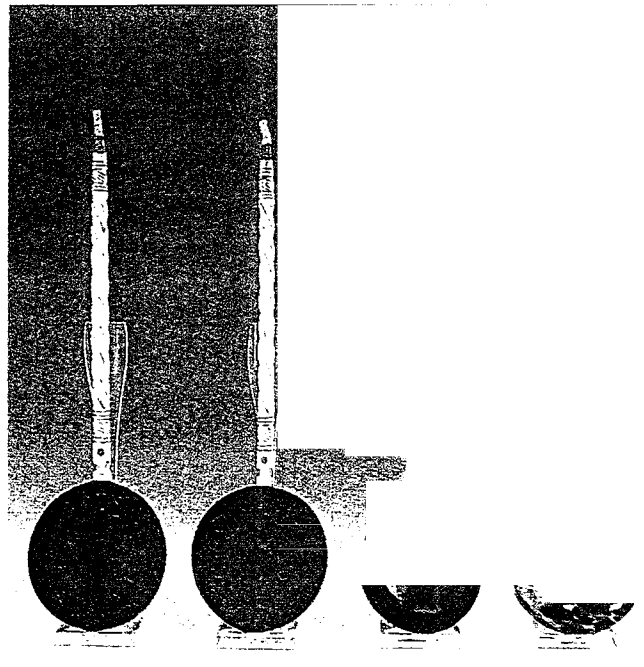
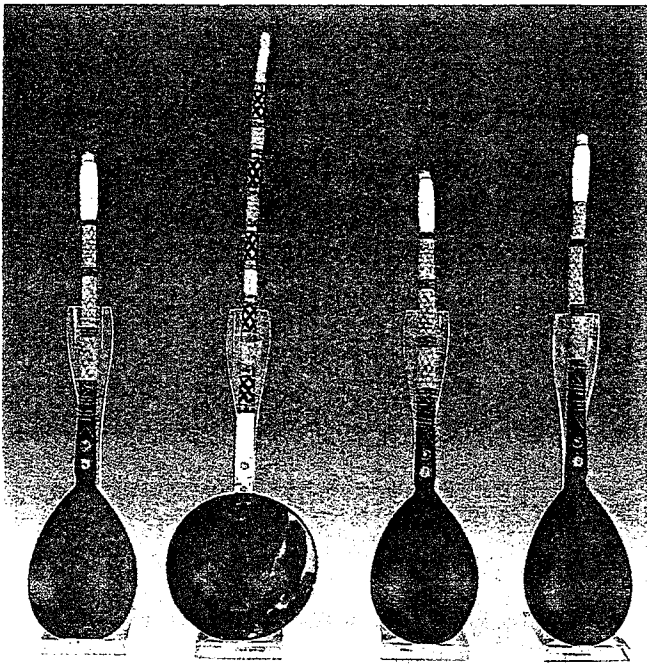


Figure No. 10 – Spoon photographs

Source: Maçka Mezat Müzayede Kataloğu, 23 Kasım 1997, No. 39, 40, 41

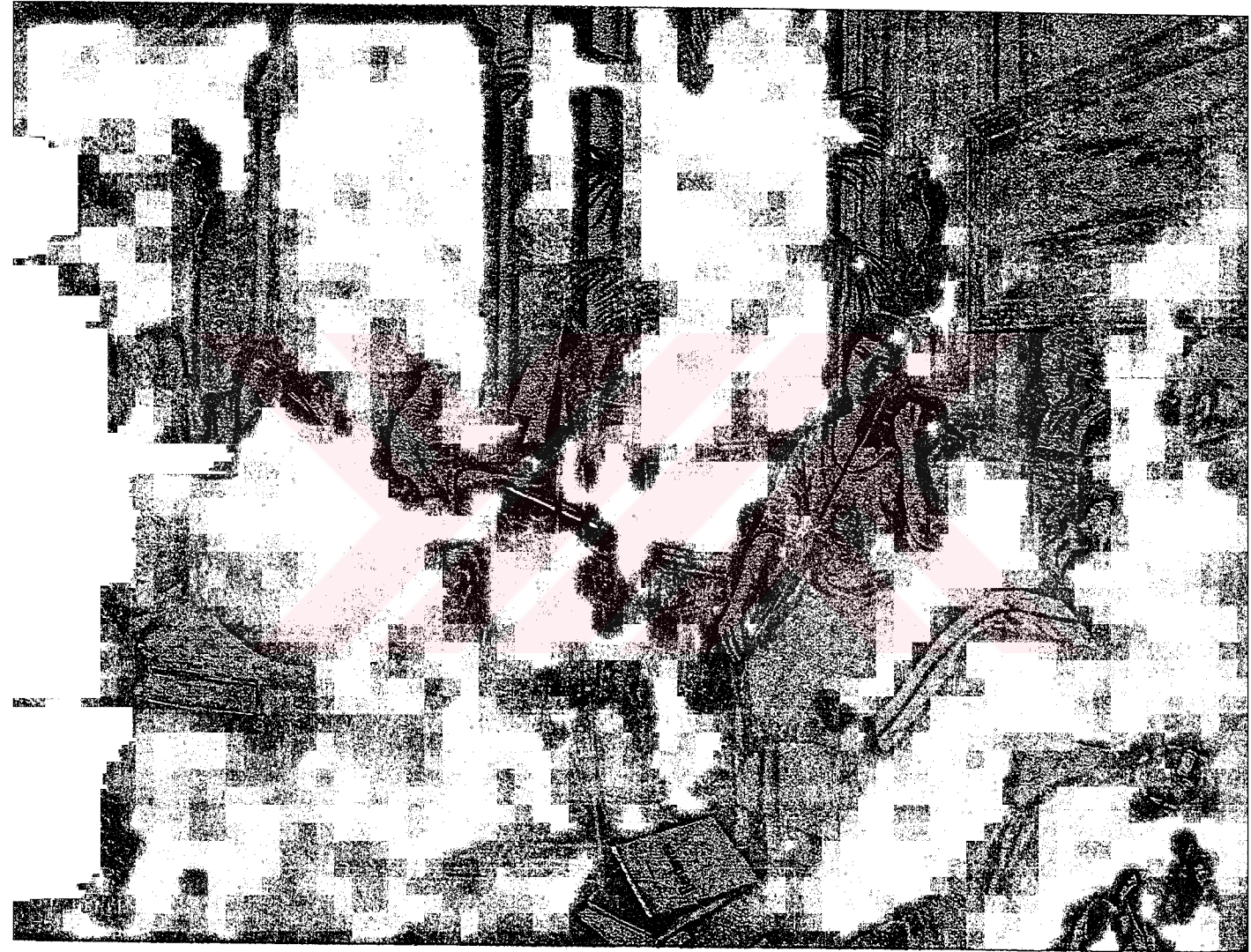


Figure No. 11 – *Beethoven in Palace* – painting made by şehzade Abdülmecit

Source: Oğur Arsal, *Modern Osmanlı Resminin Sosyolojisi (1839-1924)*, trans. Tuncay Birkan, (İstanbul: Yapı Kredi Yayınları, 2000), No.53

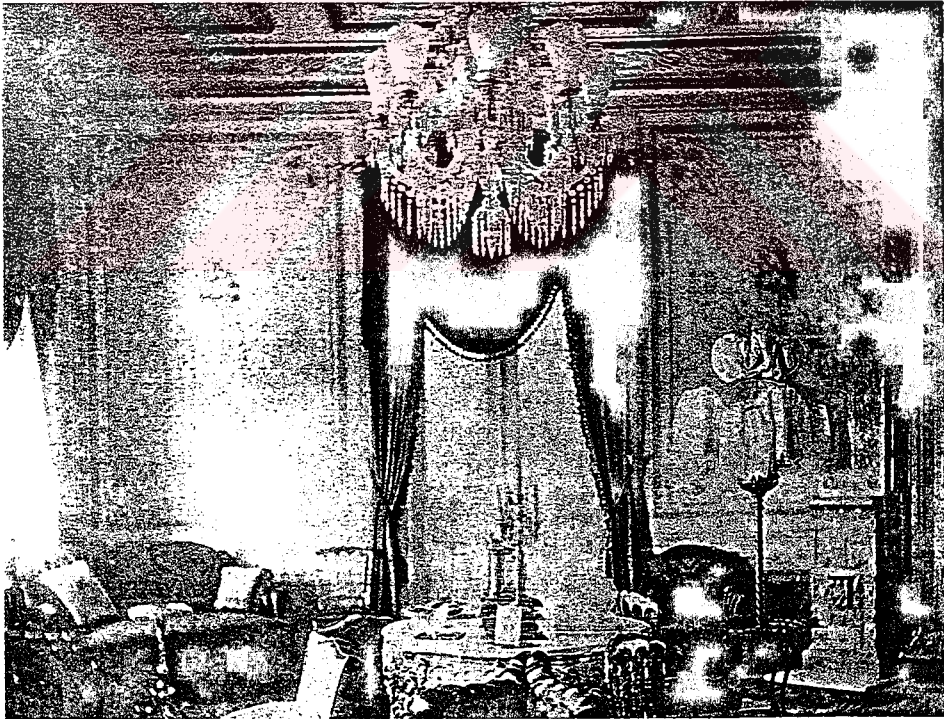
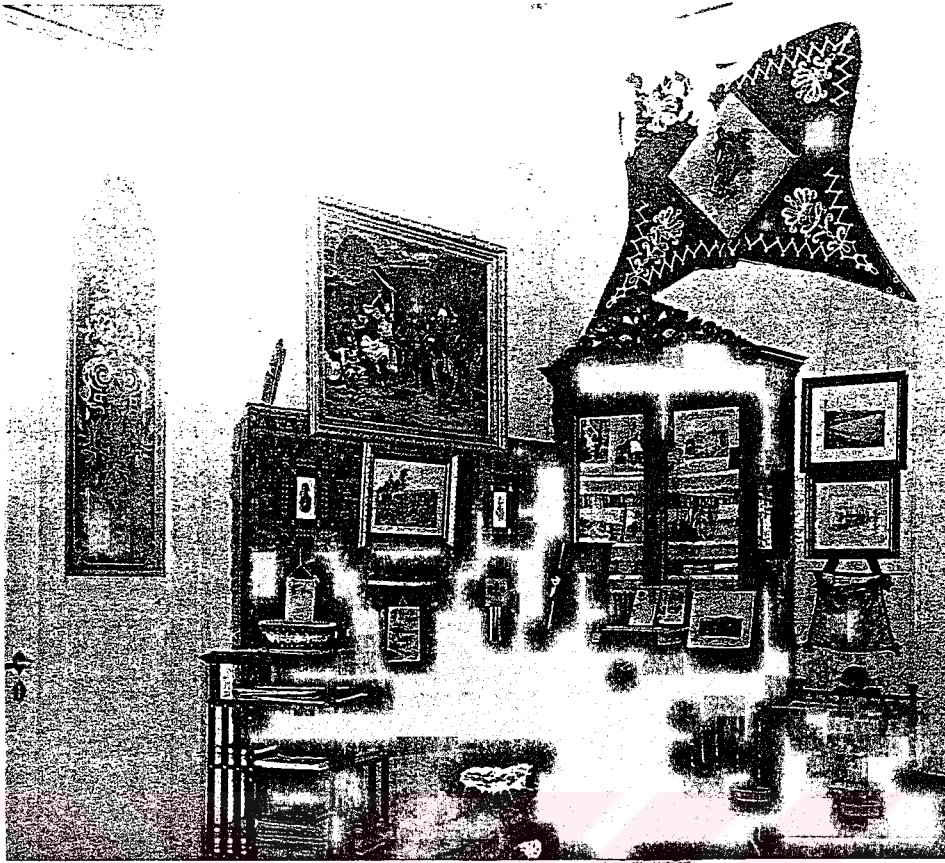


Figure No. 12 – *Konak* of Yanyalı Mustafa Paşa – interior photographs

Source: Turgut Saner, "Mimarlık ve Müzik Tarihinde Yanyalı Mustafa Paşa Konağı", *Istanbul*, 22, (Temmuz 1997), pp.48-54



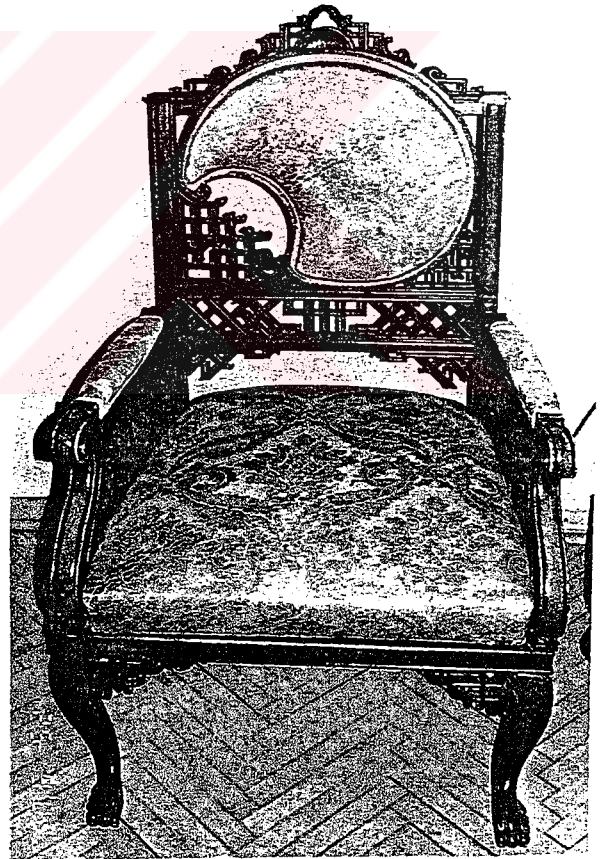
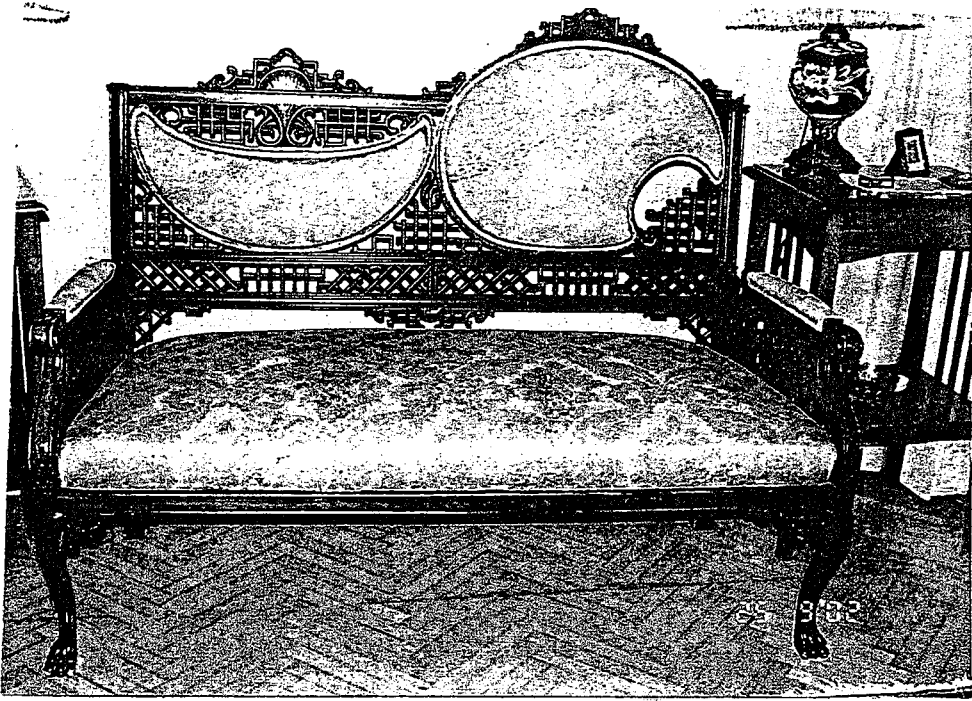


Figure No. 13 – Photographs of armchair set produced in Lebanon

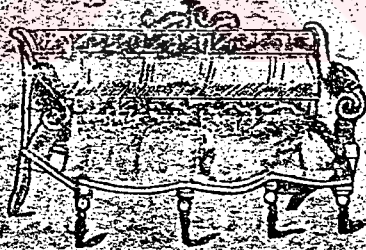
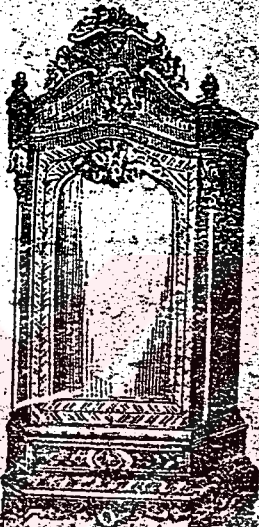
Source: Photographs taken in the house of Özcan Gündüz and Altay Gündüz. Altay Gündüz informed me that they were produced probably before 1900 and were given as wedding gift to his aunt by Yusuf İzzettin's (son of Sultan Abdülaziz) fourth wife Leman Hanım.

ك اول سوزجى  
اولانلرك بوكوندىن  
كللى اعلان اولتور.

# مفروشخانه

طوبخانه ده خنبره جى يھوشى جاده سنده  
بوسره ۶

بوكره بارش و انتالبا فابريقه لزدن جلب اولسان  
غايث ظريف يتاق اوطه سنى  
طاقلرله حالولر ايجون انواع  
قناپه طاقلرى و سزديتا مخصوص  
بول وماركى توري ايشلنه لى  
باهو واورطه ماسه لرى  
و پله سنك، جويز، گل اغاجى  
وضف ايشلنه لى طولابلر  
و خاص يالديزلى قونصولر ،  
پرخ قازبوللر، آينه وريك  
اورطه لرله مخصوص بوفلر  
صفرة طاقلرى و مفروشخانه



متعلق ايشاي متنوعه  
سائره موجود  
اولوبت مشريف ايده .  
سلك ذواتك كرك  
فشانلرك آھوننتندن  
و كرك ماللرك نفاست .

خرافت ورساقتندن بھون اولدقلرى تامين ايديلور  
رايمو اينده مشھورلك ازرو وار اولور و بجه اوزره  
طوبخانه لى طوعرى به فابريقه لره سيارش و بربور .  
من ۴۷

صورت قطب ده دفع ايذر نا  
ومتعن ماده لرى معامله  
ويومشاق طوتار نالنا اياق  
و تصورلنتن دوغلى اغر  
پشكلى ، قاشيقه لرى و  
ايسلكلى كاملا شفايار  
جوجق پشكلى دى ا  
صورت قطب ده شفاياب  
دروننده كى تعريف ده محررد  
واسيلا كى يتودور دينك  
اجزاخانه سيدر باشلوجه  
ويوتمارشده ساتيلور فيا  
غروشدر. اتى غروشلق  
تروقو طو كوندربلور.

## صاحب

صاحبلى اوزاتمق،

شواظله تدارى ايديلدى  
دى ؛  
قادينلرك باشلرينه عار  
قرله كنى مهم راختمر لقلر  
بك اتر زمانده بر طرف  
ورونق و بركله برابر  
سكتاون سائره قدر اوز  
طبع موزى لكه ديوان  
سنده ۱۳۵۸ قمرى

نجه سنده  
ك ايجى ساز طاقلى  
ساعت طوزدن ارن  
ن بشه قدر كانجه جى  
على ، عودى شھير  
قره قاش ، احمد  
اقير طرفندن اجراى  
ت بيوره جقى ذوات  
تك نفاستندن و كرك  
دن هر حالده ممنون  
غروشدر .  
مستاجر حسن

داخنده كامن بقال  
، اوزره مھابده سنى  
بني طالب اولانلرك  
ي ضمايم ايلك اوزره  
ه مھاجمت ايللى  
۳

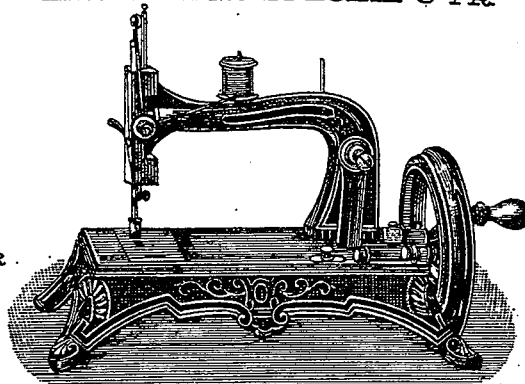
رياش  
ب ۱۰ بھر طوبك  
امر جديد كاغدى  
طوبى ۴۶ غروش  
بھر طوبك كيلوسى  
سنه لوزم كورين

Figure No. 14 –The Mefruşat (furniture) Storehouse's newspaper advertisement  
Source: Sabah, 18,24, 31 Ağustos, 8 Eylül 1903.

# NOUVELLE MACHINE DE FAMILLE

FONCTIONNANT A LA MAIN  
 EMBALLAGE SPÉCIAL 5 FR.

POINT DE NAVETTE  
 INDÉCOUSABLE  
 —  
 AVEC  
 DÉVIDOIR  
 AUTOMATIQUE



AU LIEU DE  
 110 fr.  
 PRIX  
 58 fr.

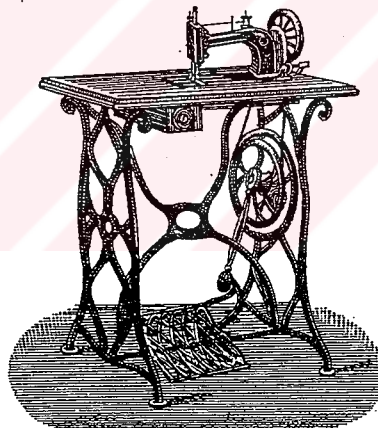
Par sa bonne fabrication et son extrême simplicité, elle est la Machine à main la plus pratique.  
 Machine de famille, fonctionnant à la main, silencieuse et très rapide, point de chaînette à un seul fil, ne nécessitant aucun apprentissage et ne se dérangeant jamais. GRAND MODÈLE, au lieu de 75 fr., PRIX. . . . . 29 fr.

## MACHINE MONTJOYE

CONSTRUITE  
 D'APRÈS LE SYSTÈME SINGER PERFECTIONNÉ  
 Et avec Dévidoir automatique  
 EMBALLAGE SPÉCIAL 10 FR.

N° 1  
 MACHINE  
 POUR  
 Familles  
 Lingères  
 Couturières  
 etc., etc.

(Au lieu de 175 fr.)  
 PRIX  
 95 FR.



N° 2  
 MACHINE  
 POUR  
 Couturières  
 Tailleurs  
 Tapissiers  
 etc., etc.

(Au lieu de 200 fr.)  
 PRIX  
 110 FR.

On peut choisir la table en Noyer ou en Acajou

Les mêmes machines, construites d'après le système HOWE perfectionné, avec indicateur de point chiffré et charnière isolatrice, pouvant faire les plus gros travaux . . . . . 120 et 125 fr.

Les guides et accessoires nécessaires au bon fonctionnement de toutes ces Machines les accompagnent et sont FOURNIS GRATUITEMENT par les

### GRANDS MAGASINS DE LA VILLE DE SAINT-DENIS

Figure No. 15 – Sewing machine advertisement

Source: *Annuaire Orientale* Catalogue, 1883

CONSTANTINOPLE (PERA)

FABRIQUE DE MEUBLES  
ET

ATELIER DE TAPISSERIE

**JEAN PSALTY**

Maison de Confiance fondée en 1867.

Grands Dépôts d'Ameublements

Péra, Rue Kabristan, vis-à-vis la Municipalité du VI Cercle.

SUCCESSALE : Grande Rue de Péra (Agha-Djami), 127

SOLIDITÉ

ÉLÉGANCE

BON MARCHÉ

Meubles en tous Styles.

Grand assortiment d'étoffes en soie et en laine, Literie anglaise, tapisserie, miroiterie, chaises, encadrements, articles dorés, glaces pendules, tapis, etc., etc.

On reçoit des commandes pour fabrication de toutes espèces de meubles et tapisserie, livrables dans le plus bref délai.

Installations complètes.

**PRIX TRÈS MODÉRÉS.**

N. B. Ne pas confondre avec le magasin PSALTY Frères.

Impr. J. PALLAMARY, - Péra, Constantinople

Figure No. 16 – Advertisement given by Psalty Furniture Store

Source: *Annuaire Orientale Catalogue*, 1889-1890



Figure No. 17 – Dish for *lokum* (kind of sweet)

Source: Photograph taken in the house of Özcan Gündüz and Altay Gündüz.



— Efendi efendi onu, bıçakla soyarlar.

*Hayal*26.3.1877/Sayı 340, sayfa 4.

144

Figure No. 18 – Caricature related to usage of fork and knife.

Source: Nişan G. Berberyan, *Terakki Edelim Beyler*, comp.Turgut Çeviker, (Istanbul: Adam Yayınları, 1986), p.144



Sabah 10, 25 Temmuz 1903.

*Kalfalara Suhulet*

Vakit ve nakitden istifade etmek arzusuyla hane ve sair her nev ebniye inşa ettiren zevat Ahırkapı'daki Darü's-sanai-i Osmaniye fabrikasına veya Keresteciler'de Ayazmakapısı kaşısında kebir duvar ittisalinde kain 1 ve 3 numarolu Kereste mağazalarına müracaat etmelidirler. Bu fabrika buharla müteharrik hızar ve makineler ve ahiren celb ettiği son sistem alat ile rende yarası ve izi olmaksızın Avrupa modeli üzerine (geçme, lambalı kaplama ve döşemelikler), (kordonlu tavanlar), gayetle muntazam (silmeler) (pasalar) (pervazlar) (balkon parmaklıkları) (saçak dantelaları) (.....) (.....) imal eder. Mamulatı kamilen kuru kerestedendir. Onun için ne çarpılır, ne de eğrilir. Fabrika mühendisi vasıtası ile döşeme, kaplama ve tavanlıkların miktarı keşf ettirilir.

Avrupa ham tahtalarından yüzde beş komisyon alınır. Muamelat namus ve istikamet dairesindedir. Arzu eden zevat her vakit ve her saat fabrikayı ve destgâh ve makinelerini ziyaret edebilirler. Yaptırılan binanın kereste ve levâzımı fabrikadan alındığı halde dülger işçiliği yarıya iner. Bundan maada maktuen ebniye inşası deruhde olunur. Dersaadet'in muhtelif mahallelerinde maktu olarak inşa etmekte olduğu müzeyyen (köşk)lerin gayet ehven suretle meydana gelmesine muvaffakiyet hasıl olmaktadır. Eşya-yı mamule tane ile olduğu gibi metro hesabıyla dahi satılır. Ve bu cihetle inşaat sahiplerince ..... mahal kalmaz. Birinci ve ikinci mallar yek diğerine karıştırılmaz. Ayrı ayrı fiyatlar ile furuht olunur. Mamulatı toptan almak meşrut değildir. Her nev eşyadan dört metreye kadar verilir.

(fiyat maktudur)



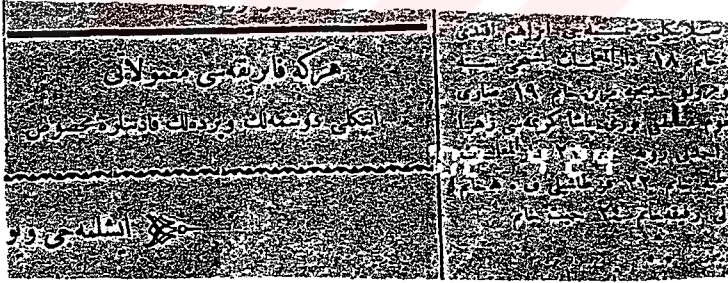
Sabah 18, 24, 31 Ağustos – 8 September 1903

Mefruşat Mağazası

Mehmed İzzet

Tophane'de Humbaracı Yokuşu Caddesi, Numero 2

Bu kere Paris ve İtalya fabrikalarından celb olunan gayet zarif yatak odası takımlarıyla salon için envai kanape takımları ve tezyinata mahsus bol ve markitöri işlemeli ..... ve orta masaları ve ..... , ceviz, gül ağacı ve sedef işlemeli, dolaplar ve has yaldızlı konsollar, piriñ karyolalar, ayna ve yemek odalarına mahsus büfeler, sofrta takımları ve mefruşata müteallik eşya-yı mütenevviye-yi saire mevcut olub teşrif edecek zevatin gerek fiyatların ehveniyetinden ve gerek malların nefaset, zerafet ve ..... memnun olacakları temin edilir. Ve icabında müşterilerin arzu ve ölçüleri vech üzere doğrudan doğruya fabrikalara sipariş veriliyor.



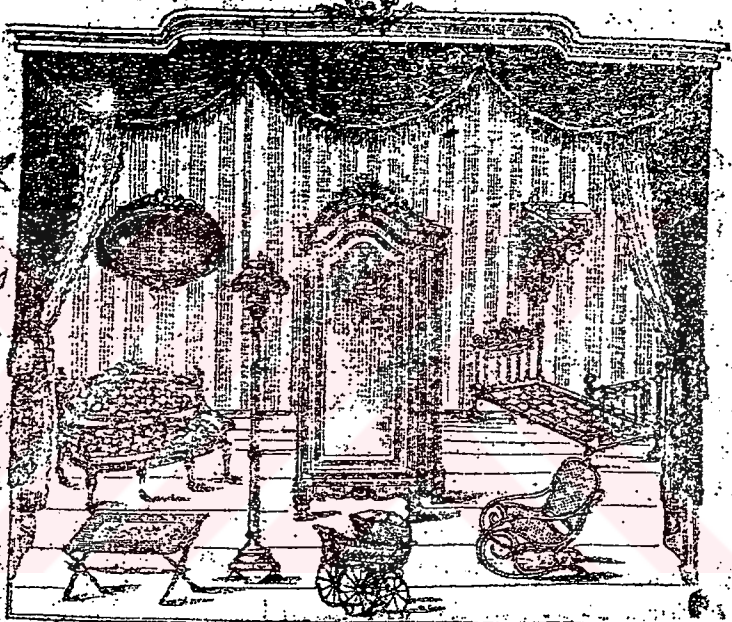
Hanımlara Mahsus Gazete, Eylül 1311

Hereke Fabrikası Mamulâtı

İpekli döşemelik ve perdelik, kadınlara mahsus elbiselik, ipekli mendil ve boyun atkısı ....kâri ve efreñckâri kaliçe ve saire İstanbul'da eski zaptiye caddesinde kain mağazada ehven ve maktu fiyatla fruht olunur. Sipariş dahi kabul olunur.

فروزن پهلای و قومیا به سبک بیوک و فروشات مغازه لری  
 يك اوغلنده قله قیومی جاد مستنده (بوکسک قالد برنده) غلطه قلهسی قارشیننده و یازیچی  
 سوقاغی یانی باشنده ۶۵۷ و ۶۵۹ نوسرورده

اشیا  
 Meubles  
 عیاشیه  
 Etoffes  
 ساتواری  
 Literie  
 دوستیلاک  
 Tapisserie  
 مینار  
 Glaces  
 انواع ترشبات  
 Articles de Librairie  
 etc.



مذکور مغازه ترده سباق و سفره و بارخانه و قبول اولملری ایچون اش کزیده و متنوع مغروشات و ساتر  
 له ازمات یقنه کورنی مغروشات قدا کوزمه و ساتر اشیا ییته هر صنف و سیمیم و اصلولون اوله یقنه صولک  
 واهون نبات ابلاک کوچک یونلده یی ساتون الموق و یاخود خانه لری قورش اشک اصنیان ذوات کرامک برکزه  
 بومغازه لری زیارته اشیا و مغروشاتی کورژدن کیمملری و فیثات جدولیه بر نظر مطب انلری رسا اولتور.

۳-۴

ظرافت، اهنیت، متانت  
 مذکور مغازه ترده مغروشات و تاپیریلد قاریقهی دخی بولند یقندن سیلوش اوزوللا اعماله اولنان اشیا تک  
 متاشی قهند ایدیلر و سنارش اولنان اشیا مدت قلیله ظر فنده در سعادتده و ولانلره تسلیم اولتور. رقابت ممکن دکندر

IKDAM, 1896, 20 Şubat, 14 Mart, 10.38 Nisan, 1911

*IKDAM* (110/3-A) (1 Mart – 31 Mayıs 1896)

18 Ramazan 1313/20 Şubat 1311/ 17 Mart - 4,10,28 Nisan – 11 Mayıs 1896)

Jorj Psalti ve kumpanyasının büyük mefruşat mağazaları Beyoğlu'nda Kale kapısı Caddesi'nde (Yüksekkaldırım'da) Galata Kulesi karşısında ve Yazıcı Sokağı yanbaşıında 657, 659 numaralarda

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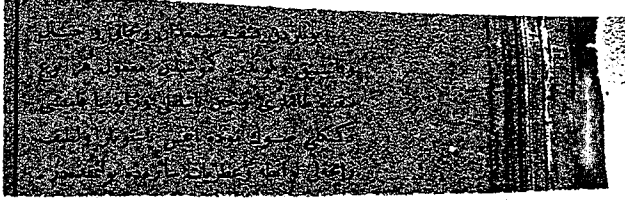
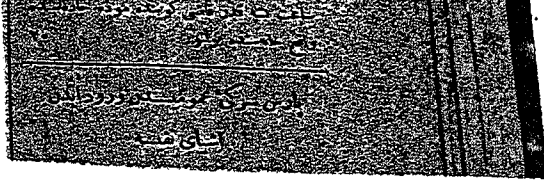
- Eşya - Kumaş -Yatak Takımı – Döşemelik - ..... – Envai Tezyinat

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Mezkûr mağazalarda yatak ve sofraya ve yazıhane ve kabul odaları için en güzide ve mütenevvi mefruşat ve saire levazımat-ı beytiyye bulunup mefruşat-ı mezkûre ve sair eşya-ı beytiyye her sınıf ve sistem ve usulden olduğu cihetle son ve ehven fiyat ile en küçük mobilyayı satın almak ve yahud hanelerini tefriş etmek isteyen zevat-ı kiramın bir kere bu mağazaları ziyaretle eşya ve mefruşatı gözden geçirmeleri ve fiyat cedveline bir nazar atf eylemeleri rica olunur.

Zerafet, Ehveniyet, Metanet

Mezkûr mağazalarda mefruşat ve tapisteriya fabrikası dahi bulunduğundan sipariş üzere imal olunan eşyanın metaneti taahhüd edilir. Sipariş olunan eşya müddet-i ..... zarfında Dersaadet'te ve vilayetlerde teslim olunur. Rekabet mümkün değildir.



*Sabah* , Eylül 1305, Muharrem 1307, Sefer 1307

Paris Sergi-i Umumisi'nden vurud iden eşya-yı nefise

4. paragraf

Bunlardan başka şamdan ve bıçak ve çatal ve kaşık ve Londra gümüşünden mamul her nevi sofrta takımları ve Çin başlıklı ve Japonya kamışı değnekli son moda enfes bastonlar ve latif rayihalı lavanta ve itriyat-ı saire de bulunmaktadır.

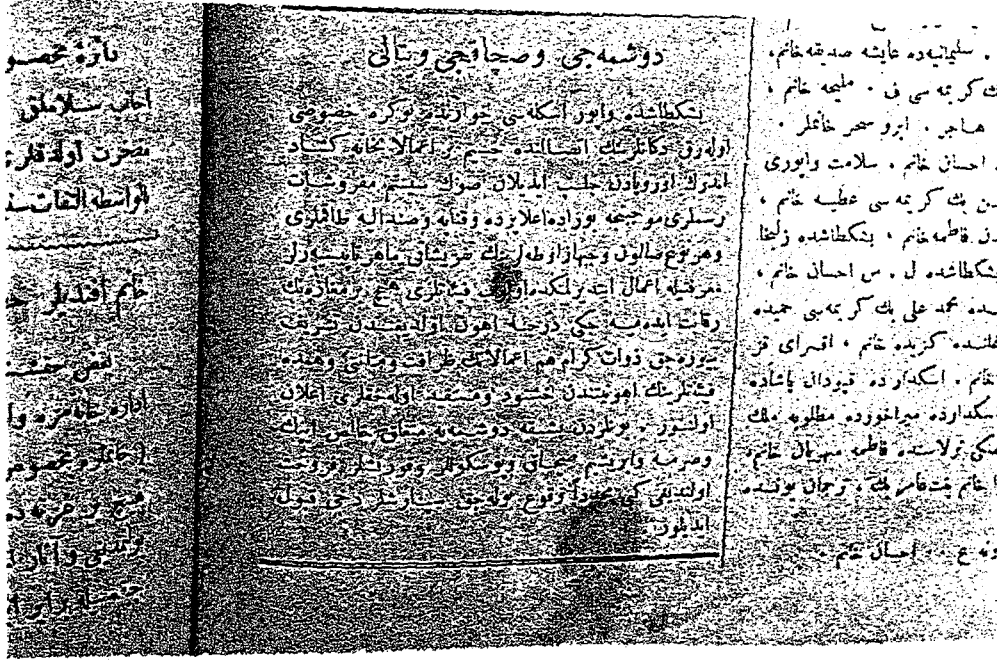
*İkdam*, Nisan 1896

Fevkalade Fırsat

Bir ay için hakiki likidasyon: Kumaşlar, halılar, perdelikler, aynalar, yaldızlı konsollar ve saire.

.....'ın rönesans mağazası Beyoğlu Cadde-i Kebiri'nde numero 288. Bu mağazadaki ipekli ve yünlü akmeşe iki kat enli olarak arşını on kuruştan ve aynalar elliden başlayarak fiat-ı muhtelif ve mutedile ile satılacaktır.

Bunlardan maada salon, yatak ve sofrta odalarına mahsus gayet zarif mefruşat ehven fiyatla frucht olunacağından bu fevkalade fırsattan istifade arzusunda bulunanlar fiyatların ehveniyet ve akmeşenin letafetine kesb-i ..... için mağazamızı ziyaret buyursunlar. Tasfiye-i hesabat Mart'ın dokuzunda başlayıp Nisan'ın dokuzunda hitam bulacaktır.



*Hanımlara Mahsus Gazete, Teşrin-i Sani 1311, sayı 29*

### Döşemeci ve Saçakçı Vıtalî

Beşiktaş'ta Vapur iskelesi civarında bu kere hususi olarak dükkanlarının itsalinde cesim bir imalathane küşad ederek Avrupa'dan celb edilen son sistem mefruşat resimleri mucibince burada alâ perde ve kanape ve sandalye takımları ve her nevi salon ve cihaz odalarının tefrişatı mahir tapisiyerler marifetiyle imal ettirilmekte olup fiyatları hiçbir mağazanın rekabet edemeyeceği derece ehven olduğundan teşrif buyuracak zevat-ı kiram hem imalatın zerafet ve metaneti ve hem de fiyatlarının ehveniyetinden hoşnud ve müstefid olacakları ilân olunur.

Bunlardan başka döşemeye ..... halis ipek ve sarma ve ibrişim saçak ve püsküller ve kornişler fûruht olunduğu gibi müceddeden vuku bulacak siparişler dahi kabul edilir.

عصوه سرایست

کبهلی بیوک اطه (۱)

کبهلی بیوک اطه (۱)

کبهلی بیوک اطه قهرک سیدک

باده بوستانی بوستانی مالیه

لی (اشبو سغیرله بوک قیوله

جانبندن کورلی

له مالیه بوستانی مادده بوستانی

(۱)

له مالیه بوستانی مادده بوستانی

اولی واطه لر جاننده

جاده بوستانی بوستانی مالیه

کبهلی

کبهلی بیوک اطه

جاده بوستانی بوستانی مالیه

کبهلی

شهر اغستوسک اولن اشبو

ک مکره اجرا اولنه

عصوه سرایست

عصر اموفون

(عصر اموفون آرونیم شرکتی)

طوفندن اعمال اولان غرا

موفون ما کبهسی بو قیل

شرقی سولطان ما کبه لر ایچنده

ک کبهلی اولوب سائر ما کبه لر

میدانی نقل ایتمک لر سوره

او جری فالصو یا بدقاری

مالیه بوستانی بوک قیوله

ماندن شرقی قیوله

اشبو زمان سنای طوسی

طوق بالائی کی بو سیر

(عصر اموفون) سیرکسک

وکی ک اولیکه مادده کبه

و سیر و بعضی دن

سایر سیر و سیر

بر عمل خصصن اشبو

وادوات سائر کبه

جو حقلک وخته

هنوز شقاتاب اولا

بیکه سی لضعف او

و جوی ما کبه قاری

ضعف تولان دلیقا

عصت و کبه لر ی

روزه قالیسرن

همسیرن

و سیرک

کوه سادان

صا لیر

اوقاف

بور الی الی

قه خاندانه

ریشک سیر

عاشق اوج

سیر و تولدینه

کون ساعت او

Sabah 8,12,19,31 Ağustos 1903

**Gramofon**

(Gramofon Anonim Şirketi) tarafından imal olunan gramofon makinası bu kabil şarkı söyleyen makineler içinde en mükemmeli olup sair makineler sedayı nakl ettikleri sırada az çok falso yaptıkları halde bu makine böyle nev aksdan aridir. Şarkıyı da tıpkı insan gibi pürüssüz, falsosuz söyler. Mezkûr (Gramofon) şirketinin memalik-i Osmaniyye için yegâne vekili Beyoğlu'nda Cadde-i Kebir'de 373 numarolu mağazada Mösyö Van Berg'dir. Mumayunileyh mağazasında müşterilerinin celb-i rağbet ve suhuleti için gramofona mahsus kovan, alat ve edevat-ı sairenin cümlesi son sistemdedirler.



طوبخانه ده جاده کبیره « کره ارض »  
 کتابخانه و سرکشی صاحبی محمود ممدوح  
 افندی بودغه آوروپادن مکتبلر و خانه لایجون  
 مختلف شکل و جسامتده غایت مکمل کره  
 مجسمه لرجلب ایشدر. فئات بک اهون اولوب  
 ۱۵ غروشدن ۱۵۰ غروشم قیدردر مکتب  
 مدیر لایه جزئی برار با با هم یازمخانه لایه ترین  
 ایتمک و همده استفاده ایتمک ایستیاناره صورت  
 مخصوصه ده توصیه ایدرز.

مذکور کتابخانه ده هر درلو مکتب ادواتی  
 و رسم طاقلری و کتب متنوعه و اوزرلری

حیککلر و تور داله لرله مزین و بمضارنده ایام مخصوصه اسلامیه دن هر برینک تبریکنی متضمن ایسات  
 لطفه و مناسبه محرر هدیه لک قارتلر. و هفتلق و کونده لک غزتلر بو انور. بو نلردن باشقه چوجقلمره  
 مخصوص هر کونا هدیه لر دخی واردر.

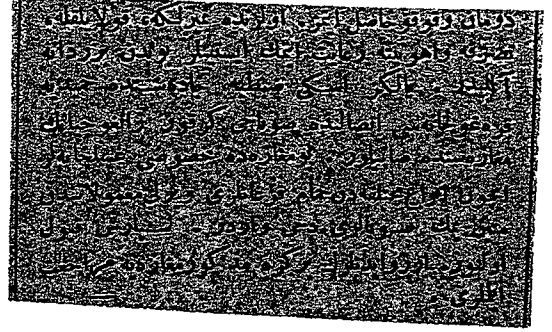
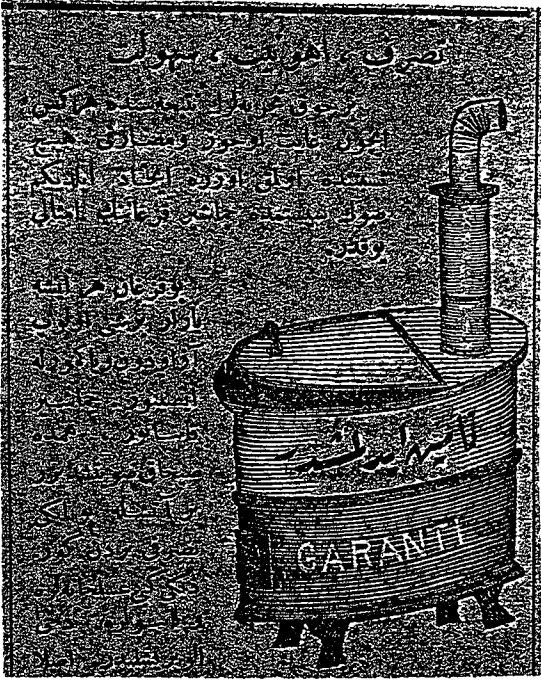
Hanımlara Mahsus Gazete 20,27 Teşrin-i sani 1311, sayı 27

Kürre-i Arz

Tophane'de Cadde-yi Kebir'de "Kürre-i Arz" kitaphane ve ..... sahibi

Mahmud Memduh Efendi bu defa Avrupa'dan mektepler ve haneler için muhtelif  
 şekil ve cesamette gayet mükemmel kürre-i mücessemeler celb etmiştir. Fiat  
 pek ehven olub 15 kuruştan 150 kuruşa kadardır. Mektep müdürleriyle cüz'i bir  
 para ile hem yazıhanelerini tezyin etmek ve hem de istifade etmek isteyenlere  
 suret-i mahsusada tavsiye ederiz.

Mezkûr kitaphanede her türlü mektep edevatı ve resim takımları ve kitab-ı  
 mütenevvi ve üzerleri çiçekler ve kurdelalarla müzeyyen ve bazılarında eyyam-ı  
 mahsusa-i İslamiyye'den her birinin tebrikini mütezemmin ..... latife ve  
 münasebe-i muharrer hediye lık kartlar. Ve haftalık ve gündelik gazeteler  
 bulunur. Bunlardan başka çocuklara mahsus her guna hediyeler dahi vardır.



*Sabah* 23 Rebiülahır, 24 Rebiülevvel 1321(19 Juilet-20 Juin 1903)

*Tasarruf, Ehveniyet, Suhulet*

Bir çok tecrübelerin neticesinde herkes için gayet ucuz ve mesarifi hiç nisbetinde olmak üzere icad eylediğim son sistemde çamaşır kazanının emsali yoktur.

Bu kazan her işe yarar bir şey olup az odun ve kömürle ısınır. Çamaşır kaynatır hem de sıcak su yetişdirir. Bir ateşle bu iki tasarrufu birden gördüğü gibi gusülhanelere ve banyolara dahi elverişlidir. Asla duman ve koku hasil etmez. Evlerinde temizliğe kolaylıkla tasarrufa ve ehveniyete riayet etmek isteyenler bundan birer tane almalıdır. Yalnız eski Zabtiye Caddesi'nde Hamidiye Karakolhanesi ittisalinde sobacı Kirkor Zangoçyan'ın mağazasında satılır. Bu mağazada hususi gasilhaneler için envai muhtelifeden hamam kazanları ve yerli mamulatından metin yemek sobaları dahi vardır. Sipariş kabul olunur. Arzu edenlerin bir kere mezkur mağazaya müracaat eylemeleri.



*Takvim-i Vekayi* 25,27 Teşrin-i Sani 1324

### Mekteb-i Sanayi Mamulâtı

Mekteb-i Sanayi imalathanelerinden çıkıp elyevm eşya-yı mamule anbarında mevcut bulunan arabesk paravana, masa, resim sehpası, çerçeve, raf, yazıhane, askılık, açılır kapanır masa müdür orta masası, ayaklı ayna ve aynalı elbise dolabı, salon masası, gece dolabı [?], vazoluk ceviz direk ve trabez, yedi gözlü dolap, ayna çerçevesi, konsol, lambalık sehpa, çiçeklik vazoluk kolon, fantazi konsol ve çerçeve, portmanto, cilalı ve boyalı raf, ve eşya-yı mümasile-i beytiyye ile arpa harman makineleri, kompas ve gönye ve sapan bağçe kanape ve masa sandalyesi, saksılık, hamam ve yemek sobaları, kuyu ve ..... tulumbaları, ..... ve şıra makineleri, kriko ve somun ve İngiliz anahtarları kebir makara, nişangah ..... ve makinesi ve sair eşya ve edevat, muhtelif-i nefise ehven fiyatla satılmakta olduğu gibi arzu olunan resm ve ebat üzerine mektep programına muvafık olan her türlü eşya-yı hasbiye ve hedidiye metin ve zarif ve fiyatca ehven olarak imal edildiğinden bu misillu eşya ve edevatın hin-i lüzumunda bir kere mekteb anbarını ziyaretle hem istifade ve hem de ibraz-ı hamiyet edilmesi ilan olunur.

غالبیت قادیناق ایچون پک بویوک بر موفقیت اولاجقنده هیچ شبهه یوقدر . بز قادینلر اوچه مزله کیزه جکمز برده یوکسهک طوپوقدر سایه نده ، یالکز پلرمق اوچلر مزله کوزک اولا وجودمزمک موازنه طبیعیسنی تماماً محافظه ایتمکده مشکلاتن چکیور و داتما صاللامق و دوشمک تهاکسی قارشوسنده بولونیورز . خصوصاً حامله قادینلر ایچون بو حال پک بویوک ر فلاکتدر . یوزورکن قوتی طوپوقله دکل ، پارماغک اوجنه و برمک یالکز آماغک شکلنی اخلاک ایتمک قانایوب پارماقلرده ناصیرلرک ظهورینه و دیگر متعدد آرزوتلرله سبیت ویرر . وجودک بوتون ثقلتی پارماقلر اوزرنده طاشپانک فنا تاثیرنی اعضای داخلی دهده حس اولنور .

بوتون بو صایدیغ مضرتلردن ماعدا ، دار البهلر و دار قورسلر ؛ یوکسهک طوپوقلر انسانی غیرطبیعی حرکتله سوق ایتمکندن ، اندامک ظرافتی اخلاک ایدر . دار قابلر ایچنده محبوس بر وجود متنوع آغری و صبریلر ایچنده قیوراندیقندن شن و شاطر اولامز . یوزینک دودا . قلینک رنکی قاجار . دار قور . و آباق قابلرک نه قدر جانمزی یاقدیغنی ، آروبا طرزتابنک اسیری اولان عموم قادینلر آجی تجربه لری مزله یلیورز . عرض ایتمکیم اسباب ، کوزلشمک مقصدیه قبول ایتمکمز واسطه لریک ، بالعکس

کوزلکمزی اخلاک ایتمکده اولدیغنی اثباته کافیدر ظننیم فنا دیلمش آباق قاشک ، دار قورسه و البه نیک غیر صحی لاسیکلرک صحت و ظرافتمزه ایقاع ایتمکلی منق تاثیرلرنی اوتومدن چوجوقلرک تریه سنده حفظ الصحره قاعده لرنی مودا اوغرنده فدا ایتمکک غیرت ایتمه لی در کوز کورینه مودا اسیری اولتی دکل چوجوقلر ایچون خن بویوکر ایچونده داتما موفقیت عد اولنه مز . یگی ظهور ایدن هر بر شیک هر قادینی کوزل ایتمه سی ایجاب ایتمز ایشته بو سیه منی چوجوقلرده پک کوچوک یاشلرند حسن طبیعتی احیایه غیرت ایتمه لی . بو حال اولنری تواله ر انتخابنده طوغرو یوللره سوق ایدرک مودا اسارتند فور تاریر . عمومیتله کنجلرک تواله تی صوک درجه ساد اولنایدر .

کوزل برسم ایچون مختتم چرچیویه احتیاج یوقدر رساملر لسانده بوکا « رسمی تولدیرمک » دربرلر . کوز سجالر حتمدهه عین قاعدهیه رعایت کافیدر . حقیقه یوزمزمک رنگینی ، انداممزمک ظرافتی نه قدر اوزون مدا محافظه ایدم یایرسهک ، سوسلی تواله تله ده او درجه آ احتیاج حس ایدرز .

مرهبه امیرلر



Asar-ı Nisvan

Sayı-12

1 Eylül 1341

12 Safer 1343

اداره بینه

## اولرک ترتیب و نزیبیتی

### مطبوع

واک بیس گوشه لریدر . حلبوکه عموم غدامز مطبخلر کچمک مجبوریتنددر . صحی ولدیتمک احضار ایدم بیل ایچون مطبخلرک تمیز ونحی اولناسی الزمدر . بیس قارانه فنا هوای بر مطبخ متعدد بوجکار و مقروبلر یووا

غدامزی احضار ایدن مطبخلرک صحی اهمیتی پک بویوکدر . زده او یاپدیرر ایکن یاخود کیرالر ایکن معالاف مطبخلره هیچده اهمیت و برینه یور . مملکت مزده عمومیتله مطبخلر بو دوروم و یا آخور کبی اولک اکعجرا



### صوك بستم مطبخ

اولديغندن اورالرده صحى يىكرك احضارى غير قابلدن . ايشته بوسيه مبنى مطبخلرده آياق قابى تميزله مك ، البسه فيرچلامق كچي طوز قوباراجق شينزله مشغول اوناملې بز؛ زيرا بو طوزلر يىك وطباقلره دوكلهرك نهايت معده مزه كيتمش اولاجقدر . قاراتلق بر مطبخده نظافته تاماً رعایت ايتك ، سينك وبوجكرك يىكه و يىك قابلرینه بولاشمه لرینه مالمت ايدمليك قابل امكان دكادر . بو سببه مبنى آيدينلنى نول هواداره، كنديش تيز وصحى مطبخى اوليان برأوى آنى والوريشلى تنى ايتك طوغرو دكادر . مطبخك پچره لرى بويوك واوجاغه يقين اولماسى مطلوبدر . يازين سينكرك دخوللرینه مانع اونق ايجون مطبخ پچره سنه ايجه تل قنسى كچرته ليدر . آقشاملارى الكترىق اوليان يرلرده مطبخ ، بويوك آصمه لامبعلر واسطه سيله تنوير و نوتنى ، اقتصاد مقصديله اداره لامبعلرى توتدرك مغاير نختدر .

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ASAR-I N/ŞVAN, Sayı-12, 1 Eylül 1341/ 12 Safer 1343

## İDARE-İ BEYTİYYE

Evlerin Tertib ve Tezyini

### Matbah

Gıdamızı ihzar eden matbahların sıhhi ehemmiyeti pek büyüktür. Bizde ev yaptırır iken yahud kiralar iken maalesef matbahlara hiç de ehemmiyet verilmiyor. Memleketimizde umumiyetle matbahlar bodrum veya ahır gibi evin en hücre ve en pis köşeleridir. Halbuki umum gıdamız matbahlardan geçmek mecburiyetindedir. Sıhhi ve leziz yemek ihzar edebilmek için matbahların temiz ve sıhhi olması lâzımdır. Pis, karanlık ve fena havalı bir matbah müteaddid böcekler ve mikroplar yuvası olduğundan oralarda sıhhi yemeklerin ihzarı gayri kabildir. İşte bu sebebe mebni matbahlarda da ayakkabı temizlemek, elbise fırçalamak gibi toz koparacak şeylerle meşgul olmamalıyız; zira bu tozlar yemek ve tabaklara dökülerek nihayet midemize gitmiş olacaktır. Karanlık bir matbahda nezafete tamamen riayet etmek, sinek ve böceklerin yemeğe ve yemek kablarına bulaşmalarına mümanaat edebilmek kabil-i imkân değildir. Bu sebebe mebni aydınlığı bol, havadar, geniş, temiz ve sıhhi matbahı olmayan bir evi iyi ve elverişli telakki etmek doğru değildir.

Matbahın pencereleri büyük ve ocağa yakın olması matlubdur. Yazın sineklerin duhullerine mani olmak için matbah penceresine ince tel kafes geçirilmelidir. Akşamları elektrik olmayan yerlerde matbah, büyük asma lambalar vasıtasıyla tenvir olunmalı, iktisad maksadıyla idare lambaları tutturmak mugayir-i sıhhatdir.

Matbahın duvar ve tavanlarına sık sık badana vurulmalıdır. Medeni milletlerde matbah evin en mühim bir kısmı telakki olunduğundan duvar ve tavanları yağlı boya olur. Böyle duvarları yıkamak kabil olduğundan son derece sıhhidir. Karanlık ocaklarda, mangalarda kömür vasıtasıyla yemek pişirmek gayri sıhhi olmakla beraber son derece külfetlidir. Memleketimizde elektrik gayet pahalı olduğundan hava gazı matbahları pek muvaffıktır. Hava gazı ocaklarından istifade ederek az zamanda matbah telaşını telafi etmek zamanı, artık biz Türk kadınları için de hülul etmiştir zannındayım. Resimde gösterilen hava gazı ocağı pek de pahalı olmamakla beraber son derece elverişlidir. Su musluklarının yüksek, önü mermerli olması matlubdur.

**Matbah mobilyası:** Matbah mobilyaları adi olmakla beraber son derece kavi olmalıdır. İki masa, üç-dört sandalye, büyük dolap bir kaç tane raf matbah için kâfidir.

**Matbahın silinip süpürülmesi:** Her yemek sonunda tabakların hemen yıkanmasına ve matbahın silinip süpürülmesine daima dikkat etmelidir. Temiz tabaklar yalnız midemiz ve sıhhatimiz ile değil aynı zamanda yemeklerin lezzeti ile de alakadardır. Artan yemekleri adi tabak veya sahanlara boşalttıktan sonra üstü örtülerek serin bir yere konur. Kirli tabaklar cins cins ayrıldıktan sonra evvelâ gümüş takımlar .....

## Resim

Resimde gösterdiğimiz matbah numunesi en adi bir matbahdır. Hizmetçi kullanmayan ailelerde matbahın bir köşesi hanımın oturma odasını teşkil eder. Ateşte yemeğini kaynatır iken diğer taraftan hanım dikiş masası başında yama

ve dikişleriyle yahut yazılarıyla da meşgul olabilir. Böyle bir matbahın her hususda ihmal olunmayacağı da pek tabiidir.

Türk milleti inkılabları başka milletlerden daha çabuk hazma kabiliyetli olduğunu her hususda isbat etmiştir. Asri hayatın yalnız fantazi ve nümâyîşe aid aksamını taklid etmek kâfi değildir. Ailelerimizde ufak bir ihtimamla yapılabilecek yenilikleri, asrî ..... usulleri derhal tatbik başlamalıyız. Memleketimiz ve hanelerimizdeki her nevi vesilelerle çekilmez hale gelen hayatı kısa bir zaman içinde değiştirerek ıslah etmek lazımdır. Yaşamağa layık olabilmek için yaşamağı öğrenmek mecburiyetindeyiz.



Asar-ı Nisvan

Sayı - 14

1 Teşrin-i evvel 1341  
13 Rebiyü'l evvel 1343

اداره : پته

## امور بیتیه الکتریکی

ماعداء فرآئد ساژمسی ده بوجه آئیدر :

الکتریک قوتدن ضیا استحصانندن ماعدا خصوصاً -  
ساندهده استفاده ایدلمکدهدر .

اولاً : امنیت . هر هانکی بر الکتریک جهازی استعمال  
اولئورسه اولونسون ، یانینه قارشى بر واسطه امنیت  
تأمین اولوندینی کی الوبارمقلده یانقلر وبارله حصو  
لنده مانع اولور .

شهر داخلنده و خارجنده کی نقلیه واسطه لرنده ،  
شمندو فرلرده ، هر نوع فابریقه لرده الکتریک قوه محرکه  
مقامنده استعمال اولئقدهدر . بوندن ماعدا امور بیتیهدهده

ثانیاً : حفظ الصحت - بوتون  
الکتریک آلتری کورولئوسز ایشر  
کورور ، ایس ویرمز و مهلك غازلر  
نشر اتمز ، قوقوسی و تویزی یوقدر  
ارچونجی : تمیزک - کومور  
پترول هوا غازی هر طرفی کیرله تیر  
کوزه کورونمئین الکتریک قوتی ایدر



الکتریک اوجانی

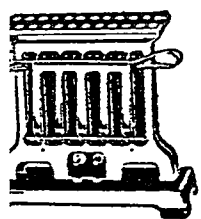
بوتون آلانک و تکمیل اشیانک تمامینه تمیز بولونمئین  
تأمین ایدر .

الکتریک خدمت و منفعتی بک  
بویوکدر . اوتولر ، پلوتورولر ،  
الکتریک صوبالری ، بویوتلر ،  
اکهک اسقرملری وسآره کی اجهزه  
خانه لره ادخال اولونمغه باشلادینی  
کوندن اعتبار آلکتریک امور بیتیهدهده  
حقیقی برانقلاب حصوله کتیرمشدر .

متعدد الکتریک آلتری استعمال ایش اولانلر  
بوندنک وواژد عظیمه و نظافتی تقدیر اجهلری شهسزدر  
برکزه الکتریک اوتوسنی قولانمان بر او خانمی ، بونک  
مهلك غازلر نشر ایدن بر هوا غازی و باش آغیرتیجی قوقولر  
نشر ایدن کومور اوتولرینه قشقی اولدینی البته تصدیق  
ایده جک ، هله بویوت قدر سریع و راحت بر آلت  
کورولمئین اولدینی تقدیر ایدرک الکتریک هر شیئه  
ترجیح ایدرک شهسزدر . صیجاق صوبه احتیاجکنر  
اولدیمی؟ کیجه کوندوز ، هر آن بورولمئین ، حتی تاغکنر  
ایخمدن بیله بویوتلر واسطه بیله صیجاق صو استحصال  
ایده بیلیرکنر . تقریب ایدن قشقی دوشونرک تیزه رایکنر ،  
هیچ آذیتسز بر قچ دقیقه ده اوظه لر کنری ایصته بیله جککنر

مع الاسف مملکتسزده الکتریک ، آنجق صوک ،  
قاج سنه ایچروسنده تعمم ایشمه باشلامش اولدینندن پلا  
چوق قادینلرمن الکتریک تطبیقات بیتیهده کی اهمیت  
و نامحدود منافعی بیلیمور و بیللریمز بیله الکتریک  
بک هالی به مال اولاجقندن تورکدرک استعمالنه جساره  
ایده میورلر .

ایشته بوسبیه منی قارشلرمنه بعض مفید واهمیت  
الکتریک آلتری حقنده بوجه آتی ایضاحات اعطال  
مناسب بولم .



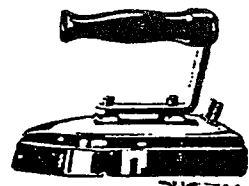
اکهک اسقرمسی

متعدد الکتریک آلترینک

تعریف و توصیف :

اوتولر - چاشیرلر ، داستالار ،  
لیسه ، شاقه لر اوتوله مک کی هر تورولو  
ایشه یارار مختلف موده لده الکتریک

الکتریک صوبالری هر قادینک  
امدادینه بیتیه جک ، بویوتلر و مینی  
مینی یورولرینی ایصته جقدر .  
اخاصل امور بیتیهده الکتریک  
راحت و سهولت تأمین ایتدیکندن



اوتو

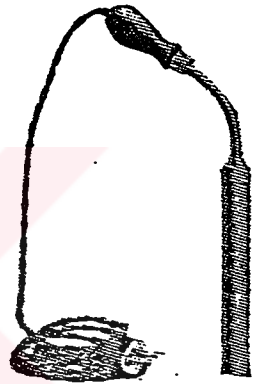
اولان اوجاقئزده موجوددر . بونوع اوجاقلر اوزرنده  
برقاج قاب يلك بردن ايصيديلوب پيشيره بيلير .  
آلتريك فيأتى ۵ ليرادن باشلار . صرف ايتدكلى جريان  
بدلى بروجه آتيدر :

- ۳ غروش رليتره چورما پيشيرمك ايجون
- ۵,۵۰ بر اوقه بر بيق اوقه صغرا تى پشيرمك ايجون
- ۳,۵۰ ر اوقه بانق ايجون
- ۲, - يارم اوقه پتاس ايجون
- ۱,۵۰ ۴ كلباصدى قيزارتمق ايجون
- ۱,۵۰ ۳ آنتر قوت ( پرزولا ) قيزارتمق ايجون

اوتولى موجوددر . بو اوتولرك صرف ايتديكى جريان  
بدلى وسطى اولهرق ۱,۳۳ كيلووات ساعت يعنى بش  
غروشدر . شوزاسنى اهميته اشارت ايتك لازمدر كه  
بش دقيقهده تمامبله ايصينان بر اوتو ، اون دقيقه جريانه  
احتياج كوسترمه دن ايش كوره بيلير . يعنى بر ساعت  
ظرفنده آنجق يگرى دقيقه جريانه احتياجى وارد .  
شهرمرك الكتريقچى لرنده ۴ ليرادن ۸ ليرايه قدر  
الكتريق اوتولى وارد .

بويوتلر و بويوارلر -

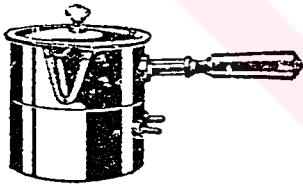
بو آلتري كيجه و كوندوز  
هر زمان سود ايستمغه چا .  
و صوكي شيلر قايتاغه  
صوك درجه آلويريشلى در .  
برليتره صوبى يوزدرجه تخين  
ايتك ايجون ايكي غروشلق  
الكتريق صرف اوانور .



بلونوز

بونوع آلتري الكتريق  
دكاندنه ۴,۵۰ ليرادن اعتباراً آتق قابلد .

اكك اسقرمى - صوك درجه قوللايشلى و ظريف



بويوت

اولان بو آلتري واسطه سيله  
يلك صوقرمسند اكمك  
قيزارتيلا بيلير . چاي مرا -  
قيليرى بالخاصه قيشلرى  
قيزارمش اكمك قيمتى

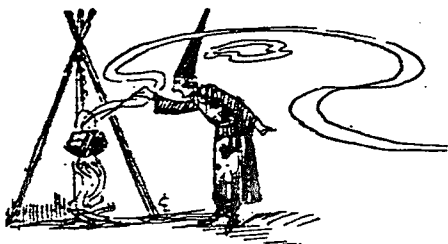
تقدير ايدرلر . زيرا چاي مراقيليرى عيى زمانده صيچاق  
تره ياغلى اكمك مراقيسى در . وقيزارمش اكمك رثيمنى  
تقيب ايتك مجبوريتنده قالانلك عددى ده كوندن كونه  
آرتمده در . ايسته بوسيه مبنى الكتريقلى اسقرم ايله اكمك  
قيزارتمق صوك درجه سهولدر . هر خانه ايجون الزم ديهك  
قدر مهمدر .

بلونوزورلر - ( صو دالنجلىرى ) بو آلت هرمانكى

بر مايى ايستيلين بر قاب دروننده ايصيتمق ايجون  
استعمال ايديلير . قابك شكلنه و تخين ايديلهك صوك  
مقدارينه كوره بو آلتريك شكللى وقوتلر تخائف ايدر .  
بو آلتريك فيأتى ۲۵۰ غروشدر . ساعتده بش غروشلق  
قوت صرف ايدر .

الكتريق اوجاقلرى ( ره شو ) - بو آلت هر نوع

يكلرى پيشيرمكه ويا ايستمغه يارار . بونلر متعدد قوتلرده  
اعمال اولونديقلرى ايجون بر عالئلك يلك خصوصنده كي  
هرتورلو احتياجاتى تأمين ايد بيليرلر . ايكي اوج كوزى





ASAR-I N/SVAN, Sayı-14, 13 Rebiyülevvel 1343/ 1 Teşrinievvel 1341

*IDARE-I BEYTIYYE*

Umur-u Beytiyyede Elektrik

Elektrik kuvvetinden ziya istihsalinden maada hususatta da istifade edilmektedir.

Şehir dahilinde ve haricindeki nakliye vasıtalarında, şimendüferlerde, her nevi fabrikalarda elektrik kurre-I muharrike makamında istimal olunmaktadır. Bundan maada umur-u beytiyyede de elektriğin hizmet ve ..... pek büyükdür. Ütüler, planjorler [?], elektrik sobaları, buyyotlar [?], ekmek ıskaraları ve saire gibi echaz hanelere idhal olunmağa başladığı günden itibaren elektrik umur-u beytiyyede de hakiki bir inkılab husule getirmiştir.

Müteaddid elektrikli aletleri istimal etmiş olanlar bunların mevaid-i azime ve nezafetini takdir etmeleri şüphesizdir. Bir kere elektrik ütüsü kullanan bir ev hanımı bunun muhallik neşr eden bir hava gazı ve baş ağrıtıcı kokular neşr eden kömür ütülerine fevk olduğunu elbette tasdik edecek, hele buyyot kadar seri ve rahat bir alet görülmemiş olduğunu takdir ederek elektriği her şeye tercih edeceği şüphesizdir. Sıcak suya ihtiyacınız oldu mu gece gündüz her an yorulmadan, hatta yatağınızdan inmeden bile buyyotlar vasıtasıyla sıcak su istihsal edebilirsiniz. Takarrub eden kışı düşünerek titrer iken, hiç eziyetsiz bir kaç dakikada odalarınızı ısıtabileceğiniz elektrik sobaları her kadının imdadına yetişecek, yuvasını ve mini mini yavrularını ısıtacaktır. Elhasıl umur-u beytiyyede elektrik rahat ve suhulet temin ettiğiinden maada fevaid-i sairesi de bervech-i atidir:

Evvelâ: Emniyet. Herhangi bir elektrik ıskarası istimal olunursa olunsun yangına karşı bir vasıta-i emniyet temin olunduğu gibi el ve parmaklarda yanıklar ve yaralar husulüne de mani olur.

Saniyen: Hıfzısıhhat. Bütün elektrik aletleri gürültüsüz iş görür, is vermez ve muhallik gazlar neşr etmez, kokusu ve tozu yoktur.

Üçüncü: Temizlik. Kömür, petrol, hava gazı her tarafı kirletir; göze görünmeyen elektrik kuvveti ise bütün alanın ve tekmil eşyanın tamamıyla temiz bulunmasını temin eder.

Maallesef memleketimizde elektrik son bir kaç sene içerisinde teemmüm etmeye başlamış olduğundan pek çok kadınlarımız elektriğin tatbikat-ı beytiyedeki ehemmiyetini ve namahdud menafiini bilmiyor ve bilenlerimiz bile elektriğin pek pahalıya mal olacağından ürkerek istimaline cesaret edemiyorlar. İşte bu ..... kariyelerimize bazı müfid ve ehemmiyetli elektrik aletleri hakkında bervech-i ati izahat itasını münasip buldum.

#### MÜTEADDİD ELEKTRİK ALETLERİNİN TARİF VE TAVSİFİ

ÜTÜLER: Çamaşırlar ve dantelalar, elbise ve şapkalar ütölemek gibi her türlü işe yarar muhtelif modelde elektrik ütöleri mevcuttur. Bu ütölerin sarf ettiği ceryan bedeli vasatı olarak 1.33 kilovat yani beş guruşdur. Şurasını ehemmiyetle işaret etmek lazımdır ki beş dakikada tamamıyla ısınan bir ütö on dakika ceryana ihtiyaç göstermeden iş görebilir. Yani bir saat zarfında ancak yirmi dakika ceryana ihtiyacı vardır. Şehrimizin elektrikçilerinde 4 liradan 8 liraya kadar elektrik ütöleri vardır.

BUYUYOTLAR VE BUYIVARLAR [?]- Bu aletler gece ve gündüz her zaman süt ısıtmağa, çay ve su gibi şeyler kaynatmağa son derece elverişlidir. Bir litre sıvı yüz derece teshin etmek için iki guruşluk elektrik sarf olunur. Bu nevi aletleri elektrik dükkanlarında 4.50 liradan itibaren almak kabildir.

PLONJORLER (Su dalgıçları) - Bu alet her hangi bir mayii istenilen bir kab derununda ısıtmak için istimal edilir. Kabın şekline ve teshîn edilecek suyun miktarına göre bu aletlerin şekilleri ve kuvvetleri tahalluk [?] eder. Bu aletlerin fiyatı 250 guruşdur. Saatte beş guruşluk kuvvet sarf eder.

ELEKTRİK OCAKLARI (Reşo) – Bu aletler her nev yemekleri pişirmeye veya ısıtmağa yarar. Bunlar müteaddid kuvvetlerde imal olundukları için bir ailenin yemek hususundaki her türlü ihtiyacatını temin edebilirler. İki üç gözü olan ocaklar da mevcuddur. Bu nevi ocaklar üzerinde bir kaç kap yemek birden ısıtılıp, pişirilebilir.

Aletlerin fiyatı beş liradan başlar. Sarf ettikleri ceryan bedeli bervech-i atidir.

[Liste verilmiş]

EKMEK ISKARASI – Son derece kullanışlı ve zarif olan bu aletler vasıtasıyla yemek sofrasında ekmek kızartılabilir. Çay meraklıları bilhassa kışları kızarmış ekmeğin kıymetini takdir ederler. Zira çay meraklıları aynı zamanda sıcak tereyağlı ekmek meraklısıdır. Ve kızarmış ekmek rejimini takib etmek mecburiyetinde kalanların adedi de günden güne artmaktadır. İşte bu sebebe mebni elektrikli ıskara ile ekmek kızartmak son derece suhuletdir. Her hane için elzem diyecek kadar mühimdir.

اگر قادیلر یوزی صابونله پک چوق بیقامانک و متعدد قره ملرله دانما صیوامانک جلدہ نہ بویوک مضرتلر ایقاع ایتدیکنی بیله ایدیلر بو مسائلی او قدر اھمال ایتمز لردی ظنندہم .

یوزک جلدینی محافظہ بابندہ قارنہ لریمہ ، یوز ایچون صابون قولانغہ ملرینی و ممکن اولدینی قدر آرزو استعمال ایتملرینی توصیه ایدہ جکم . باموق پارچہ سنی مرھ انکی بر نئدیفران یاغلی مادہ به باطیرارق یوزی سیلمک مر شیدن فضله یوزک جلدینی نظھیر ایتمکده در .

بویله سیلمک کیرک تماماً ازالہ سنہ قدر دوام اولونما لیدر . بعضاً باموغنی بشنجی دفعہ دکیشدیرر ایکن بیله ، باموغک کیر اولدینی کوریلور .

صباحلری اورطه لئق طویللامق سپورمک کچی ایشلری ایله اوغراشیرکن و آتش قارشوسنده یمک پیشہ ایکن یوزہ غایت بول نئدیفران پودرہ سورمک موافقد یوز اوچون استعمال اولسان صویک درجہ سی وجوہ حرارتک عینی اونالی . اگر جلد پک یاغلی ایسه صو جزئی مقدارده قاربونات قونور یاخود (ویشی) صو ایلقلانہرق علاہ اولنور . یوز ایچون سونکر استعما هیچده صحی دکدر . سونکر رینہ ایز باموق استعما اولناییلیر . سونکرک صونی کاملاً ازالہ ایتمک ممکن اولمادیقند او، میقروبلرہ یووا ایچون اک آبی برآتدر .

مرھبہ اھمول .

Asar-ı Nisvan  
Sayı-16  
1 Teşrin-i Sani 1341  
28 Rebiyülahir 1343

ادارہ بیتہ

## امور بیتہ الکتربیو

کچن نسخه دن مابعد

ایچنده کی طوزلرہ وارنجیبه قدر اوفله مک صورتیله تمیزلر عادی بر مجرایه ربط ایدیلرک ، کوچک و آز قوتلی بر موتورله ایضای وظیفه ایدر . صرف ایتدیکی الکتریق قوتی ساعتده ۱۵۰ - ۲۰۰ واتہ قدر . فیثائی ۴۰ لیرادر . الکتریق صوباسی - الکتریق صوباسی اوطه لری ایصیتقم خصوصنده اک مکمل بر آتدر . بونکله یاتاق اوطسی یاتادن ویاتاقدن قاتمادن اول چارچایوق ایصیتله بیلیر . هوا غازی و پترول تسخیناتلرندن متولد باش آغریسی الکتریق صوبانرندہ قطعاً یوقدر .

سپورک

صرف ایتدیکی الکتریق قوتی ۳۰۰ واتدن یعنی ۵

الکتریق سپورکسی - یرنرده کی توزلری جذب

ایتمک صورتیله اک اوقاق چوبلرہ قدر اورتالنی تمیزلین بو آلت عادی سپورکدن پک چوق عملیدر . بو نوع سپورک او خانملرینک اک مفید معاویندر؛ زیرا بو آلت سابه سنده برخانینی هیچ یورغو- نلق طویمدهن آز مدت ظرفنده تمیزلہ مک قابل اولدینی کچی، عینی زمانده صوک درجہ صحی در . مذکور سپورک لری یا لکتر اورطه لنی



الکتریق صوباسی

دکل، دانسلا موسلین کی اک انجه اشیانک اوزرنده کی وپانو

بیلیر . فیاتی ۳ لیزادن باشلار .

غروشدن عبارتدره . فیاتی اون لیزادن باشلار .

الکتریق وانتیلاتوری - ماصه اوزرینه قوتاینین یاخود دیوارلره تثبیت ایدیلن بو آلت صیجاق زمانلرده

سرنک و فرخلق ویریر .

عینی زمانده ایصلاق

چاشیرلرکه اوروتولما .

سه خدمت ایدر .

وانتیلاتور علی العاده

بر مجرایه ربط ایدیه بیلهن

قونی آز ، کوچک بر

موتورله متحرکدر . صرف

ایتدیکی قوت ساعتده

۲۰۰ واتدره ، فیاتی: ۲۰

لیرادن اعتباراً .

الکتریق ساعتی -

علی العاده بر ساعتی ممین زمانلرده عادی بر مجرایه ربط

ایدیلیرسه الکتریق واسطه سیله قوریلور .

الکتریق مانعالی - موده سی کچمه نه رعماً قیمتدن

عاری اولمیان بو آله

الکتریق تطبیق ایدیه چک

اولورسه ، طریف بر

تسخین واسطه سی وجوده

کیش اولور .

الکتریق حاویه سی -

تسکه چیلر و لهم اعمالا .

تخانه لری ایچون انزه بر

آلدره . بونی قوللانانلر

معهود اوجاقلردن صر .

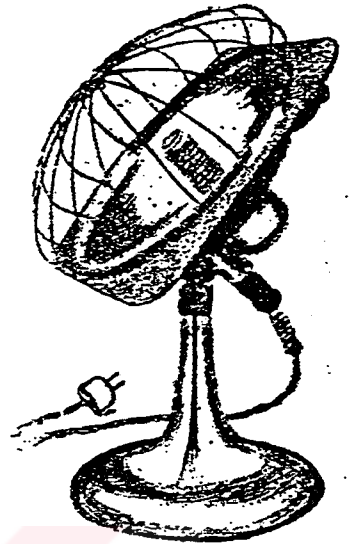
فنظر ایده بیلیرلر . آلت

بر آخذه یه ربط ایدلد .

کدن بر قچ دقیقه صو .

کره قپ قرمز ی اولور

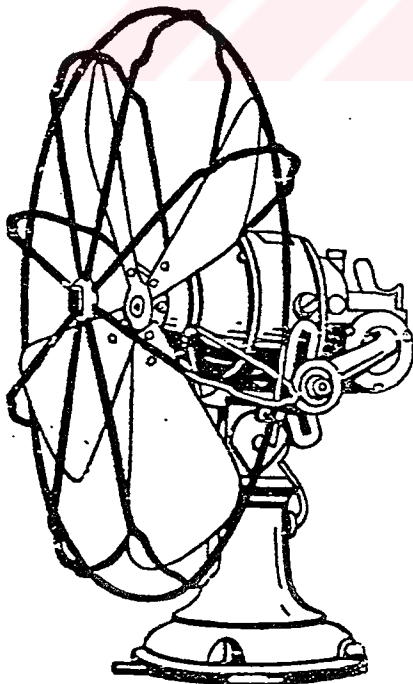
و ایسته نین شی لهمله



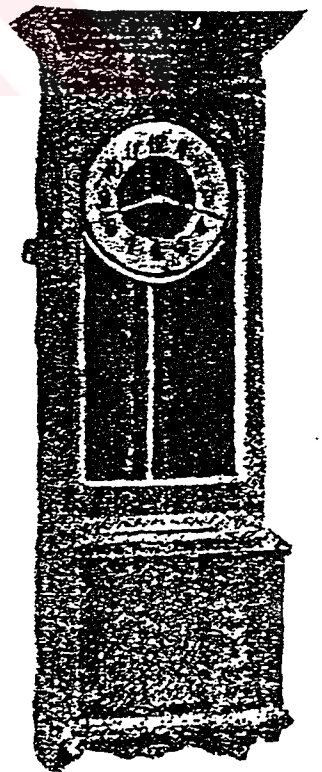
الکتریق صوبی

یوقاریده ذکر اولنان الکتریق جهازلرینک صرف ایتدیکی الکتریق قوتی بدلی اصل تعرفه یه کوره تنظیم ایدلشدر . حالبوکه اولرده الکتریق جهازلری استعمالنی توسیع وتسهیل غایه سیله شرکت مختلط بر تعرفه دهها تنظیم ایتلشدر . بو تعرفه موجبجه الکتریق آلتنی استعمال ایدن آبونهلر ، اصل تعرفه ل اجرشدن یوزده ۳۰ و ۴۰ قدر تنزیلاته مظهر اولاجقلردر .

اگر آبونهلر کچن نسه لردن برنده تعرفه و توصیف اولنان مدخر حرارت آللردن برنی استعمال ایده چک اولورلرسه شرکتک تنظیم ایتدیکی دیگر بر تعرفه موجبجه ، ایسترا آلت تسخینه و ایسترنویرات ایچون کونک قسم اعظمده اصل تعرفه نک درتده بری نسبتده بر مبلغ تأدییه ایده چکلردر .



وانتیلاتور



الکتریق ساعتی

جگمزی میگری نهایت اینکی ساعت خرفنده احضار ایتمک امکاتی بخش اینکده در .

رسمده کوسبتردیگمزی مطبخ نمونسی اگ عادی بر مطبخدر . خدمتی قولاتیسان عالمه لرده مطبخک بر گوشه می خاتمک اوطورمه اوطه سی تشکیل ایدر . آتشد میکنی قینانیر اینک دیگر ظرفدن خاتم دیکیش ماصه سی باشنده یاما ودیکیشلری به یاخود یازیدر بلده مشغول اولابیلیر . بویله بر مطبخک هر خصوصده اهمال اولونمایه جنی ده پک طبعیدر .

تورک مانی انقلابلری باشقه ملتزدن ده اچابوق هضمه قابلیت اولدیغی هر خصوصده اثبات ایتشددر . عصری حیاتک یالکز فانتازی و نمیشه عاند اقسامی تقاید ایتمک کافی دکلددر . عالمه لرتزده ارفق بر اهتامه پایله سیله جک یکیلگری ، عصری مفید اصوللری در حال تطبیقه باشلا . مالیز . مملکتمز و خایه لرمزده کی هر نوع وسیله لره چکیلمز بر حاله کن حیاتی ، قیسه بر زمین اچنده دیکشدر برورک اصلاح ایتمک لازمدر . باشامه لایق اولایلمک ایچون باشامنی او کریمک مجبوریتنددریز .

دائماً دقت ایتمه لیدر . تمیز طباقلر ، یالکز معده مز و مختمز ایله دکل عین زمنده میتمک لذتی ایله ده علاقه داردر . آرتان میگری عادی ضبق و یا فخرله وشاتدقدن سوکره اوستی اورتیلرک سرین بریره قونور . کیرلی طباقلر جنس جنس آیرلقدن سوکره اولاموش طاقلر سوکره باردق کچی شیلر اوندن سوکره طباقلر واک نهایت بیچق و صحنلر بیقانیبر . طباقلر سینوب طولاب وزاقلره یرلشدیرلکدن سوکره اوجاق تمیزله نیر ، ماصلر یقانیبر اگ نهایت مطبخک زمینی سلنور .

بوکون آوروپا مطبخلری کله نک تام معاسیله بریمک لاوراتواریدرلر . نضافت و انتظم انسانی ایمرندیره جک درجه ددر . صوگ زمانلرده خدمتی قولانمق دکل آشامی طبقه به حتی متوسط عالمه لری ایچون بیله پک آغیر بروک اولدیغندن ، آوروپاده و آمریقاده اولسون اوقادیلری کندی ایشلری کندیلری باشامق مجبوریتنددرلر . طبیعی تمیز و هوادار مطبخده انسانک اوستی باشی بر باد اولمادیگی کچی ، صحتی ده هر نوع تهاکدن مصون قانیور . برده مطبخلرده صیجاق صویه قدر هر شیمک موجودتی وسائر متمدد تسهیلات ، زم مطبخلرده آتی ساعتده بچرمیله .

## قوشلرک بسلمه سی

یواش یواش سمیرتدیگی کچی ، بالخاصه کنج قوشلر ایچون دائماً آتی نتیجه ویرمه یور . اکثریتله سمیرتمکدن زیاد بو یومهلرینه خدمت ایدیش اولیور .

زورله بسه مک اصوللری - قوشلری غایت دار قفسدر یووالرک ایچنه قویارق حرکتلرینه ممانعت ایدله کدن سوکره اولکلرینه مختلف جنس میکر قونور . حرکت ایدمه دکلر ؛ بویله دار یووالرده قوشلرک چوق سمیرر . (رسمده قوشلر ؛ سمیرتمک مخصوص قفسدک بیجی کوسبتریشدن) و واک اوستی قیاقلی اولدیغندن قوشلر اورادن ایچیری برلشدیرلرک قیا

او قوشلرندن سمیز ، لذیذ و عصاره لی ات آلایلیمک ایچون ذبح ایتمدن مقدم ، محقق کوزلجه بسلمه لیدرلر . فرانسه ده ظا ووق بسلمک ، انگلترده اوردک و آلمانیا دهه قاز سمیرتمک پک معروف اولوب ، بونلرک هر ری او ملترک اختصاصی عد اولونقمده در . حیواناتی طبیعی و یا زورله بسلمک قاعده لری موخوددر .

طبیعی بسلمک . هوادار برده حیواناتک اوکندن متعدد غدالری اگ سیک ایتمه مکدن ، دائماً اشتها و برنجی شیلرله اوللری بسلمکدن غبارتدر . بو اصول حیواناتی

*ASAR-I NISVAN,*

Sayı-16, 28 Rebiyülahir 1343/ 1 Teşrinisani 1341

Umur-u Beytiyyede Elektrik

Geçen nüshadan mabad

ELEKTRİK SÜPÜRGESİ – Yerlerdeki tozları cezb[?] etmek suretiyle en ufak çöplere kadar ortalığı temizleyen bu alet adi süpürgeden pek çok amelidir. Bu nevi süpürge ev hanımlarının en müfid muavinidir; zira bu alet sayesinde bir haneyi hiç yorgunluk duymadan az müddet zarfında temizlemek kabil olduğu gibi aynı zamanda son derece sıhhidir. Mezkûr süpürgeler yalnız ortalığı değil, dantela, muslin gibi en ince eşyanın üzerindeki ve piyano içindeki tozlara varıncaya kadar üfleme suretiyle temizler, adi bir mecraya rabt edilerek, küçük ve az kuvvetli bir motorla ifa-yı vazife eder. Sarf ettiği elektrik kuvveti saatte 150-200 vata kadar fiyatı 40 liradır.

ELEKTRİK SOBASI – Elektrik sobası odaları ısıtmak hususunda en mükemmel bir alettir. Bununla yatak odası yatmadan ve yataktan kalkmadan evvel çarçabuk ısıtılabilir. Havagazı ve petrol teshinatlarından mütevellit baş ağrısı elektrik sobalarında katiyyen yoktur. Sarf ettiği elektrik kuvveti 300 vattan yani 5 guruştan ibarettir. Fiyatı 10 liradan başlar.

ELEKTRİK VANTİLATÖRÜ - Masa üzerine konabilen yahut duvarlara tesbit edilen bu alet sıcak zamanlarda serinlik ve ferahlık verir. Aynı zamanda ıslak çamaşırların da kurutulmasına hizmet eder. Vantilatör alelade bir mecraya rabt

edilebilen küçük bir motorla müteharriktir. Sarf ettiği kuvvet saatte 200 vattır.  
Fiyatı 20 liradan itibaren.

ELEKTRİK SAATI - Alelade bir saat muayyen zamanlarda adi bir mecraya rabt edilirse elektrik vasıtasıyla kurulur.

ELEKTRİK MANGALI – Modası geçmesine rağmen kıymetten ari olmayan bu alete elektrik tatbik edilecek olursa tarik bir teshin vasıtası vücuda gelmiş olur.





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