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Reading the Ottoman Costumes in the Travelogues of John Covel and Cornelis De Bruyn[1]

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Abs. *This article examines how two 17th century European travelers, the Dutchman Cornelius de Bruyn and the Briton John Covel, portrayed dress in the Ottoman Empire. Although both individuals record their observations about clothing, their methods and perspectives are very different. De Bruyn, a Dutch painter, focuses on the esthetic features of clothing, depicting the beauty and complexity of Ottoman fabrics and handicrafts. Covel, an English priest, on the other hand, is more concerned with the social and cultural significance of clothing in Ottoman society, highlighting the function that clothing plays in defining identity and status. This article provides insight into the diversity and complexity of dress in the Ottoman Empire as well as how European travelers viewed it through an examination of their texts and images.*

Key Words: *Ottoman Costumes, British Travellers, Dutch Travellers, Cornelis De Bruyn, John Covel*.

Introduction

Man is by nature a curious being with a desire to see and discover new places. People travel long distances and write numerous travel books because they are adventurous and want to see new places. Eastern countries, especially Anatolia, have been the most visited by travelers. Travelers undertake to write about the places they visit and the random things they hear. These travel notes and memoirs are called travelogues.

Travelers and travelogues are considered secret witnesses to history. Many previously unknown events are brought to light through travelogues and thus appear in important sources of historical research. Documents, diaries, correspondence, and letters, like travel books, are works that enable the historian to compare secondary sources. Many social, cultural, and economic characteristics of societies not found in official documents are passed down from generation to generation in travelogues. Although sometimes subjective, travelers are one of

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the most important carriers of cultures and knowledge in times when technological possibilities are very limited.

Nevertheless, the question of whether travelogues are reliable sources has been debated for centuries. Travelers are sometimes accused of making arbitrary and biased transmissions and describing the countries they visit from their own cultural and religious perspectives. However, travel books have an important place among historical sources when critically evaluated by comparing the observations of different travelers from the same geographic area and historical period.

Most Western travelers traveled to Eastern countries between the 17th and 19th centuries, documenting their journeys based on their different interests and relevance. In reality, the emergence of the traveler and travel culture is linked to curiosity about the Western world and the East. The Christian faith, which is the foundation of Western culture, drove the first travelers and crusaders to explore the East. Pilgrims who wanted to reach Bethlehem traveled in search of a way to the holy lands, despite the ambitions of the Crusader armies. In this way, travel became institutionalized in Europe, prompting many people to seek new ways to travel.

With this sense of awe, many European aristocrats and commoners began to organize mass travel to various countries under the influence of the "Grand Tour" trend. The travelers of this trend, which gained popularity in the 16th century, could be pilgrims, merchants, missionaries, botanists, diplomats, archeologists, architects, writers, historians, painters, artists, engineers, and even aristocrats, barons, counts, and countesses (Albasan, 2019, p. 166).[4] Travelers, missionaries, and amateur explorers left their offices to explore the ancient world, gather information about social life, investigate ancient myths, and expand their horizons.

The discovery of the East aroused an insatiable desire for the West. In particular, the Turks, their adoption of Islam, their westward advance and Turkification of Anatolia, the Crusaders' struggle with the Turks in Anatolia on their way to the Holy Land, their conquest first of the Balkans and then of Istanbul, and their ever new conquests in Europe and the Mediterranean revived the fear of the Turks and aroused intense curiosity in Europe about Turkish character and customs (Balcı, 2019, p. 352).

Moreover, these trips and visits brought the travelers a variety of writings about what they saw and experienced in the form of diary entries, letters, travelogues, or costume albums. In particular, the development of the great empire on the Mediterranean borders of Europe could

[4] Unless otherwise stated, all translations from Turkish into English are our own.

not be ignored and led to the creation of catalogs describing the lifestyle of the Ottomans and the splendid clothes they wore in the West (Gündüz, 2019, p. 122).

Clothing and fashion have long been considered national symbols. Moreover, each country has its own clothes for different occasions. Clothing consists of several layers, such as covering the body, head, jewelry, and tools used to protect the human body, and has been shaped by various factors. The natural environment of the person, the geographical location of the country, the economic and social structure, and even erotic factors have played a role in the design of clothing. These complex appearances and distinctions have existed since the beginning of the history of world civilization. Although clothing is to protect the foundation of human cultural development and life, it is a phenomenon with numerous cultural functions in the development process (Vural et al., 2008, p. 1).

It is well known that clothing style, habits and culture are influenced not only by geography and climate, but also by people's religion, culture and lifestyle. The geography in which people live, the community to which they belong, and the religion to which they belong are made accessible through the symbolic expression of power in their dress style and understanding.

In the Ottoman Empire, clothing style conveyed many messages, and sewing costumes was a critical matter that was subject to strict rules (İpşirli Argıt, 2005, p. 79). Clothing had obvious social, economic, political, and religious significance in the Ottoman Empire, and it had a long history. As a natural consequence of its multinational structure, the Ottoman state considered clothing as a social, economic, and religious instrument of separation, as well as a factor determining identity (Vural et al., 2008, p. 2). As a result, small details on clothing, such as the colors or accessories, became a means to show one's religion, profession, status, and even membership in a social group.

Following diplomatic relations between the Ottoman Empire and early modern Europeans in the 16th century, the latter became interested in the elaborate nature and great variety of costumes in the Ottoman Empire (Fraser, 2019, p. 45). Moreover, since the 17th century, trade relations between the Ottoman Empire and European countries grew, as did foreign interest in the Ottoman way of life. As a result, many costume books were created during this period.

The first costume books were produced in the 16th century and contained collections of paintings on paper, each depicting a figure of the Ottoman court, military, professions, and civil society, with some variations (Fraser, 2019, p. 92). One of these is the Rålamb Book of Costumes, a small volume by an unidentified Ottoman artist that contains 121 colorful

miniature drawings of Turkish officials, people of various professions, and different ethnic groups. This manuscript was purchased by Claes Rålamb (1622-98) in Istanbul in 1657-58. Most of the pages have Swedish, Italian, French or Latin notes in which Claes Rålamb describes the miniatures.

The Ottoman – Dutch Relations Between 17th-18th Centuries

Turkish-Dutch relations, which began in 1612 with the appointment of Cornelius Haga as Dutch ambassador to Istanbul, improved rapidly. However, before these official dates, there were already contacts between the two countries through students, diplomats, merchants and travelers who played an important role in the cultural contact between the two countries throughout the Ottoman period (Çelikkol et al., 2000). In 1555, the united Dutch provinces, including the Netherlands, came under the rule of the Spanish kingdom after he transferred all his powers and rights to his son King Philip II. As the rebellions in the provinces increased, they turned into a national revolution for the independence of the Dutch Republic from Spain in 1572, triggering the Spanish-Dutch "Eighty Years War" The Ottoman government wrote to Prince William I of Orange expressing its support for the Netherlands against Philip's II strict Catholic oppression of the Protestant Dutch (Umunç, 2009, p. 148). The Dutch Protestants were impressed by this support and started to wear silver crescent ornaments with the inscription "Liever Turks dan Paaps" (The Turk is better than the Pope) (Çelikkol et al., 2000, p. 2). Later, the port of Sluis became the base of the Spanish navy in the Netherlands and the main defense in the Dutch-Spanish War. The Spanish held the prisoners, a group of 1500 Muslims living under Ottoman rule. The Dutch dealt the final blow to the galleys, captured Sluis and released the prisoners. A village near Sluis was named Turkeye in honor of this event (Çelikkol et al., 2000, p. 2).

Halil Pasha's efforts led to the establishment of diplomatic relations between the Ottoman Empire and the Dutch Republic without hesitation. He wrote to Prince Maurice of Nassau, asking him for support against the Spanish enemy and informing him about the liberation of the Ottomans captured by the Spanish in Sluis. He sought possible alliances between the Ottoman Empire, the Netherlands and Morocco against Spain. He wished to meet with a Dutch representative to promote Ottoman-Dutch relations. Cornelis Haga was appointed ambassador to the Dutch embassy in Istanbul, as he had already visited Turkey. However, with the help of the pasha, he appeared in the presence of Ahmed I on May 1, 1612, shortly after he arrived in Istanbul on March 17, 1612 (Çelikkol et al., 2000, p. 2). In this way, Halil Pasha made an outstanding contribution to Turkish-Dutch relations.

Haga, who held his post as ambassador continuously for 27 years, first sought to rapidly expand the Netherlands' trade relations with the Ottoman Empire. To this end, he saw to the opening of consulates in Izmir, Aleppo, Larnaca, and Algeria, thus securing in a short time the supremacy of the Netherlands in Turkey and in trade with the Eastern Mediterranean (Umunç, 2009, pp. 149-153). He obtained from Sultan Ahmed I the right to trade in Istanbul under the Dutch flag. The Netherlands began to develop into a maritime and trading power.

In Haga's last years, however, Dutch trade in Istanbul declined to negligible levels. Diplomatic relations between the Ottoman Empire and European states were strained in the second quarter of the 17th century. During the reigns of Sultan Murat IV and Sultan Ibrahim, genuine diplomatic cooperation did not go well. Diplomatic conflicts created an unfriendly environment that harmed the merchants. Faced with this situation, the merchants found the presence and actions of the diplomats costly and took action against them. They pushed for the introduction of simple consular representatives, and trade declined during this period. Jacob Van Dam later took over the Dutch consulate in Izmir. Cornelis de Bruyn went directly to Van Dam's house upon his arrival in Izmir and became his guest (Umunç, 2009, p. 155). Van Damme withdrew and returned to the Netherlands in 1688, and Daniel Jean de Hochepied took his place. A long period began in which two people, Jacobus Colyer in Izmir and Daniel Jean de o Hochepied in Istanbul, led Dutch-Ottoman relations (Çelikkol et al., 2000, p. 64). His familiarity with Turkish customs, especially the language, gave him an advantage over other ambassadors, and the Turks held him in high esteem. Colyer was instrumental in the successful conclusion of negotiations that led to the Peace of Carlowitz, signed in 1699 with mediation by England and the Republic (DBNL). Colyer's financial situation worsened with the decline of the textile trade, and he died in debt in 1724.

Cornelis Calkoen, a young nobleman from Amsterdam, was appointed his successor in 1725. To demonstrate the waning interest in relations with the Ottoman Empire, he was not given the title of ambassador. He did, however, succeed in reviving diplomatic relations between the two countries, but his mediation in the Ottoman-Russian War was unsuccessful. Elbert Hochepied, the brother of the previous ambassador, Daniel Alexander de Hochepied, was described as a snob. He got into trouble with the Netherlands when he levied unofficial taxes on the Ottoman government. While diplomacy remained at such a low level, Dutch trade with the Ottoman Empire resumed, especially in Izmir and Aleppo (Çelikkol et al., 2000, pp. 136-137).

Anglo-Ottoman Relations Between 17th-18th Century

Turkish-British diplomatic relations, which officially began in the 16th century, occupy an important place in the history of modern Europe and continue to this day (Ediz, 2016, p. 109). England was one of the first countries to establish proper diplomatic relations with the Ottoman Empire. When Queen Elizabeth I separated England from the Catholic world, it caused friction with Spain. However, in order to function as an independent state, Spain had to be neutralized. Queen Elizabeth I needed strong friends outside the Christian world to do this. By entering into an alliance with the world power Ottoman Empire, England broke the Catholic siege.

Moreover, this was the culmination of the war and struggle in the Mediterranean between Spain and the Ottoman Empire. In other words, Spain became the common enemy of the Ottoman Empire and England, and cooperation with England against Spain would have been in their best interest. Spain not only prevented England from sailing, but also disrupted British trade through trade embargoes (Baktir, 2019, p. 167). Spain had brought the two countries closer, even though they were of different faiths. On March 15, 1579, Sultan Murat III proposed a letter to William Harborne, which was the first step toward establishing diplomatic relations between the two countries. in 1583 Harborne arrived in Istanbul, and the “official period” of Turkish-British relations began.

The commercial activities of the Levant Company, established for politics and trade, shaped England's official relations with the Ottoman Empire; it began its activities by obtaining a license in 1581. These commercial relations lasted until 1699. The two countries' trade relations reached their peak between 1620 and 1683. The British chose their ambassadors in Istanbul more carefully as diplomatic activities intensified, especially in the 18th century. Moreover, France had a very practical influence in the Mediterranean during these years. England had risen to first place through its superiority in trade with the Ottoman Empire since the early 17th century, but lost this superiority to France in the early 18th century.

This created the environment for the Ottoman-French trade volume to increase at a high rate, which worried England (Yalçınkaya, 2008, p. 128). Later, many British ambassadors were sent to the Ottoman countries, but the Ottoman Empire opened its first embassy in Europe in England in 1793. During the reign of the Ottoman Sultan Selim III, Yusuf Agah Efendi was sent to London and started to work as an ambassador of the Ottoman Empire.

Reading Ottoman Costumes in The Travelogues Of John Covel and Cornelis De Bruyn

Dutch painter and traveler Cornelis de Bruyn (1652-1727) arrived in Izmir on July 17, 1678, by sea via Italy, after a long European journey that began in The Hague on October 1, 1674,

visiting dozens of places. De Bruyn's journey within the Ottoman Empire, including Turkey, took a total of six years, three months, and eight days, with almost four years spent in Turkey (Umunç, 2009, p. 145). De Bruyn completed the account of this expedition, embellishing it with beautiful engravings in the following years, and published it in Dutch in 1698 under the title *Reizen van Cornelis de Bruyn, door de vermaardste Deelen van Klein Azië*. The Dutch traveler provides extensive examples and detailed observations on the clothing and accessories of men and women, from headgear to the robes worn at the time and the cheesecloth wrapped around them.

Another traveler who visited the Ottoman lands at the same time was John Covel (1638-1722), an English-born priest and intellectual who mastered the ancient Greek language. At Cambridge, he studied botany and medicine in his early years, but his interests later shifted to theology. After his arrival in 1670, Covel spent seven years in Istanbul as a priest to the Levant Company and the British legation. In October 1670, he set sail from England and passed through the Straits of Gibraltar, Malaga, and Tunis before arriving in Izmir for a year (Vingopoulou).

Both De Bruyn and Covel visited Istanbul at the same time that the Rlamb Costume Book was published, and incorporated the colorful clothing of the Ottoman population into their works. However, one of the works focuses on everyday life in Turkey, while the other focuses on life in the “Seraglio” (at court). De Bruyn, like Covel, was not a guest in the palace, but he was intertwined with the common Turkish people. Therefore, the general lines of Turkish men's and women's dress are reflected in his travel book.

In de Bruyn's book, there are many detailed descriptions of the dress culture of the common Ottoman Turks. According to de Bruyn, the Turks have a very “dignified” style of dress that is “beautiful to look at.” Likewise, he interprets the women in Istanbul as “exceedingly splendid and distinguished, far above all others of these countries” (Bruyn, 1698, p. 58), adding that they look better than their own women. He also finds some costumes too veiled and layered, which he interprets to mean that “...having a brave stature certainly does not help little because, hunchbacks, creatures, and people of such outward flaws are hardly ever seen...” (Bruyn, 1698, p. 131). He goes on to describe in detail each layer of a typical Turkish costume:

> First of all, they pull over their naked bodies - both men and women, whose costume is for a large part the same as that of men - drawers, without any opening at the front or back. Then over the same the shirt, and over this the doliman, a sort of long skirt, hanging down to the feet, with narrow sleeves, buttoned close to the hand. A side of girdle and leather belt of two or three fingers wide,

> studded into a jewel with a gold or silver buckle, encircles the waist and makes the lock of the body. On this belt, women of wealth put precious stones, and those who want to stand out a little above other, worked with gold and silver. A feredge with very wide and long sleeves hangs loosely over the doliman and is used as a kind of mantle (…) The head is covered with a red velvet cap, and a white or red turban is wrapped around it. (Bruyn, 1698, p. 131)

De Bruyn also says little about the dress of the "emirs" and "sheriffs," who are essentially "nobles" who have many advantages because they are descended from the Prophet Muhammad. The men wear green, and the women wear a piece of green cloth on the head of *Tarpus*-a "chief of the Turkins, a large cap with six or eight sides, and is by means a napkin elaborated with gold or silver, hanging in a witty way on one, slung loosely down the head" (Bruyn, 1698, p. 131). He is fascinated by the way the costumes are adorned with pearls and stones, noting, "the eye gets lost in it, and natural beauty is not given a little glow by it" (Bruyn, 1698, p. 131).

De Bruyn must have liked the women's costumes of Istanbul, because he dedicated a separate section in his work to them. He mentions that the "carpous" on the head are "very big and elegant," and that handkerchiefs of different colors, flowers and precious jewels such as gold, silver and pearls are used to decorate the carpous. It is important to put on and take off the cap carefully to use it for several days. "It is so heavy for its size that it annoys her by now to keep it up (Bruyn, 1698, p. 58).

Figure 1. The Ortamented Carpous (Bruyn, 1698, p. 58).

De Bruyn divides the women in the seraglio of the Grand Signor into three types: those who wear a kalpak or fur cap on their heads, those who carry large round plates fastened on either side with a feather or black plume that hangs down in front of the chest by the ear, and those who wear a carpous with cloths of different colors tied together at the top. They also work with silver and gold knotted around the head and decorated with various jewels, and many golden flowers were intentionally shaped in the form of a bouquet, with a jewel added to the center of each flower and decorated with stones (Bruyn, 1698, p. 59).

The following four drawings by de Bruyn show the women described in the seraglio of the Grand Signor:

Figure 2. Four Women in Seraglio of Grand Signor (Bruyn, 1698, p. 58).

The importance the Turks attached to their clothing, the colorful and varied textiles, jewelry and beads they used must have impressed De Bruyn, who, like other travelers, set up a separate theme for this subject. He also stated that after his second visit to Smyrna, he did not want to leave without having written something about the style of dress: "I do not wish to depart from Smyrna without having noted something of the costumes and clothing customary in these woven fabrics," describing the appearance of the women as:

> pattern of red Brocade (a richly decorative shuttle-woven fabric), or Cloth of Gold, from which a collar extends above the shoulders, the sleeves are particularly large, and lace. They have very nicely

> swung around their heads a cloth of yellow, pinkish, or white colour, also worked with lace at the ends, the skirt has such colour as they desire, also often white. In Smyrna, the women, depicted in figure 18, have embroidered the carpous, cap on the head, of brocade with gold and silver or red velvet. Many of them use the gold-striped cloth with green and yellow, to have it more elegant, which seems the most graceful according to them, they tie this cap around her head with a napkin of the most pleasant colour, and also white, hanging beside their head […] around the neck they wear pearls, or a chain of gold […] the ears also with pearls, decorated with gold. The head is always, or at least most of the time, adorned with flowers. (Bruyn, 1698, p. 34-35).

Similarly, Dr. John Covel, the embassy priest of Charles II, King of England, spent seven years in Ottoman territory. His diary, published in 1679, contains detailed descriptions of social life, dress, customs of Turkish society, local trade, methods of manufacture, palace administrative structure, palace protocol and ceremonies, and entertainments. During his visit to the Ottoman lands, he was invited to the circumcision wedding of Prince Mustafa, who later ascended the throne as Mustafa the 2nd, and to the wedding of Hatice Sultan, daughter of Mehmet IV, to Musahip Mustafa Pasha. The entertainment, music, games, performances and costumes of the Turkish nobility are depicted in vivid detail in these two weddings.

Here is a brief excerpt from Covel's diary about the costumes of the state officials, the horses, and the performances at Prince Mustafa's circumcision wedding, which he considered very expensive and splendid:

> May 25, 1675, We went to see the cavalcade made in honour of the young prince Mustapha before his circumcision. You must understand that when any great man's son is to be circumcised, a day or two before he shall be cut, he is caryed upon a horse up and down the town in triumph, richly clad, but accompanied with severall other poor youths or children, but finely drest, who count it an honour to be circumcised at such a time. There go a great multitude with them, singing, dancing, shouting, and Turkish Musick playes all the way before him. This ceremony pay'd this day to the young prince was of this nature but performed in a Royall manner; for all the Court of the G. Sigr. appeared, and we saw much of the Glory of the Empire. All the great officers of State, as likewise the Mustafaraca's (…) and other chief officers, had all chiaus caps, as the Vizier himself, etc. (Covel, 1893, p. 198)

Covel appreciates the performance, music and costumes at both weddings during his stay in the Ottoman Empire. He is also amazed and delighted by the splendor of the Ottoman seraglio, observes the "courtly" ritual, witnesses the "Glory of the Empire," and sees the clothing adorned with diamonds and precious stones. Thus, regardless of the wearer's rank, clothing varies depending on where and when it is worn, and different garments are worn during ceremonies and excursions than in everyday life.

In addition, horses were the main means of transportation and warfare in the Ottoman Empire for centuries. Not only were the people fashionably dressed, but so were the horses, which shows their love for horses. Dr. Covel is an example of this:

> They [officers] were most excellently horsed, though now Amblers and middle-sized horse are all in fashion. Most were in rich furre vests, the outside cloth … some the outside silk, satin, velvet, cloth of gold and silver. The horse-trappings extream rich; the buttock cloth embroyder'd with gold, silver, pearles, etc., at the meanest wrought with silk; the saddles in like manner; the stirrups, many of silver, some guilded; the bridles plated with gold, or silver and bras; and many sets with good stones and pearl, especially the peak on the forehead, and at each ear, etc., this in general. (Covel, 1893, p. 199)

According to Dr. Covel, furs, jewels, and rich textiles were essential components of all Turkish clothing, especially royal. Clothing highlighted the differences between social classes in the Ottoman Empire as well as the social status of the wearer. Covel emphasizes the importance of vests and that "it is a dishonour for great men to go without a furre vest, though it be in the heat of summer" (Covel, 1893, p. 199). In addition, in most places they received vests as gifts and "according to the dignity of the persons, they are of cloth, of silver or gold, or with more or less gold and silver wrought in the silk" (Covel, 1893, p. 196). Covel also mentions that he sold his own for 6½ dollars, while his master's was worth about 30.

Because of the rich cultural heritage of the Ottoman Empire and the competitiveness of textile production, textile and clothing products became almost more a form of visual communication language than clothing. Clothing was a subject of heated debate, especially in terms of the language of communication, and was also strictly regulated by the state. Because dress patterns were so important in a state entity as large as the Ottoman State, they also served symbolic purposes. Thus, among the Ottomans, clothing was an expression of social life; the color of the clothing had as much significance as the fabric, and it reflected the social class to which the wearer belonged. Thus, Covel describes that the clothing of the "Cadyes and Cadeleschiérs" (men of the Law) "were "all in a sort of sophisters (or lawyer's) gown, without a cape, short sleeves, and of several colours and kinds of stuff, richer or baser according to their ability, silk, satin, etc., all fur'd.." (Covel, 1893, p. 201). It can be said that clothing in the Ottoman Empire was tailored to the abilities and capabilities of the individual.

The Ottomans introduced military dress to distinguish the Janissaries from the general public. Given that uniforms were accepted for some cavalry divisions in France 121 years later, the Ottomans used military dress for the first time. For example, the style of dress of the 'jebejées' (men-at-arms) is described by Covel as "...with green caps edged with gold or silver, as their

purses would beare; (chesmejées) victuallers with red caps like Janizaryes, only the flap stands higher above the head piece" (Covel, 1893, p. 201). The use of green color in a costume symbolized that one was a descendant of the Prophet and invincible, and the Jebejees (Cebeci), also known as the armorers, were no exception. Moreover, the costumes of the Kadyes (Kadı), the men of the law, are described as follows: "they were all in a sort of sophisters (or lawyer's) gown, without a cape, short sleeves, and of several colours and stuffs..." (Covel, 1893, p. 201). "The Mufti in the midst, in a white cloth vest and ermine furre; on his right hand the Vizier in a white satin sable furr'd vest; on his left hand the *Mosaïf* (or *Coologlan*), the favourite, in a green sattin sable vest" (Covel, 1893, p. 200). As mentioned earlier, they dress differently depending on their occupation.

Conclusion

Clothing was an expression of Ottoman social life, and the color of the clothing as well as the fabric had meaning and reflected the social class to which the wearer belonged. Clothing consisted of several layers, such as covering the body, head, decoration and tools used to protect the human body, and was shaped by various factors. It is common knowledge that people's clothing style is greatly influenced by religion, culture and lifestyle. The geography in which people live, the community in which they live, and the religion to which they belong are enabled by the symbolic expression of power in their dress style and understanding.

Cornelius de Bruyn and John Covel are two 17th century European travelers who reported on their experiences in the Ottoman Empire. While both men document their views on dress, their methods and viewpoints are very different. Cornelius de Bruyn, a Dutch painter, visited the Ottoman Empire in 1674, and in his paintings he is known for his attention to detail and his ability to depict the intricacies of local life and culture. In his depictions of clothing, he often emphasizes the richness and beauty of Ottoman fabrics and handicrafts. His paintings include intricate depictions of classic Ottoman clothing such as turbans, robes, and caftans. He also depicts the intricate hairstyles and accessories of Ottoman women, such as veils and jewelry.

in 1670, John Covel, an English chaplain who traveled extensively throughout the Ottoman Empire, took a different approach to documenting clothing. In his writings, he is more interested in describing the social and cultural significance of clothing in Ottoman society. He acknowledges that clothing is crucial in creating social status and identity, and that the most stylish clothing is often reserved for the wealthy and privileged. He also comments on the variety of clothing designs and traditions in the Ottoman Empire, noting that many regions and ethnic groups have their own clothing conventions.

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