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A GUIDE  
TO  
CONSTANTINOPLE







THE GALATA BRIDGE.

*From "Constantinople." By Goble and Millingen (A. & C. Black).*

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# A GUIDE

TO

# CONSTANTINOPLE

BY

DEMETRIUS COUFOPOULOS

FOURTH EDITION

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## PREFACE TO SECOND EDITION

THE rapid sale of this Guide, and the praise it has received from tourists that have used it, as well as the changes that have occurred since its publication in the city of Constantinople, encourage me to issue a second edition. In preparing this I have carefully revised the book throughout, re-writing or adding to some passages where necessary. The maps have been brought up to date, and an alphabetical index has been added.

D. G. COUFOPOULOS.

SEPTEMBER 1899.

## PREFACE TO FIRST EDITION

IN issuing this Guide to Constantinople let me say at once that it is designed rather for the use of the ordinary sight-seer than of the specialised student. My aim has been to avoid confusing the reader with too great fulness of historical, topographical, or technical details, but rather to fix his attention on salient points, and to convey to him as succinctly as possible such information as is most likely to be of use to one who, without much previous study, wishes to devote a limited time as pleasantly and profitably as may be to the exploration of the City and its Environs. In carrying out this aim I hope that my many years' experience as Dragoman in Constantinople will be found to have been not without their use in enabling me to divine the wants of such a traveller as I have indicated.

AUGUST 1895

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BY WARWICK GOBLE. FROM "CONSTANTINOPLE" PAINTED BY  
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# GUIDE - BOOK

FOR

## CONSTANTINOPLE AND DISTRICT

**Situation.**—Constantinople, the capital of the Ottoman Empire, is situated at the junction of the Bosphorus and the Sea of Marmora, in lat.  $41^{\circ} 0' 16''$  N. and long.  $28^{\circ} 59' 14''$  E., and may be said to be composed of three different towns, viz. Stambūl, Galata-Pera, and Skutari. The two first named are on the European shore, and are divided by the Golden Horn; while Skutari lies on the Asiatic shore, and is separated from them by the Bosphorus. Stambūl, or Constantinople proper, occupies the site of ancient Byzantium, and, like ancient Rome, is built on seven hills. On the first of these, on which stood the original city of Byzantium, are the Old Seraglio, the Mosque of St. Sophia, and the Hippodrome; on the second the Porphyry Column, on the site of the ancient Forum of Constantine;

on the third the War Office and the Suleimanieh Mosque; on the fourth the Mehmedieh Mosque; on the fifth the Selimieh Mosque; on the sixth the ruins of the Hebdomon Palace; and on the seventh the Column of Arcadius. With the seven hills, however, all similarity to Rome of old ends. Stambūl with its seven hills, lying on a triangular promontory, is washed by the waters of the Golden Horn on the north, by the limpid Sea of Marmora on the south, and by the swift current of the Bosphorus on its eastern side.

Constantinople cannot, by any means, claim to be the most beautiful city in existence. Nevertheless, nature has been so generous in her favours, that travellers and historians assign to the capital of the Sultans no mean rank among the most picturesque cities of the world. Constantinople may justly boast of what no other city can claim: it is situated on two different continents, Europe and Asia, and constitutes the dividing line between West and East.

The bard, the author and the artist have each, severally and oft, tried to depict in song, in prose, and in colours, the beauty of the city; but each and all have failed, for Constantinople baffles all attempt at description; and no verse, no pen, no brush, could adequately convey to the mind any idea of the vision

that greets the eye of the foreigner who approaches the city from the west on a fine summer's morning. It is more like some enchanted city out of the *Thousand and One Nights* than like any real town built of bricks, stones, and mortar; and so the traveller is sure to think as, coming on deck early in the morning, he catches sight of seven low-lying hills covered with buildings of all descriptions down to the water's edge; painted all the colours of the rainbow, with a white kiosk, and a few cypresses, or the slim, sharp spire of some 'minaret,' or the imposing cupolas of the numerous mosques showing above the gaily-painted houses; the whole enveloped in the slight morning mist, which the sun's powerful rays will soon dissolve, and which serves but to enhance the beauty of the picture, with its background of soft blue Oriental sky and its foreground of the Sea of Marmora, in the limpid waters of which the town is reflected as in a mirror. This is Constantinople from a distance!

But the scene is quite different when the traveller lands and proceeds to stumble along the narrow, dirty, wretchedly-paved alleys which do duty for streets. He has to pick his way as carefully as he can among the countless mangy, half-starved pariah dogs which infest the town; the noisy, vociferating *hamals* or porters, going 'light,'

or staggering along under heavy loads; past donkey drivers and muleteers giving vent to most unearthly yells at their horses or donkeys, conveying long balks of timber or other building material. The numerous hawkers of all sorts of articles further contribute their share to the din and confusion by yelling out, at the top of their voices, the nature, excellence, and cheapness of their wares. The traveller's ears, however, are not the only sufferers; for his olfactory nerves are offended on every side by the stench arising from the oft-recurring heaps of garbage, which emit odours the very opposite to the 'perfumes of Araby,' with which he would naturally expect his nose would be assailed in the East.

**Climate.**—The climate of Constantinople is healthy on the whole; but, being very variable, is not suitable for people suffering from pulmonary affections, or for persons of full habit of body. The best time for visiting Constantinople is in the months of April and May, and September and October, just before, and just after, the hot season.

**Population.**—The population of Constantinople, in the utter absence of any official figures, cannot be given with any degree of accuracy, but may be set down at about 1,200,000.

**Historical Sketch.** — Tradition assigns the

foundation of Byzantium to a band of settlers from Megara, under a leader named Byzas, in 658 B.C. The oracle of Apollo at Delphi, which they had consulted, foretold that those who set out would be certain to prosper on the Thracian shore, near the Euxine, where there was an abundance of game. The Megarians inferred that the oracle intended to designate a spot near the mouth of the two streams Cydaris and Barbysus (the present 'Sweet Waters of Europe'), and therefore proceeded there. They were sacrificing an ox, when a crow swooped down and carried off a piece of the sacrificial meat, which a shepherd subsequently told them it dropped at Cape Bosphorus (now Seraglio Point). The Megarians, taking this act of the bird as a good omen, immediately removed to the promontory, where they settled and built a town called *Byzantium*, after their leader Byzas. According to another tradition, the oracle enjoined Byzas and his followers to settle 'opposite the city of the blind,' in allusion to a former party of emigrants who, overlooking the advantageous site on the promontory, had settled at Chalcedon, now Kadi Keui.

Its advantageous situation soon exposed the city to the covetousness of its neighbours and of other nations, and it was in turn attacked by the Thracians, Bithynians, and even the Gauls; while

it was repeatedly invested by the Persians, who, during the campaign of Darius against the Scythians, compelled the town to surrender to Otanes, one of Darius' generals, and subsequently burnt it.

After the battle of Plataea (479 B.C.) the Lacedæmonians under Pausanias took Byzantium from the Persians, and refounded the colony. Seven years later it was taken from the Lacedæmonians by the Athenians; but in 440 B.C. it revolted and returned to its former allegiance. It was again besieged and taken by Alcibiades in 408 B.C. The city continued in the possession of the Athenians till after the battle of Aegospotami in 405 B.C., when it was recovered for the Spartans by Lysander. A few years later Xenophon and his Ten Thousand passed through it on their march from Persia. In 390 B.C. it was once more brought under the influence of Athens. Philip of Macedon laid siege to the city in 340 B.C., but was diverted by the succour sent by the Athenians, who had at last been roused to energy by the fiery eloquence and invectives of Demosthenes against the Macedonian conqueror. During the siege, however, the city was very near being taken by a night assault through subterranean passages or tunnels constructed by Philip's engineers; the design was only

frustrated by the rising of the new moon, which caused the dogs to begin barking; the noise aroused the sleeping garrison, who succeeded in repulsing the Macedonian surprise. Out of gratitude to Luna, whose rays had been the means of saving their city, the Byzantines adopted the crescent as their emblem, marking their coins with it, and the Turks in their turn adopted it from them after the conquest of Constantinople.

After repelling Philip, Byzantium had to submit, some years later, to Alexander. It passed through the hands of his successors, Demetrius Poliorcetes and Lysimachus; but on the death of the latter, regained its independence for another hundred years, until the power of Rome invaded the region of Thrace and the Hellespont. In return for the assistance it rendered to the Romans in their wars with Macedon and Antiochus, the senate conferred on Byzantium the status of a 'free and confederate city,' and it was not till the time of the Emperor Vespasian that it lost its privileges and became an ordinary provincial town (73 A.D.).

In the struggle between Septimius Severus and Pescennius Niger for the Roman Empire, Byzantium espoused the cause of the latter; but was taken by Severus, after a three years' siege, in 197 A.D., and reduced to ashes. A few years later, however, he

rebuilt the city and embellished it with porticoes, magnificent public baths, and part of the Hippodrome or racecourse.

During the civil wars which followed the abdication of Diocletian, the city fortifications were restored, and afforded refuge to Licinius after his defeat by Constantine at Adrianople in 323 A.D. Constantine advanced on Byzantium, and, by means of constructing ramparts and towers as high as those of the city, finally succeeded in taking it.

The acquaintance with the advantages of its position gained in this campaign no doubt decided Constantine in fixing on Byzantium as the site of his new capital. It had probably been for some time clear to him that the Empire, once more united under a firm rule, required in its new circumstances a new political centre. The advisability of transferring the seat of government from Rome to a point farther east had been felt long before. The frequent wars against Persia, the repeated revolts of Asiatic nations, the incursions of the Scythians, troubles at Rome, that old hot-bed of civil war, had already caused Diocletian to fix his residence at Nicomedia (now Ismid); and, indeed, Julius Cæsar is said to have thought of transferring the capital to Alexandria Troas (Eski-Istambol), which, from its more central situation, would enable him the easier

to keep the conquered nations in subjection. Constantine, however, was also actuated by other than strategic and political motives. The abandonment of Rome marked the establishment of Christianity as the State religion. The new capital was dedicated to the Virgin Mary; and the fact that the ceremony of its inauguration was performed solely by Christian ecclesiastics, and that no pagan temples were allowed to be erected in the new city, emphatically proclaimed the downfall of Paganism.

The new city was begun in 328 A.D. The Emperor himself marked out its boundaries, which included five of the seven hills enumerated on page 1. Setting out on foot, followed by a numerous retinue, and pretending that he was following the directions of a divine guide invisible to all save himself, with his spear he drew on the ground a line that crossed the triangular promontory at a distance of about two miles from the old fortifications. Along this line the new walls were erected, and on the 11th of May 330 A.D. the inaugural festivities were commenced, and lasted forty days.

Constantine aimed at making the new capital a counterpart of the old one, both in situation and in name. The first part of his wish was completed a century later, when the walls were extended by Theodosius to enclose all of the seven hills; but

the title of New Rome, which he decreed the city should bear, was never generally used, and survives only in the official language of the Eastern Church. From the first the world insisted on calling it after its founder, *Constantinopolis*, 'the city of Constantine,' a name that, with slight alteration, has passed into all European languages. The Turkish name *Istambol*, corrupted into *Stambūl*, is derived from the Greek εἰς τὴν πόλιν, *i.e.* 'to town' or 'in town,' by which term the Greek-speaking inhabitants of Constantinople to this day refer to that part of the city. Throughout Turkey and Greece Constantinople is still alluded to as ἡ πόλις, *i.e.* 'town,' and people speak of going to 'town' instead of saying 'to Constantinople.' In all official documents, however, and on their coins, the Turks use the word *Constantinieh*, the Arabic form for Constantinople, and not *Istambol*.

With the second foundation of the city by Constantine the Great, its true history may be said to commence. Constantine spared no effort to adorn his new capital, and forced the numerous countries subject to his sway to contribute their most valuable and their most costly relics, and their treasures of art and antiquity, to enhance the beauty and add to the splendour of Constantinople. The city was further embellished by his successors ;

among whom Theodosius II., the promulgator of the *Theodosian Code*, constructed the present land walls; while the church (now mosque) of St. Sophia, which is still one of the most famous buildings in the world, was erected by Justinian, whose *Code*, *Pandects*, *Institutes*, and *Novellae* have made his name immortal as a legislator.

Constantinople has suffered a long succession of attacks by foreign invaders. It was threatened by the Huns in the reign of Theodosius II. (450 A.D.), and by the Huns and Slavs in that of Justinian (553 A.D.) In 626 A.D. Chosroes, king of Persia, a skilful and successful general, animated by hereditary hatred, and taking advantage of the breaking up of the Western Empire, led his troops in a series of successful marches to the very gates of Constantinople. The Emperor, Heraclius, succumbed at first, but eventually drove back the invader, retook his lost provinces, and exacted from Chosroes substantial guarantees for the maintenance of peace in the future. The next attack upon Constantinople was by the Saracen conqueror Moawiyah, who, in 668 A.D., sent his son Yezid at the head of a well-disciplined army to subdue the capital of the Eastern Empire. The invention of fire-tubes for squirting inflammable liquids supplied the garrison of Constantinople with a formidable

weapon of defence. This *feu Gregeois*, as the early French writers style it, or 'Greek fire' (of which we now hear for the first time), created such havoc among their ships and men that the Saracen chieftains were at last, after a seven years' siege, compelled to abandon their fruitless enterprise.

A second invasion of the Saracens under Moslemah was repelled by Leo the Isaurian in 718 A.D. In the latter part of the eighth century, the elegant and formidable Caliph of Bagdad, Haroun-el-Rashid, the friend and ally of Charlemagne, and the hero of the *Arabian Nights* planted his standard on the heights of Skutari, and would have laid siege to Constantinople, but drew back after obtaining a concession of tribute from the reigning Empress, Irene. In the middle of the next century, however, the Emperor Phocas Nicephorus retrieved the disgrace by overrunning the dominions of the Caliph with a victorious army.

During the ninth and tenth centuries Constantinople was assailed by no less than six invasions—from Bulgaria, from Hungary, and four times from Russia.

In 1096 A.D. Constantinople was visited by the Crusaders under Godfrey de Bouillon, on their way to Jerusalem. The Emperor Alexius was an assenting party to the armed confederation of western

chivalry which initiated the Crusades, and, through his ambassadors, had pledged the aid of his treasures and of his troops. But when he saw the hosts of the Christian armies collected beneath the walls of his capital, and contrasted the strength, numbers, discipline, and brilliant equipment of his allies with the too evident weakness of his own troops, he recognised his inability to resist, if, as he feared might be the case, they should be tempted from their sterner purpose by the attractions of his capital, and should prefer the substantial pleasures of the present Constantinople to the more distant and dangerous honours of the conquest of Jerusalem. However, he adopted a policy of conciliation, and, after being kept on the tenter-hooks of alternate hope and fear, had at last the satisfaction of seeing them depart.

There is one institution of Alexius and of these later rulers of the Eastern Empire which is of special interest to Englishmen, viz. the Royal Varangian Guard. The best of the native soldiers were enrolled in battalions under the proud title of 'the Immortals,' but, partaking as they did of the general effeminacy of the nation in its decadence, they could by no means be relied upon in the field, while at home they more frequently than otherwise aided any insurrectionary risings

of the citizens instead of supporting the crown. The Greek sovereigns, therefore, maintained a number of mercenary troops. These at first consisted of the Heruli, the offscouring of the hordes of Alaric and of Attila, or of the conquered barbarians from the coast of Africa; but were in later times composed of the adventurous mariners who, in a preceding century, had made voyages from Denmark and from the shores of the Baltic, and of a large importation from England of noble Anglo-Saxon youths, who preferred military service in a foreign court to submission to the Norman conqueror. These English exiles were the safeguards of the throne of Alexius, and to them he looked as being alike willing and able to help in any fray or contest with embarrassing Norman auxiliaries and allies. The Varangian Guard were the only troops which showed fight against the invaders when, in A.D. 1203, the army of Norman nobles forming the fourth Crusade turned aside from their purpose at the instance of the Republic of Venice, and, with the assistance of the Venetian galleys, attacked Constantinople simultaneously by sea and land and took the city. Willardouin, in describing this siege, says: 'Li murs fu mult garnis d'Anglois et de Danois.' Henry Dandolo, the 'Octogenarian Chief,' the blind Doge of

Venice, who was at once the promoter, counsellor, and hero of the expedition, was after the taking of the city elected emperor, but 'refused the diadem of all the Cæsars,' and Count Baldwin of Flanders, the valiant leader of the Norman knights, was nominated emperor instead. Dandolo died in 1205, and was buried in St. Sophia. His capture of the city was sullied by the license of his soldiers, and by his own rapacity in conveying to Venice the treasures of Constantinople.

The Latin rule lasted for the space of fifty-eight years, Count Baldwin being succeeded by his brother Henry, who transmitted the sovereignty to his collateral descendants in the noble house of Courtenay. During the whole period it was maintained as an alien military usurpation by the presence in the capital of a large European force, frequently replenished by new soldiers from the West. On the final evacuation of Palestine by the Crusaders, it entirely collapsed, and the Greek Empire (whose representatives had, on their expulsion from Constantinople, retired to Nicæa, and there kept up the semblance of a court) was again restored by the successful exertions of Michael Palæologus, who had been the most active opponent of the residue of the invaders, and who, as a subtle politician, had successfully neutralised

the power of their Venetian allies by securing an alliance with their jealous and powerful rival, the Republic of Genoa.

So great, however, were the external weaknesses of the restored Empire, so multiplied its intestine feuds, so minute and intricate its religious differences, so uncertain its dynastic successions, so enfeebled its population, and so infatuated its counsellors, that a blight seemed to brood over its fortunes, and to foreshow its delayed, but assured, destruction. Truly within the walls of Constantinople were concentrated at this time—

‘A feeble government, eluded laws,  
A factious populace, luxurious nobles,  
And all the maladies of a falling state.’

The Genoese allies, the chief agents in the restoration of the Empire, became in their turn the instruments of mischief and of disaster. Palæologus, in a spirit of generous but impulsive gratitude, granted to the subjects of that Republic exclusive possession of the suburb of Galata. They here quickly revived the commerce of Constantinople, but became a thorn in the side of its rulers. Claiming an independence of jurisdiction, and surrounding their districts of Galata and Pera with walls and fortifications, they demanded privileges in-

jurious to the majesty and unity of the Empire; and when an Emperor more than usually spirited dared to refuse them, they awoke the horrors of a civil war at the very gates of the palace, and frequently they overran the capital itself. This antagonism to the authority of the Empire was persevered in year after year, until they were themselves subjugated by the Turks in their final conquest of Constantinople. Nor was the final catastrophe delayed. Sultan Bayazid, surnamed Yilderim, or Lightning, from the celerity of his military movements, determined to obtain possession of the city (1396). His schemes of conquest were, however, suddenly arrested by a call to defend his own territories against Tamerlane, and he himself was taken prisoner at the battle of Angora in 1402. This unlooked-for humiliation of Bayazid was the reprieve of Constantinople, and prolonged for nearly half a century the failing hopes and falling fortunes of the Byzantine emperors, when Mūrad II., the grandson of Bayazid, having achieved the deliverance of his country from the Mogul yoke, led his victorious army to the gates of Constantinople. The reigning emperor, John Palæologus, succumbed to his demands, and purchased his alliance by the annual payment of a considerable tribute. Mūrad was, beyond many of his line, observant of his oaths,

and during the whole of his long reign of thirty years the Byzantine city enjoyed the unusual privilege of an assured immunity from all Turkish aggression. All this, however, quickly changed on the accession of his more resolute son. Muhammad II., who succeeded him, and whose great ambition was to make the Byzantine capital the chief seat of his dominion, on some slight pretext abrogated the treaty of his father, and announced his intention to build a fort on the European side of the Bosphorus. This threat he carried into execution, and the Castle of *Rūmelī Hissar* ('Citadel of Europe'), opposite the 'Citadel of Asia,' remains intact to the present day, as an ornament of the Bosphorus, and a proof of the substantial character of the Turkish construction. In the spring of 1453 Muhammad II. environed the city with his troops. His army consisted of 60,000 horse and 20,000 foot, while Constantine, the reigning emperor, could only muster 5000 native soldiers and a band of 2000 Genoese mercenaries, under a noble Genoese leader, John Justiniani. Of the triangle which composes the site of the city, the two sides along the sea were considered inaccessible, and the attack was, therefore, directed against the third or land side, which was protected by a double wall and deep ditch extending across the promontory from sea to

sea. A desperate and persevering courage was shown both by the besiegers and besieged, but the city at last fell into the hands of Muhammad II., after a forty days' struggle.

The thirst for conquest was not satisfied in Muhammad with the possession of Constantinople. His daily cry was, 'First Belgrade and then Rhodes,' both of which places he hoped to gain as steps to a firmer footing in Christendom. But he was repelled from both, and his aspirations for further conquest were thus frustrated and restrained. Within half a century his successor, Suleiman the Magnificent, effected at a mighty cost the subjugation of Rhodes, but thereby made no progress towards dominion in Europe. He was repulsed with ignominy by La Valette and his heroes from the attempted conquest of Malta, while the victorious squadrons of Venice, Genoa and Spain, under Don John of Austria, in the great naval battle of Lepanto, on the 5th of October 1571, finally extinguished all fear of the establishment of Muhammadan rule in the West. From that time the Turks have had enough to do in maintaining the integrity of their own empire. Thus the great victory of Muhammad II. has been comparatively barren of results. It extinguished indeed the Byzantine Empire, already long ripe through its

own corruption for destruction ; but the capture of Constantinople may be rightly described as at once the culminating glory of the Ottoman Sultans, and their last successful attempt at permanent conquests within the precincts of Eastern or Western Christendom.

**Government.**—The Government of Turkey has been, from the time of the foundation of the Turkish Empire in 1326, an absolute monarchy, the Sultan being absolute ruler of his people and head of the Muhammadan religion. But since the 23rd of July 1908, owing to an army insurrection, and the dethronement of Sultan Abd-ul-Hamid Khan II., it has been changed into a Constitutional Monarchy. It consists of the Sultan, the Grand Vizier (Prime Minister), ten Cabinet Ministers, the Senate, and the Parliament. The Sultan's accession to the throne is hereditary and goes to the eldest male of the family. The Grand Vizier and the Senators are appointed by the Sultan ; the Cabinet Ministers by the Grand Vizier, and the Deputies are elected by the people, one Deputy elected for every 50,000 male inhabitants.

**The Sultan.**—The present Sultan, H. I. M. Sultan Muhammad V., thirty-fifth Ottoman Sultan

since the foundation of the Turkish Dynasty, and twenty-fifth of his line since the taking of Constantinople, was born on the 3rd November 1844, and ascended the throne on the 28th April 1909. He is of a generous and very kindly disposition; he is the first real constitutional Sultan Turkey ever had, and is extremely popular among the people. Before he ascended the throne he was confined by his elder brother Sultan Abd-ul-Hamid Khan II. in the small low building which adjoins his present residence, the *Dolmah Bāghcheh Palace*. (See p. 158.)

**People.**—The population of Constantinople is a mixed one, composed chiefly of Turks, Greeks, Armenians, Levantines, as the half-breed descendants of Europeans are styled, and Jews.

The Turks, as their name implies, were originally of Turkoman descent; the race, however, is at present a very mixed one, owing to the continual introduction, through intermarriage, of the Arab and Circassian elements.

The average Turk is of medium stature, with dark hair and an aquiline nose, and is noted for his punctilious politeness and hospitality, which latter he inherits from his nomadic ancestors, and for his indolence and apathy. This latter quality often stands him in good stead in the event of disaster or

misfortune, which, like good fortune, he attributes to the will of God, or more often to *Kismet* (fate); he is in fact nothing if not a fatalist, and the *Kismet* of the Turk has become even more proverbial than his politeness and hospitality. This apathy, for it cannot be dignified by the name of stoicism, may be accountable for the comparative absence of suicide among the Turks, who console themselves for the greatest losses or mishaps, private or national, by piously ejaculating *Kismet dir* ('it is fate'), or *Allah kerim* ('God will provide'). The Turk is extremely simple in his habits, frugal and sober, and on the whole may be said to be good-natured, easy-going, fairly truthful, and charitable; but is, on the other hand, extremely superstitious, and utterly destitute of any but the crudest artistic taste, and of any liking for the fine arts.

Even in his pleasures and pastimes his indolence and apathy assert themselves. His games are all of a sedentary nature, and he will sit for hours over a succession of games of backgammon. He never dances, all his appreciation of the Terpsichorean art being confined to viewing from his cushioned divan, through the fragrant mediums of coffee and cigarettes, the lascivious posturings and contortions of gipsy girls, performed to the accompaniment of monotonous, dirge-like strains.

The Turk's favourite pastime is what he calls *Keyeff*, which is somewhat akin to the *dolce far niente* or 'sweet idleness' of the Italian. This 'enjoyment' is attainable by repairing to some picturesque spot, and sitting for hours in listless, thoughtless, vacant contemplation, over the soothing coffee and cigarette. This is *keyeff*, downright, pure, unadulterated *keyeff*, or whatever one likes to call it, for the word baffles all translation.

The Greek inhabitants are descendants of the ancient Byzantines and Greeks, and possess all the virtues and vices of their ancestors. They are the most numerous of all the nationalities which compose the population of the city.

The Armenians follow close upon the Greeks in numbers, and are the mixed descendants of the people of ancient Armenia.

The Jews are pretty numerous, and are, with some exceptions, the poorest and most wretched of all the races inhabiting Constantinople.

Many of the Greeks, Armenians, and Jews are employed under Government; but the great majority of them are merchants, shop-keepers, artisans, hawkers, labourers, etc. They are officially styled *rayah* or 'the herd,' a term which the Turks apply to the non-Mussulman subjects of the Porte, all of whom, be it added, are exempt from military

service, but are liable, in lieu thereof, to a poll-tax.

The Levantines are fewer in number than any of the foregoing, and cannot be said to belong to any particular race. They are the half-breed descendants of Europeans who have settled in Turkey and have intermarried with native Christian women; as a consequence few of these Levantines are *rayahs*, the majority being subjects of various European powers. They are for the most part engaged in commercial pursuits.

There is also a fair sprinkling of European residents connected either with their respective Embassies or Consulates, or else representing European firms.

**Religion.**—The Turks are one and all, without exception, of the Moslem or Muhammadan religion, founded by their prophet, Muhammad, the author of the Koran. This book is at once the basis of Islamism, as the Muhammadan creed is called, and of Turkish law; it was compiled and published two years after the prophet's death by his father-in-law Abū-bekr. The Koran contains 114 chapters, 6000 verses, 77,639 words, and 323,015 letters. It is believed by all Moslems to have been delivered to Muhammad by the archangel Gabriel during the twenty-three

years which intervened between the commencement of Muhammad's prophetic career and his death. Muhammad's commandments are five in number, and enjoin his followers to pray five times a day, to bestow alms on the poor, to perform the pilgrimage to Mecca, to keep the fast of Ramazan, and to observe bodily cleanliness as far as possible. Four more commandments, which, however, are not obligatory, further enjoin all true believers not to break the Muhammadan Sabbath (Friday), to practise circumcision, to abstain from wine and gambling, and to eschew pork and game. In the Koran the prophet exhorts his followers to believe in one God, in the angels, in the other prophets, set down at 124,000, and in himself; in the five books of Revelations, the Psalms, the Old Testament, the Koran, the resurrection of the dead, the last judgment, and the existence of Heaven and Hell.

The prayers are regularly held in the *Mosques*, the Moslem places of worship, attendance at which, however, is not considered indispensable, so long as devotions are performed at the appointed hours, and with the face turned in the direction of Mecca. These Mosques have no bells, like churches, but have one or more tall, slender, round spires, called *minareh*, from a gallery near the top of which a special official, the *Muezzin*, or deacon, calls the

Faithful to prayer five times in the twenty-four hours, by chanting, in as loud a voice as possible, the Muhammadan creed, which is as follows:—

'*Allah Akber* (four times); *Esshadou Allah il laha il-allah* (twice), *Esshadou annch Muhammadan ressool-ul-lah* (twice); *Haayah allah sal-lah* (twice); *Haayah al ul-fellah* (twice); *Allah Akber* (twice); *La il lah il Allah*;' meaning: 'Great one, I avow there is no God but God; I avow that Muhammad is his Prophet; Let us go and pray; Let us go save our souls; God is Great; There is no God but God.'

While this is being chanted, the Faithful file into the mosque after having performed the indispensable ablutions, and this latter without regard to the season of the year. This over, the Muezzin comes down from the minaret gallery into the mosque, and takes his place on the *maafil*, whence he conducts the service. The form of worship followed consists of genuflexion and prostration every time the words 'God is Great' are uttered by the head priest from the mihrab. After this some leave the mosque, while others remain, seated cross-legged, to devote more time to private prayer, and to repeat the '*El-esmaū-ul-Hūsna*,' or Divine attributes. These latter originated in the words of the Prophet: 'The most beautiful names hath God.'

They are ninety-nine, and those reciting them use a rosary composed of ninety-nine beads and a hollow cone, the latter being told at the word 'Allah.' This rosary, called *Tesbih*, is subdivided into three sections of thirty-three beads each, separated from each other by a bead of different form. A bead is told for every Divine attribute uttered; and when the worshipper has reached the bead dividing the first section from the second, he ejaculates '*Sub-hana-Allah*' ('How far is God from every imperfection'); at the bead dividing the second section from the third, he exclaims '*El Hamdū Lillah*' ('Praise is due unto God'); and at the hollow cone winds up with '*Allah Akber*' ('God is Great'). The use of the *Tesbih* is not confined to prayer-time at the mosque only, or to Muhammadans alone; it is also used at all times out of prayer hours, both by Moslems and non-Moslems, as a plaything for the owner's idle fingers. The rosaries, however, used by non-Moslems are not restricted to ninety-nine beads, but vary according to the owner's fancy.

**Money.**—The Turkish currency is composed of gold, silver, and silver-plated coins. The copper coinage previously current is now obsolete, having been abolished in 1879, and replaced by the old silver-plated copper coins known by the name of 'metallic.' Time, wear and tear, and the industry

and ingenuity of those who hanker after lucre as long as it can be obtained without honest work, have long ago divested these 'silver-plated' coins of any particle of silver that formerly adorned them. Turkish coins, from their small size, are extremely inconvenient and ill-adapted for easy handling, and are easily lost.

The monetary unit throughout Turkey is the *gurūsh* or piastre (as it is called by Europeans), and is subdivided into 40 paras. The coins now current are:—

Metallic	{	5 paras piece	= $\frac{1}{4}$ d.
		10 " "	= $\frac{1}{2}$ d.
		20 " "	= 1d.
Silver		20 " "	= 1d.
"		1 piastre piece	= 2d.
Metallic		$1\frac{1}{4}$ " " (50 paras)	= $2\frac{1}{2}$ d.
Silver		2 " "	= 4d.
Metallic		$2\frac{1}{2}$ " " (100 paras)	= 5d.
Silver		5 " " (cheyreck)	= 10d.
"		10 " "	= 1s. 8d.
"		20 " " (Medjidieh)	= 3s. 4d.
Gold		$\frac{1}{4}$ lira piece (= 27 piastres)	= 4s. 6d.
"		$\frac{1}{2}$ " " (= 54 piastres)	= 9s.
"		1 " " (= 108 piastres)	= 18s.
"		$2\frac{1}{2}$ " "	= £2 : 5s.
"		5 " "	= £4 : 10s.

Gold is at a premium, which, for the last few years, has been fixed at 8 per cent. Thus the *lira*,

which is worth 100 piastres in gold, is worth 108 in silver currency. On the other hand, small change is also at a premium owing to its scarcity. This dearth of small change is artificial, and is caused by the numerous money-changers and by the banks buying it up and keeping the amount in circulation under their own control, by which means they are able to sell small change at a good profit.

Travellers should examine all change tendered them, and refuse all worn and light coins.

**Foreign Coins.**—Gold coins of any European country pass current in Constantinople. Those most in use are the English sovereign, better known as *Ingliz Lira*, given and taken at 120 piastres silver value. And the foreigner tendering an English sovereign or half-sovereign will do well to call attention to the coin, otherwise it may be taken for a Turkish lira or half lira, which of course are of less value. Next come the gold twenty and ten franc pieces, given and taken at 95 and  $47\frac{1}{2}$  piastres silver respectively. The Austrian ducat or kremitz is valued at 56 piastres silver.

The silver francs are worth  $4\frac{1}{2}$  piastres; the only ones to be taken or given by travellers should be the French, Italian, and Greek silver francs; those of any other European nation are with difficulty exchanged at the rate of 3 or  $3\frac{1}{2}$  piastres.

Bank of England notes for £5 and £10, and French Banque de France notes for 100 francs, are taken everywhere in payment, and are readily changed by the money-changers.

**Legal Tender.**—There is practically no such thing as legal tender in Turkey, and payment may be made in coins of any current denomination. In all the Government departments, however, as well as at the bridge toll-offices, and ferry-boat and railway booking-offices, only Turkish money must be tendered.

**Banks.**—Imperial Ottoman Bank, an Anglo-French company founded by Imperial Charter, a large building in Rue Voïvoda, Galata. Branch office, Grande Rue de Pera. The Credit Lyonnais, branch office, in Karakeui. Messrs. Thomas Cook and Sons, 12 Rue Kabristan, Pera. At this latter firm's office travellers always can get circular notes issued or cashed, and bank notes changed into any kind of money they may require at the time.

**Sarrafs or Money-changers.**—These are one of the special features of Constantinople and of all Turkish towns. Their name is legion; they are to be found in all the principal thoroughfares, and they generally combine their special calling with that of tobacconist. The charge for giving change varies

with the nature of the change demanded of them, and may range from 1d. to 5d. in the pound. They are either Jews, Greeks, or Armenians, no Turk having yet been seen or heard of following the calling of a *sarraf*.

**The Turkish Calendar.**—Turkish chronology is computed from the flight of Muhammad from Mecca to Medina, on the 16th of July 622 A.D., which on the prophet's death seventeen years later was established as an era by the Caliph Omar, and was styled the *Hejreh* (Flight), corrupted by Europeans into *Hegira*. The Turkish year is the lunar year, divided into twelve months of thirty and of twenty-nine days alternately, so that there are 354 days in a year, and each year commences 11 days earlier than the preceding one, a cycle occurring once every thirty-three years. Turkish time is computed from sunset, the day being divided into twenty-four hours counted as twice twelve; Turkish time, therefore, as compared with European time, varies throughout the year. Natives generally set their watches by Yeni Valideh Mosque clock.

**Passports.**—All travellers visiting Constantinople, or any town in Turkey, must be provided with a passport duly *visé* by the Turkish Consul at the place they started from, or at the capital or outport of the country they belong

to or that they have last left. A passport will always be found to be convenient, as offering a ready means of identification, and more particularly when letters have to be claimed at a *poste restante*.

**Visés to Passports.**—British Consulate, Rue Voïvoda, opposite the Ottoman Bank. Open from 10 to 3 o'clock. Charge 2 shillings.

United States Consulate, 13 Rue des Petits Champs, near the Hotel Bristol. Open 10 to 3. Charge 1 dollar.

Travellers leaving Turkey for Servia, Roumania, Bulgaria, and Russia, are particularly and earnestly recommended to have their passports *visé* by the Consul for the nation they belong to, and by the respective Consuls for such of these countries as they intend to visit. Leaving Turkey for any other country, travellers must have their passports *visé* by the Consul for the nation they belong to.

**Teskereh**, or permit to travel in the interior of Turkey.—Travellers proceeding up-country or to any small town along the coast, at which steamers to and

from Europe do not call, must be provided with an official *Teskereh*, or permit, to be obtained from the Turkish authorities on application to the Consul for the nation they belong to. These *teskerehs* serve the traveller in lieu of his own passport, which none of the officials in the interior could read, and which he is not called upon to produce. Personal application for a *teskereh* is not necessary; it can be obtained easily by a dragoman or the hotel commissionaire. The charge for a *teskereh* is  $14\frac{1}{4}$ p. (2s.  $4\frac{1}{2}$ d.), besides the Consul's charge, which is the same as for that of the *visa* of passport. A *teskereh* is available for a year, and must be *visé* at a charge of  $2\frac{1}{2}$ p. (5d.) every time the holder leaves one town to proceed to another.

**Custom-house Formalities.**—Travellers arriving at Constantinople by steamer land at the Passengers' Custom-house of Galata, where first of all they have to show their passports. It is advisable for a traveller to engage one of the dragomans that board the steamer, who will 'arrange' that the inspection of luggage be a mere matter of form. Cigars and tobacco, rifles, revolvers and ammunition are prohibited.

Travellers arriving by rail are set down at the Railway Station Custom-house, and here luggage is inspected. Both on coming in and on going

out of the city, whether by steamer or by rail, luggage has to go through the Custom-house for examination.

**Dragomans or Interpreter Guides.**—The word Dragoman is a corruption of the Arabic word *tar-jaman*, meaning 'one who explains or interprets,' and is the general name given throughout the Levant to the gentlemen employed as official interpreters or translators at the various European Consulates and Embassies in the Levant. In the process of time, it has been extended to the hotel guides who also act as interpreters. Few of these, however, are to be recommended, as they are for the most part ignorant, and their knowledge of any other language but their own is very limited. But, on the other hand, they are indispensable for sight-seeing or making purchases if the traveller does not speak Turkish. Guides are paid 10 frs. (7s. 11d.) a day, but if employed for a number of days and out of the season, they may be engaged at the rate of 7 or 8 francs per diem. Guides accompanying travellers are admitted free of charge into all monuments.

Travellers should be cautious about employing as guides individuals who accost them in the streets and offer them their services, as these are merely 'touts' in league with the curiosity dealers, and will do all they can to help these to cheat strangers.



A STAMBOUL BEGGAR.

From "Constantinople." By Goble and Milingen (A. & C. Black).



**Hotels.**—The best have been built within the last few years and have a good view of the Golden Horn and the Bosphorus: \**Pera Palace Hotel*, Kabristan St. Board and residence: 18 to 25 francs per diem.—\**Hotel - Restaurant*, M. Tokatlian, in the Grande Rue de Pera. Board and residence: 15 to 25 francs per day.—\**Hotel de Londres*, in the Petits Champs St. Board and residence: 12 to 20 francs per diem.—\**Hotel Bristol*, in the Petits Champs St. Board and residence: 12 to 20 francs per diem.

**Restaurants.**—In Pera, *Splendide Café* and *Brasserie Viennoise*, Janni, Grande Rue de Pera. In Galata, the *Café del Genio*, close to the Bridge. In Stambül, the *Janni Restaurant*, opposite the Railway Station, and the *Restaurant \*Tokatlian*, close to the Grand Bazaar.

**Lager - Beer Saloon - Restaurants.**—*Brasserie Viennoise*, Janni, Grande Rue de Pera, recommended.

**Cafés.**—\**Splendide Café*, Grande Rue de Pera. *Café Luxembourg*, Grande Rue de Pera, below the Grand Hotel. In Stambül the only good coffee-houses are those in the Divan Yolū Street and Direkler Aghasi Street. The best Turkish coffee-houses are on Galata Bridge, close to the Bosphorus steamers' booking-offices. Coffee 30 paras; narghileh if

toombeki be provided by smoker 20 paras, if not, 30 paras.

**Baths.**—The Turkish baths at Constantinople are far from what they ought to be in regard to cleanliness and accommodation. The best is a small bath near the Old Bridge, on the Pera side and on the tramway line, called ‘Yeshil Direk,’ kept by Hassan Effendi.

**Theatres and Music Halls.**—There are no theatres worthy of the name in Constantinople. From November to February there are occasional French, Italian, and Greek performances at the *Pavilion* in the Petits Champs Assembly Gardens, at the *Concordia Theatre* in the Grande Rue, and the *Odeon Theatre*, and Turkish plays at the Turkish Theatre at Shehzadeh Bachi, Stambül; the latter should not be visited by ladies.

From July to October there are open-air performances of Italian Opera or French Operetta at the Petits Champs Assembly Gardens, and the *Concordia*.

The *Music Halls*, of which there are sometimes two, are merely low *cafés chantants*, and are on no account to be recommended.

**Chemists and Druggists.**—*Pharmacie Britanique*, Grande Rue de Pera.

**Medical Men.**—A Cambūroglou (Surgeon), Dr. Patterson.

**British Embassy.**—Rue Tepe Bachi, Pera. *Summer Residence*, Therapia, Upper Bosphorus.

**British Consulate.**—Rue Voïvoda.

**U.S. Legation.**—Rue Kabristan, Pera.

**U.S. Consulate.**—13 Rue des Petits Champs, near the Hotel Bristol.

**Church of England Services.**—*British Embassy Chapel*, Tepe Bachi, Pera; entrance close to the Royal Hotel. Sunday services—morning, 11 A.M.; evening service, 4 P.M.; Holy Communion 8 A.M. first Sunday in the month. Closed in summer. *Christ Church* (Crimea Memorial), Rue Yazidji. Services—Sunday morning, 11 A.M.; evening, 4 P.M.; Holy Communion first Sunday in the month, 8 P.M. *Evangelical Union Church of Pera*. Divine service held in the Chapel of the Dutch Legation every Sunday at 11 A.M. *Kadikewi Church*.

**Booksellers.**—The Economic Co-operative Society, 5 Passage du Tunnel, Pera. Otto Keil, Grande Rue de Pera, close to the Hotel de Pesth. Weiss, Grande Rue de Pera, opposite the Russian Consulate.

**Oriental Rugs.**—The Oriental Carpet Manu-

facturers, Ltd. (British concern). Retail Branch: Pera, Grande Rue No. 327. Fixed prices. Direct from the looms. All intermediaries avoided.

**Antiquities and Objects of Art.**—Mr. E. Beghian's Oriental Art Gallery, Stambül, near the Bazaars.

**Photographic Requisites.**—Photographie "Apollon," 12 Rue Kabristan, just below Cook's Office. Films for sale; films developed and returned in twenty-four hours. Postal cards.

**Jewellers.**—J. Adler, Passage du Tunnel; Mecca stones and souvenir spoons. Melkenstein Bros., 517 Grande Rue de Pera.

**Hackney Carriages.**—Thanks to the stringency of the regulations laid down by the Municipality, and the strictness with which they are enforced, all hackney carriages belonging to the 6th or Pera division are now clean, well-appointed, and, as often as not, even smart, well-horsed, open vehicles of the victoria type, which in winter are replaced by closed cabs. All are drawn by two horses, on account of the steep gradients and the bad paving. Fares, which are the same whether for one or four persons, are as follows:—

Between sunrise and sunset, for a drive not lasting over 10 minutes, 5 piastres (10d.): between sunset and midnight,  $7\frac{1}{2}$  piastres (1s. 3d.);

between midnight and sunrise, 10 piastres (1s. 8d.). Between sunrise and sunset, for a drive not lasting over 20 minutes, without crossing the bridge, 10 piastres (1s. 8d.); between sunset and midnight, 15 piastres (2s. 6d.); between midnight and sunrise, 20 piastres (3s. 4d.). *By the hour*—Between sunrise and sunset, 15 piastres (2s. 6d.); between sunset and midnight, 20 piastres (3s. 4d.); between midnight and sunrise, 25 piastres (4s. 2d.). The two first hours are charged at 15 piastres, and all subsequent hours at 10 piastres. Bridge tolls are extra, and are always charged to the fare. People engaging cabs should always tell their cabman before starting whether they are engaging him by the course, hour, or day.

The afore-mentioned scale of fares applies only to carriages engaged for drives within the city boundary. If the drive extends into the suburbs the fare must be arranged before starting, otherwise the driver can charge what he pleases. From Pera to Galata, or *vice versa*, 10 piastres. From Pera to the Railway Station, or *vice versa*, 25 piastres, including bridge toll. The following fares are considered sufficiently liberal:—Railway Station to Pera, 25 piastres (4s. 2d.), including bridge toll. Pera to the Seven Towers, thence along the Walls, and back along the Golden Horn, 45 piastres (7s. 6d.); but if the return be made by way of the Sweet Waters of Europe, 50 to 60 piastres (8s. 4d. to 10s.). Pera to Yildiz Palace for the Selamlik on Fridays, 40 piastres (6s. 8d.), there

and back ; during the season (April and May) 50 to 60 piastres (8s. 4d. to 10s.). Pera to the Sweet Waters of Europe on Fridays and Sundays, in spring and summer, 40 piastres (6s. 8d.); there and back, 50 to 60 piastres (8s. 4d. to 10s.). Pera to Therapia or Buyukdereh and back, 70 to 80 piastres (11s. 8d. to 13s. 4d.). An ordinary hackney carriage may be had all day for 80 piastres (13s. 4d.); a smart landau from the livery stables costs 95 to 108 piastres (16s. to 18s.), and 10 piastres (1s. 8d.) for the driver, if taken for all day ; and 60 piastres (10s.), and 5 piastres (10d.) for the driver, if for half the day only.

**Hackney Horses.**—These are not so numerous as they were before the introduction of European hackney carriages and cabs. They still stand for hire, however, in all the principal streets, and are mostly used as a mode of conveyance along streets which are either too narrow, too badly paved, or too steep for carriages. The most frequented stands in Pera are near the Grande Rue, in close proximity to the British Embassy, and at Taxim Square, where the best horses are to be got ; in Stambül, in the square adjoining the Stambül end of Galata Bridge, and at Ak-Seray. These horses are all amblers ; few, if any, have carried a lady. The saddles and bridles are European.

There are no regular fixed fares, and the price of hire has therefore to be settled before starting.

**Boats and Caïques.**—When landing from or going on board a steamer one of the large clumsy harbour boats should be engaged, which will convey passengers and their luggage in safety. According to the tariff of the hotels the fare is 2 francs (1s. 6d.) per head; luggage is not charged for.

*Caïques* should not be used, except for an excursion along the Golden Horn or Bosphorus in very smooth water, and then the four-oared ones, carrying a party of four or five at most, are the best. These craft are very crank, and the greatest care should be taken in getting in and out of them. They are not provided with thwarts for passengers, but the latter have to sit down on the cushions in the well, where if they only sit still they are safe enough. Never step on to the gunwale of a caïque, but step lightly into the well, and sit down at once on the cushions in such a manner as to trim her while your friend is taking his seat. The same precautions should be taken when getting out of one of these craft. As there is no fixed tariff for caïques, a bargain should be

made before starting. Caique fares ought not to exceed the following scale:—

A two-pair oar caique from Galata to Skutari, Haidar Pasha, or Kadikeui, 8 piastres (1s. 4d.). Galata to Ayūb and back, 15 piastres (2s. 6d.). On Sundays and Fridays in spring, fares range up to 25 piastres (4s. 2d.). Galata to the Sweet Waters of Europe and back, 20 to 25 piastres (3s. 4d. to 4s. 2d.). From Rūmelī Hissar to the Sweet Waters of Asia, 6 piastres (1s.). From Rūmelī Hissar to Sweet Waters and back to Galata Bridge, 40 piastres (6s. 8d.). Across the Golden Horn, 1 piastre (2d.). Galata to the Seven Towers, 20 to 30 piastres (3s. 4d. to 5s.), according to the state of the weather. If engaged by the hour, fares range from 5 piastres (10d.) to 10 piastres (1s. 8d.) an hour, according to the size of the caique, the weather, and season. The best caiques ply at Mehmed Ali Pasha Han, and under Galata Bridge near the Scutari steamers' berth, where two-pair caiques can always be got.

**Underground Railway.**—From Galata to Pera, trains every 5 minutes from sunrise to two hours after sunset. Fares either way—first class, 30 paras (1½d.); second class, 20 paras (1d.).

**Tramways.**—Azab Kapū, Galata and Ortakeui line; Galata, Pera and Sishli line; and the Emin

Onū and Yedi Kūleh (Seven Towers) line, this latter on the Stambūl side. On all lines there are first and second-class cars, but, with the exception of the open first-class cars on the Galata and Pera line, and the Emin Onū Ak Saray line, cannot be recommended. From Pera to Galata, first class, 1 piastre (2d.); from Pera to Sishli,  $1\frac{1}{2}$  piastres (3d.).

**Telegraph and Post Offices.**—The Turkish Telegraph and the Eastern Telegraph Company's Offices, as well as the Turkish Pera Post Office, are in the same premises, Grande Rue de Pera. Telegrams between the United Kingdom and Constantinople by land lines, are charged 7d. per word. The Head Telegraph Office is in Stambūl, and the branch office in Voïvoda Street, Galata. The Medjidieh is only counted as worth 19 piastres in paying telegrams, and the Turkish pound is taken for  $22\frac{1}{2}$  francs.

The General Turkish Post Office for the interior of Turkey is in Stambūl, near the Bridge; and the International Ottoman Post Office is in Voïvoda Street, Galata.

Besides the above, each of the great European Powers has its own post office, and it is mainly through these that the correspondence between

Turkey and the outer world is forwarded and received, and only these can be relied on for the safe despatch and receipt of letters. The European post offices are—

The British Post Office, Galata.

The French Post Office, Rue Voëvoda, Galata.

The German Post Office, Rue Voëvoda, Galata, opposite the French Post Office.

The Austrian Post Office, Grande Rue of Galata, Galata.

The Russian Post Office, Mumhaneh, Galata.

Mails to and from the United Kingdom every day.

**Streets.**—With two or three exceptions, the streets of Constantinople are but little better than narrow, crooked, wretchedly-paved, and dirty alleys, teeming with mangy, snarling pariah dogs and garbage, upon which these latter feed. Footpaths there are none, except along part of one or two of the principal streets; and pedestrians have to pick their way as best they can among the ceaseless throng of carriages, carts, horses, porters, pack animals, and over the above-mentioned ubiquitous pariah curs. Street accidents are, however, of rare occurrence. The principal street, where all the European shops are, is the *Grande Rue de Pera*,

running through the heart of Pera from near Galata Bridge to beyond the Taxim Assembly Gardens; and next in importance is the Rue Tepe Bachi, along which the Galata and Pera trams run, and where the best hotels, the British Embassy, and the Petits Champs Municipality Assembly Gardens are situated. The principal streets, and some few of the next in importance, are lit by gas, the remainder being plunged in Egyptian darkness, save when there is a moon.

**Bridges.**—These are two in number, the lower or Galata Bridge, and the upper bridge called Azab Kapū Bridge. Both are pontoon bridges with a draw in the middle part to allow vessels to pass in and out of the Upper Horn. Galata Bridge is the one most frequented, and is perhaps the only place in the world where such a diversity of nationalities and such variety of national costume may be seen assembled; it is here that the Bosphorus, Skutari, and Princes' Islands steamers land and embark their passengers.

**Tolls.**—Pedestrians 10 paras ( $\frac{1}{2}$ d.). Horses and mounted passengers, 1 piastre (2d.). Carriages  $2\frac{1}{2}$  piastres (5d.).

*N.B.*—Only Turkish money is taken, and gold pieces are never changed.

## PRINCIPAL SIGHTS IN CONSTANTINOPLE

The most remarkable things to be seen are: *Mosques*—St. Sophia, Ahmedieh, Suleimanieh and Chora Mosques, which are the four principal ones, and of which St. Sophia and Chora are of Byzantine architecture, and the other two Turkish. Other mosques to be seen are—SS. Sergius and Bacchus (St. Sophia the less), Mehmed Pasha's mosque, Rustem Pasha's mosque, and the Valideh mosque, the last three having beautiful tiles. *Tombs*—The tomb of Sultan Selim II., of Sultan Mahmūd II., of Suleiman the Great, the tomb of Shah-Zadeh, and of Sultan Muhammad II., the Conqueror. *Museums*—The Imperial Museum of Antiquities, the Church of St. Irene, the Treasury (in the Old Seraglio), the Museum of Ancient Costumes (in the Hippodrome), and Yildiz Palaces and Gardens (see p. 159) *Obelisks and Columns*. The Obelisk of Theodosius, the Serpent Column, and the Colossus in the Hippodrome, the Porphyry or Burnt Column, Marcian's Column, the Column of Theodosius II., and the Column of Arcadius. *Cisterns*—The Philoxenos, and the Basilica. *Walls*—The Seven Towers and the Walls of Constantinople. *Bazaars*—The Grand

Bazaar and the Egyptian Bazaar. *Processions*—The Selamlık, the Procession of the Holy Camel, the Sultan's procession to the Hirka-i-Sherif Mosque in the old Seraglio every 15th of Ramazan. *Excursions*—The Golden Horn, the Bosphorus, the Forest of Belgrade, the Sweet Waters of Europe, the Sweet Waters of Asia, the Princes' Islands, and Brūsa.

**The Bazaars: Shopping.**—The bazaars are situated at Stambūl, between the second and third hills, *i.e.* between the Burnt Column and the Stambūl fire tower. They cover an area of several acres, and consist of long, narrow, vaulted streets, roofed by small domes admitting the light through small windows and bull's-eyes.

With the exception of the central part called the "Bezesten," which dates from the Byzantine era, the bazaars were built by Sultan Bayazid II. about 1500 A.D. They are reached through more than one hundred entrances, and are occupied only in the daytime. The total number of the shops, which are not State property, but are owned by individuals, is about 4000.

Tourists and visitors shopping in the bazaars, or at any of the native shops, should not pay the price asked, as, except at some of the large shops where

the prices are fixed, tradesmen are in the habit of asking high prices of strangers. A golden rule is to offer one-third of the prices asked at curiosity shops, and give a little more only when one is sure his first offer will not be accepted. The prices asked vary according to the amount of notice a customer may bestow on any article shown him. A refusal on the dealer's part to take the price offered him means nothing, and if a customer leave the shop, he will invariably find the tradesman at his heels, and ready to close with his offer, before he has gone many yards farther on.

**Hans.**—These, numbering some 180, are, for the most part, large square buildings enclosing a courtyard, originally erected by different sultans and private individuals, for the accommodation of Turkish and other merchants and travellers. Only men are allowed to dwell in them. A great many European merchants or their agents now have their offices and warehouses in these Hans. The massive iron-plated doors are always closed at sunset and are not opened till sunrise. The two largest Turkish Hans are the Buyuk Yeni Han and Valideh Han, near the Bazaar and War Office. They suffered considerable damage during the earthquakes of July 1894.

**The Selamlik or Sultan's Procession to the Mosque** takes place every Friday about noon. Visitors are allowed to go near the Mosque where the Sultan is to go and see him driving in state, as well as the various troops which come for the parade. It is unnecessary to wait and see him again when he comes out of the Mosque as the time he stays there is uncertain. Tourists can view the whole procession from their carriage, or enter into the courtyard of the Mosque in which the ceremony is going to take place, and thus see him and the Palace courtiers as well as the various generals from near.

**Dervishes.** — *Whirling or Dancing Dervishes.* The best *Mevlevi*, or Dancing Dervishes, are to be seen at their convent, 539 Grande Rue, near the Pera terminus of the Underground Railway. Performance on Fridays, at 8.30 (Turkish time) throughout the year. Entrance  $2\frac{1}{2}$  piastres per head (5d.). Visitors are expected to take off their hats. Sticks, umbrellas, and kodaks must be left at the door in charge of the doorkeeper. Sketching or taking notes is not allowed.

This order of Dervishes was founded in 1245 A.D. by Mevlana Jellal-ed-din Muhammad, a descendant of the prophet's father-in-law, Abū-bekr,

Every member has to perform a severe novitiate, lasting 1001 days, before being finally admitted into the order. Their gyrating dance is intended to personify the planetary system revolving round the sun, and is supposed by many to be a survival of Hindu mysteries.

There is another convent of dancing dervishes at Bahariah, near Ayūb, up the Golden Horn. Performance every Wednesday, soon after the mid-day prayer.

The *Rūfāzī* and *Badavī*, or *Howling Dervishes*, are to be seen at Tatavla, near Pera, every Sunday afternoon, at 8.30 (Turkish time); and at Skutari every Thursday at the same hour. Admission 5 piastres (10d.) per head. Travellers should stay through the performance, at the close of which the children in the neighbourhood are made to lie down on the floor, when the head dervish walks over them, his passage over their bodies being supposed to ensure them immunity from all the ills that infantile flesh is heir to. The dervishes do not perform during the month of Ramazan.

**Turkish Festivals.**—These are all religious ones, and are the occasion of the Sultan proceeding in state to the Seraglio or the Dolmah Bāghcheh Palace. The feast of *Hirka-i-Sherif* (Holy Mantle

Day) occurs on the 15th of Ramazan, the month of fasting by day and feasting by night. *Shecker Byram* (Sweetmeat Feast), lasting three days, falls at the end of Ramazan; and *Cūrban Byram* (Sacrifice Feast), lasting four days, and commemorative of Abraham's sacrifice, falls at a stated period after Shecker Byram. The *Mevlūd* (Prophet's birthday). The *Surey Emin*, or despatch of the holy caravan with presents for the shrines at Mecca and the conveyance of pilgrims, takes place some four weeks before Ramazan sets in. On the 10th Muharrem the Persians celebrate at Valideh Khan, in Stambūl, the martyrdom of Hussein, son of Ali. The ceremony begins soon after sunset, and travellers are admitted without difficulty.

Besides the above-mentioned festivals there are some **illuminations** of the city, in honour of the Sultan's birthday, the anniversary of his accession to the throne, and the anniversary of the Constitution on 23rd July. On a fine night they are worth seeing. A good plan is to go by steamer or launch to Therapia, then come back to Bechictash, and drive up to Yildiz Kiosk, thence through Nichan-Tash back to the hotel.

## SHRINES AND MOSQUES

Byzantium, from remote times downwards, was famed far and wide for the number of its temples, shrines, and statues of divinities; so much so indeed that the people of northern nations were wont to allude to the city as the 'dwelling of the gods.' But when Constantine raised the cross on the seven-hilled Constantinople, the greater part of these heathen fanes were converted into Christian churches; and his successors in their turn erected, in addition, such a number of churches and monasteries that a distinguished writer on Constantinople states that there were as many churches in the city as there are days in the year. In these numerous churches were kept the relics of the prophets, apostles, evangelists, martyrs and saints, brought from various parts of the East. But in 1453 the crescent superseded the cross on many of these churches, and first of all on that of St. Sophia, which were converted into mosques and have remained as such down to the present day. All the other large mosques, not originally Christian churches, were built by the Turks, more or less on the model of St. Sophia, which some of them equal,

if not actually excel, in beauty and chasteness of design and ornamentation.

As all male visitors entering the mosques and tombs have to take off their hats, those who are afraid of catching cold had better take with them a skull-cap or a fez, which are allowed to be worn; umbrellas, sticks, and kodaks must be left with the custodians at the entrance. Slippers must be worn over the shoes, and as those provided by the attendants are often too large, dirty, and uncomfortable, travellers may provide their own if they desire. Travellers had better be provided with Turkish money, and never try to change big coins, because change is hardly ever given. Slippers are provided free of charge. During prayer - times strangers are not allowed in the body of the mosques with the faithful; but they may go into a corner of the mosque and see the whole service, which is very interesting and imposing.

## BYZANTINE CHURCHES AND MONASTERIES CONVERTED INTO MOSQUES

**St. Sophia** is open every day and can be visited at any time; in Ramazan, only in the forenoon. Entrance by the north porch. Admission (paid when entering) 5 piastres (10d.) per head. The galleries are closed to the public.

St. Sophia, called *Ayiah Sofia* by the Turks, was originally a basilica with a wooden roof, and was first built by Constantine the Great in 326 A.D.; it was named by him the Church of St. Sophia (Holy Wisdom), but either because the original edifice was found to be too small, or because it was still unfinished, it was rebuilt of wood in 358 A.D. by the son and successor of Constantine, and consecrated and inaugurated with great pomp by Eudoxius the Arian, then Bishop of Constantinople, on the 15th of February 360 A.D. Forty-four years later, on the 20th June 404 A.D., in the reign of the Emperor Arcadius, the part of the building containing the altar and pulpit, together with the roof, was destroyed by fire during the riots caused by the unjust exile of St. John Chrysostom. The church

was restored by Theodosius II., and a vaulted roof was added under the superintendence of Rufinus Magister ; but it was again destroyed by fire in 532 in the reign of Justinian, during the horrible riot called the *Nika* riot, from the watchword used by those taking part in it. Justinian, then at the summit of his power and glory, resolved to rebuild the church in such a manner as to make it eclipse all former attempts in magnificence, grandeur, and size. For this purpose he ordered the best materials and the best workmen to be got together from all parts of his empire, and the new building was commenced forty days after the destruction of the old one, and was completed in five years, ten months and two days by the architects Anthemius of Tralles (Aidin), Isidorus of Miletus, and Ignatius Magister. The dedicatory and inaugural ceremony took place on the 25th December 537 A.D. Twenty years later, the eastern half-dome and the main dome fell in, crushing the altar and pulpits to pieces in their fall. Justinian had the church restored again by the architect Isidorus the younger, a nephew of Isidorus Magister, and the second inauguration took place on the 24th December 562 A.D. ; but the restoration caused the edifice to lose much of its former airiness, its increased solidity having entailed a corresponding amount of bulkiness. It is said

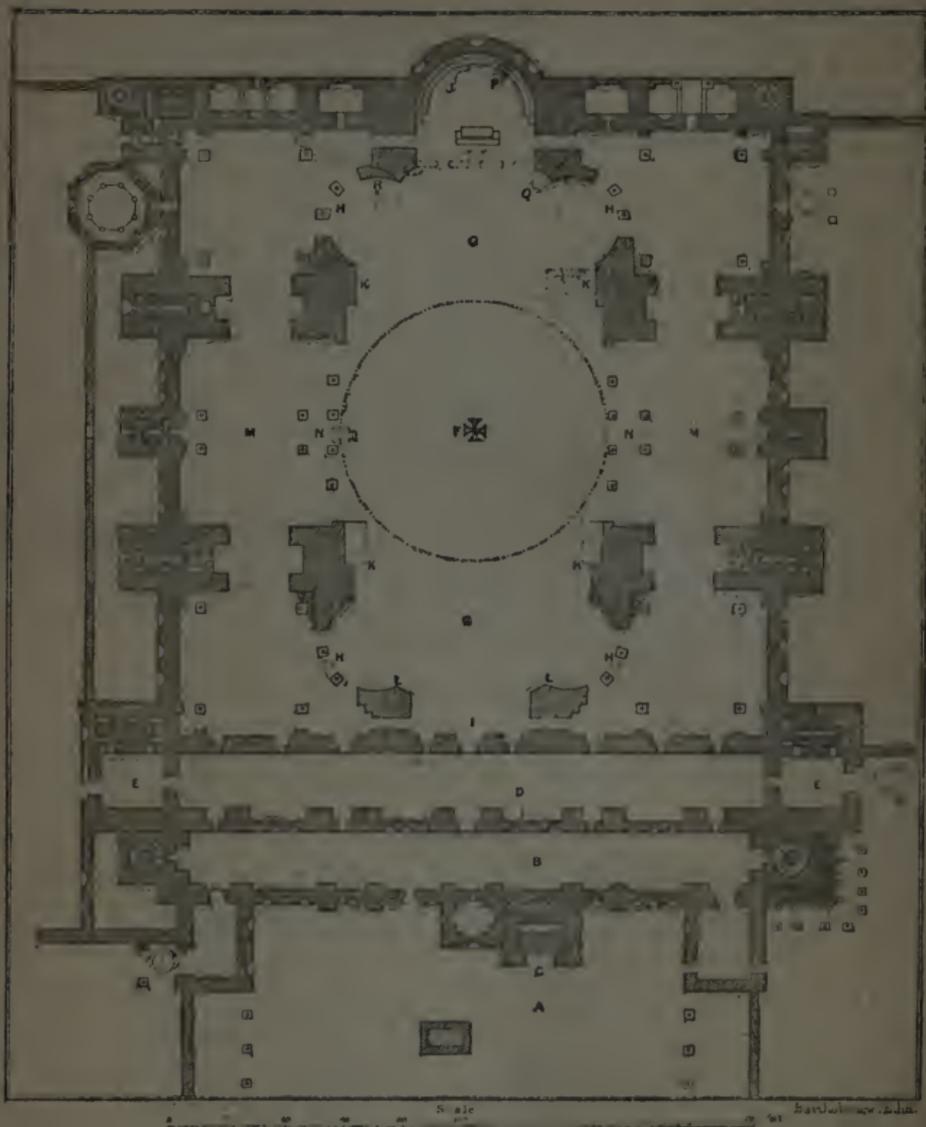
that in the re-erection of St. Sophia a hundred architects were employed, each having a hundred workmen under him. Of these, five thousand worked on the right side, and five thousand on the left side of the building, each of the two sets vying with the other as to which should be first to complete its task, and encouraged by the Emperor, who, turning superstition to account to stimulate the efforts of the workmen, caused it to be known that the plan of the church had been divulged to him in a dream by an angel; and that visions disclosed to him whence to procure the costly materials and art treasures for the building and decoration of the church; while the solution of any architectural difficulties was also ascribed to the agency of the angels. In a word, superstition was the prime factor in the rebuilding of St. Sophia, and clings to the building down to the present day, as is evinced by the numerous traditions handed down; a favourite one being that this whilom church is haunted every Easter Eve by a chorus of angels, whose chanting is audible to those of the pious who may happen to be in the building at the time; and not only Greeks, but Muhammadans also, are to be found who aver that they themselves have heard the angelic chorus perform!

The cost of rebuilding St. Sophia is estimated to

have amounted to what would be equivalent to a million sterling, an immense sum in those days, and proved such a drain upon the imperial exchequer that, according to Procopius, to meet the expense of construction, Justinian had to stop the salaries of all government officials, and even those of masters of public schools, as well as the pay of his troops, and divert the money thus obtained to the furtherance of his pet scheme.

Gold alone was not thought good enough for the altar; this was therefore made of a combination of gems set in silver and gold. The doors were of ivory, amber, and cedar, the outer one being silver-plated. The seven seats for the bishops and the Patriarch's throne, forming a semicircle at the back of the altar, were all silver-plated. The building contains nearly every kind of known marble, comprising the green from Laconia, the white, black-veined Bosphorus marble, the white Phrygian with its pink streaks, with others from Asia Minor and Egypt. The columns number 107 in all, of which 67 are in the galleries.

More or less extensive repairs have been effected by various emperors and sultans; the last were in 1848, in the reign of Sultan Abd-ul-Medjid, and were entrusted to the Italian architects, Fossati Brothers.



MOSQUE OF ST. SOPHIA.

The Mosque of St. Sophia is 235 feet N. and S. by 250 feet E. and W. At its western end is an open court, the ancient *Atrium* (A), containing a round fountain, used for the Muhammadan ablutions. In the very centre of this court, very probably on the site of the Turkish fountain, stood the *Phiale*, a large marble basin with two jets of water constantly running, where worshippers performed their ablutions before entering the church, and which bore the inscription, ΝΙΨΟΝ ΑΝΟΜΗΜΑΤΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ, signifying 'Cleanse thine iniquities, not thy face only,' curious from the fact of its reading the same whether perused the right way or backwards. The *Outer Narthex* (B) with its five doors was on the eastern side of the Atrium; and the belfry (C) was over the main entrance. The Outer Narthex is devoid of any ornamentation; its five doors were called 'the Doors of the Armenians,' from the latter having taken part in the fifth General Council while the doors were being built. These gave access to the *Inner Narthex* (D). Both the nartheces were reserved for catechumens and penitents. This latter hall is 205 feet long by 26 feet wide, and its walls and ceiling are covered with mosaic work. At its northern and at its southern sides are low doorways (E), giving access to the women's galleries. The South porch,

which is a double one, was reserved for the Emperor and his suite ; it was erected by the Emperor Theophilus, and is sheathed with bronze plating bearing several crosses and Byzantine monograms. At the top of the right-hand door is a fragment of an inscription, ΜΙΧΑΗΛ ΝΙΚΗΤΩΝ (‘ Michael of the Conquerors ’). All the doors bear crosses which the Turks have altered to resemble trident prongs.

The nave is entered through nine gates, the central one of which was formerly styled “ Pyle Vasilike ” or Royal Gate, and is that through which the Emperor entered, and where he was met by the Patriarch. On the bronze cornice over the gate is carved a lectern and a copy of the Gospels. The book is represented as open at the passage from St. John : ‘ I am the door : by me if any man enter in, he shall be saved, and shall go in and out, and find pasture ’ (St. John x. 9). The four mosaic figures above this cornice are now but dimly visible through the wash the Turks have put over them. The figure between the medallions of the Virgin and St. John the Baptist is Christ seated on a throne. His right hand holds a volume open at the words ‘ Peace be unto you ; I am the light of the world ’ ; and with his left he is blessing a kneeling emperor.



W. & A. G.

INTERIOR OF S. SOPHIA.

From "Constantinople." By Goble and Millingen (A. & C. Black).



The galleries, styled the *gynecy*, were reserved for women. The North door, through which visitors enter, leads directly to them. They are wide and spacious, and being 97 feet above ground afford a most impressive view of the interior of the mosque, and are divided into two unequal parts by a marble wall, once covered with bas-reliefs, most of which have been obliterated. In the smaller part the Patriarch held his synods, or convocations, during the last years of the Empire; and here, on the floor near the marble wall, may be seen a marble slab, bearing the name 'Henricus Dandolo'; farther on, at the bottom of this gallery, on the floor, is a broken porphyry basin, brought from Bethlehem, and supposed to be that in which Mary washed the swaddling clothes of the infant Jesus.

A species of balcony, near this relic, commands an uninterrupted view of a face of Christ in the act of benediction, in mosaic work, on the ceiling of the half-dome, over the place where the altar formerly stood. The marble cornice on the left gallery wall is supposed to be the gate which led to the chapel into which a priest fled with the sacramental elements on hearing that the Turks had taken the city. The superstitious Greeks believe he is still there, and will emerge from his place of con-

cealment when the mosque becomes a church again. The existence of this chapel was discovered in 1848 by Messrs. Fossati. These galleries should be visited on Ramazan nights, when the mosque is illuminated, and the Turks are to be seen at prayer.

The nine doors of the inner narthex lead into the nave, which is 269 feet in length by 240 feet in width. It is divided into three sections: the central one (F), which is rectangular and lies under the main dome; and two semicircular ones (G,G), covered by half-domes and situated on the east and west respectively. Of the three recesses composing each of these semicircular areas, those at the sides (H,H,H,H) are semicircular and half-domed; while the central ones are canopied. The western central recess (I) terminates in the narthex; while the eastern one extends into a semicircular apse (J) lighted, according to a wish of Justinian, by three windows, symbolical of the Trinity.

The *Main Dome* is the most striking feature of the building. It is 185 feet from the ground, 107 feet in diameter, and 46 feet high. There are forty-four small windows at its base, and it rests

on four large arches carried by the piers K,K,K,K. On the east and west of the main dome are two semi-domes partly supported by four smaller piers (L,L,L,L), and intersected by the smaller semi-domes over the recesses. The materials used in the construction of the domes were white and extremely light Rhodian bricks, being, according to some writers, only a twelfth of the weight of ordinary bricks.

The mosaic representation of the Almighty on the ceiling of the main dome has been painted out by the Turks, and covered with a green linen cloth bearing the 36th verse of the 24th chapter of the Koran—'God is the light of heaven and earth; His light is as that of the lamp placed in a niche in the wall, which diffuseth its light from under the glass, and shineth like unto a star; and in this lamp burneth oil of a blessed tree; this oil is the produce of neither East nor West; God alone sheddeth His light on whomsoever He pleaseth'—executed in gilt letters nearly 30 feet long, by a famous painter of mural inscriptions who flourished during the reign of Mūrād IV. The greater part of the rest of the mosaic work has been removed from the main dome and from other parts of the building by the Turks, and replaced by a thick

plaster covered with gilt, and somewhat resembling mosaic work in appearance; traces of the colouring of part of the picture are, however, still visible. The images of the four Seraphim, on the remains of a mosaic background, have been disfigured by the addition of a gilt star on each of their heads.

The aisles are divided into three bays corresponding to the main dome and two half-domes of the nave. The central bays (M,M) are screened off from the nave by lattice-work (N,N); the four green marble columns in the lower storey of either screen came from the Temple of Diana at Ephesus. The eight columns of porphyry separating the other bays from the four recesses are said to have been brought to Rome by Aurelian from the Temple of the Sun at Baalbek; they were given to Justinian by a patrician lady named Marcia, as a propitiatory offering for the salvation of her soul.

The capitals of all the columns are exquisite specimens of sculpture; and it is hard to tell what particular style of architecture they belong to, unless they are to be called Greco-Gothic. They are in imitation of a thistle, and are adorned with various monograms, chiefly those of Justinian and

Theodora. According to an anonymous writer, they were gilt with real gold.

On the ceiling of the apse is a picture of Christ in the act of benediction, already referred to; the twelve medallions over the columns of the third aisle contained the bas-reliefs of the twelve apostles, which have been removed by the Turks. The black and white marble square within the basilica is supposed to be a model of the Temple of Solomon at Jerusalem.

The church was converted into a mosque immediately after the capture of Constantinople by the Turks, and Muhammad II. first said his prayers in it on Friday, 1st June, 1453. Mecca, towards which all Muhammadans turn their faces when praying, bearing S.E. from St. Sophia, prevented the Turks from placing the *Mihrab* (P) (altar), a stone or niche indicating the direction in which Mecca lies, where the Christian altar formerly stood, and necessitated the placing of the *Mihrab* between the eastern and southern windows, which consequently caused all the carpets and matting to be placed in the same direction, thus producing a strange architectural effect, by conveying the idea that St. Sophia is built with a slight slant.

Near the Mihrab is the *Minber* (Q) (pulpit), only used on Fridays, from which the *Kiatib* (reader) clad in a long red robe recites the *Hūtbeh* or prayer for the Sultan. At St. Sophia, as in all other mosques which were formerly Christian churches, the *Kiatib* grasps a drawn sword as well as a Koran while reciting this prayer. The *Maafil-i-Humayūn* (R), or the Sultan's private pew, next to the Mihrab, on eight ancient columns, and surrounded by a shining sun, was erected by Messrs. Fossati during the last restoration of the mosque. The little gallery opposite the *Minber* is for the *muezzins* or chanters, who chant the service, and is called *Maafil*. Of the eight green shields high up, that to the right of the Mihrab bears the name of God; the one on the left the name of Muhammad; the remaining six bear respectively the names of the Caliphs, Abū-bekr, Omar, Hassan, Ali, Osman, and Hussein. The two large alabaster jars for ablutionary purposes, on either side of the main entrance, were brought from the island of Marmora by Sultan Mūrad III. One of the two Mecca prayer-carpets on the walls, near the imperial pew and the *Maafil*, is said to have belonged to Muhammad II., and to have been used by him the first time he said his prayers in St. Sophia. On a stone in the wall of the south-east bay, just behind

the Maafil, is the print of a bloody hand and its five fingers, ascribed by tradition to Muhammad II., the mark of a hand and five fingers having from the days of Mūrad I. been adopted as the ruler's sign-manual, and being the origin of the imperial monogram. In the north-west part of the north aisle is a bronze-sheathed column with a hole in it, which Muhammadans believe to be always damp and to possess miraculous healing powers; sufferers put their finger into the hole and afterwards apply it to the afflicted part of their bodies, in the hope of a miraculous cure. On the western side of the church, and behind the Sultan's private box, is the Cold Window, so called from the cool wind which always blows through it; it is considered a place of exceptional sanctity, having been the spot whence the celebrated Sheik Ak-Shems-ed-Din, who accompanied the Conqueror, first preached the Koran in St. Sophia. In one of the windows in the western gallery is a translucent stone, called the Shining Stone. The two immense tapers, one on each side of the Mihrab, are only lighted during Ramazan, and are literally columns of wax. The inscription forming a pendant to the pulpit is a quotation from the Koran, and is a masterpiece of ornamental writing; it is the work of Sultan Mahmūd II.

Despite the removal of most of the emblems of

Christianity and the addition of those of Islamism, the interior of St. Sophia cannot be said to have much changed by its conversion into a mosque; but the addition of towers, walls, minarets, and other structures outside, has altered the exterior appearance of the building almost beyond recognition. The four minarets are the work of different Sultans: that at the south-east corner is the oldest, having been erected by Muhammad II.; it is of different shape from the others; that at the north-east corner was built by Selim II., and those on the western side by Mūrāt III.

**Church of St. Irene** (*Harbieh Ambari* = armoury), now used as a museum of ancient arms. Admission by imperial warrant. It is situated in the Old Seraglio grounds, and was never converted into a mosque. It was built by Constantine the Great on the site of the heathen temple erected to Irene (*Εἰρήνη*), or Peace, and named after the fane it superseded, and has no connection with St. Irene, the Christian martyr. It was burnt down in 532 A.D. during the Nika riot, and rebuilt by Justinian. This church is in a fair state of preservation, though it suffered considerably during the earthquakes of 1894. The ornamentation is simple in character. According to most authorities the church of St. Irene was the place where the second General Council met

in 381 A.D., during the reign of Theodosius the Great, and proclaimed the Nicene doctrine of the Trinity against the followers of Macedonius. It is, however, curious to note that this building, which was once the scene of this Christian union, has now been chosen, as if by the irony of fate, as a museum of objects of strife, and is crowded with ancient arms and armour, modern weapons, and trophies. Most interesting among these are the sword of Muhammad II.; that of Scanderbey; an armlet of Tamerlane; the gold and silver keys of numerous conquered cities, and more ancient tokens of surrender in the form of little bags of earth; and two standards, said to have been those of Ali, bearing three double-edged swords on a red field. The collection also contains a large quantity of chain-mail, some fine Circassian helmets, and numerous red and green banners and flags.

**The Church of SS. Sergius and Bacchus**, called *Kutchūk Ayiah Sofia* (St. Sophia the less) by the Turks, from the beauty of its columns and ornamentation, lies behind the Hippodrome, close to the railway line, and near the Marmora sea-shore. Admission 5 piastres (10d.) per head. It was built in 527 A.D. by Justinian in the vicinity of the palace of Hormisdas, where he resided prior to his accession to the throne. According to tradition

the church was erected and dedicated to these two saints by Justinian as a thanksgiving offering, for having, in reponse to his prayers, appeared in a dream to his predecessor, the Emperor Anastasius, and induced that monarch to release him from prison, where he had been cast with his uncle Justin I. for alleged conspiracy against the throne. Justinian is said to have devoted all his private fortune to the endowment of this church. The building is nearly square, being 109 feet by 92 feet exclusive of the apse. The dome is 57 feet in diameter, and rests on eight piers, intersected by a double row of thirty-four green and white columns, sixteen of which are in the lower row, and the remaining eighteen in the galleries. The Greek inscription, running round the frieze, is ornamented with carved vine leaves and grapes, and is a dedicatory poem to the two saints; but all the mosaics and frescoes forming part of the original ornamentation of the church have been covered with whitewash. Ducange states that this was the church in which the papal Nuncio, for the time being, was allowed to hold divine service in Latin; and it was here that Pope Virgil sought refuge from the wrath of Justinian for having excommunicated Patriarch Menas; this was also the church which the Emperor attended in state every Easter Tuesday.

**Mehmed Pasha Mosque**, on the south-west side of the Hippodrome, not far from Kutchūk Ayiah Sofia. Admission 5 piastres (10d.). This mosque is regarded (Dr. A. G. Paspati, 'Βυζαντινὰ Μελέται') as the ancient church of St. Anastasia Pharmakolytria, variously attributed to Anastasius Dicorus, in the fifth century, and to Gregory Nazianzenus, the latter of whom preached orthodoxy in it during the predominance of Arianism in the city. The church has been rebuilt and restored several times, and notably by Basil of Macedon, who replaced its wooden cupola by a stone one. Most of the ornaments and relics were carried off by the Latins during the crusade of 1204. The immediate vicinity of this church, extending as far as the Cistern of Philoxenus (Thousand and One Columns), is supposed by Dr. Paspati to have been the site of the city *Praetorium* and the *Portico of Dominus*. The church was converted into a mosque in 1571 by Mehmed Pasha Socolī, son-in-law of Selim II. The tiles with which the interior is ornamented, and especially those forming the panels over the windows and the canopy over the pulpit, are masterpieces of Persian art. The courtyard is one of the most picturesque, and makes a charming subject for sketches or photographs.

**The Church in the Fields** (ἡ Μονὴ τῆς Χώρας),

now *Kahriyeh Jamesi*, better known to travellers as the Mosaic Mosque. Admission 5 piastres (10d.) per head. The *Imam* (priest) in charge is not always in attendance, but lives close by, and will always come if sent for. This mosque suffered so severely during the earthquakes of 1894 as to be in danger of falling down, and it has been deemed advisable, in consequence, to close it for an indefinite period. It is situated near the land walls and close to *Edirneh Kapu* (Adrianople Gate); it is one of the most interesting of all the whilom Byzantine churches, both on account of its plan and of the mosaic pictures covering the walls of its outer and inner nartheces, the greater part illustrating the life of Christ. Its Greek name, showing that it originally stood outside the city, carries the foundation back to the period prior to 413 A.D., when it was enclosed within the walls of Theodosius. Very probably the church was erected as a private chapel in connection with the Hebdomon Palace. Justinian restored it and added a basilica, and in the early part of the seventh century it was further restored and embellished by Crispus, son-in-law of the Emperor Phocas, who was imprisoned in it for treachery by Heraclius, and subsequently became a monk. In the early part of the twelfth century the church was rebuilt and restored by Maria

Ducaina, mother-in-law of Alexius Comnenus; and about the middle of the fourteenth century its chapels and nartheces were again restored throughout and embellished by the patrician Theodorus Metochites. With the exception of the nave and dome, therefore, the present church is entirely due to this latter, who spent his last days within its precincts, where he was buried in 1332. The chapel on the right is connected with the inner and outer narthex by a passage. The chapel is adorned with frescoes of angels and saints. The mosaics, already alluded to as illustrative of the life of Christ, are in the nartheces. Those over the main entrance represent Theodorus Metochites presenting the model of the church to Christ seated on a throne. The letters IC, XP, stand for 'Jesus Christ,' and the inscription is *Χώρα τῶν Ζώντων* ('land of the living'). The mosaics on the right and left of the door represent St. Peter and St. Paul. In the body of the church is a mosaic of the Virgin Mary in a garden, with the same inscription, *Χώρα τῶν Ζώντων* ('land of the living'); and on the south panel another representing Christ holding a gospel with the text, 'Come unto Me, all ye that labour and are heavy laden, and I will give you rest.'

**Church of the Pantocrator** (Almighty), now *Zeïreck Jamesī*; admission 5 piastres (10d.);

situated on the heights in the vicinity of the inner bridge, was built in 1120 by John Comnenus and his wife the Empress Irene, both of whom, as well as many other Byzantine emperors, lie buried in the adjoining monastery. This church formerly contained several relics, the most notable being a porphyry slab on which it is supposed Christ was laid out after being taken down from the cross, and an *eikon* or painting of the Virgin, by St. Luke, brought from Palestine. Only the southern of the three buildings comprising the former church is used as a mosque. The large *verde antico* sarcophagus to be seen in the vicinity is supposed to have contained the remains of the Empress Irene.

**Church of St. John the Baptist and Monastery of Studius**, now *Mir Akhor Jamesī*. Admission not fixed; 5 piastres (10d.) for two or three persons, and 10 piastres (1s. 8d.) for a party, will be liberal enough.

It stands near the Yedī Kūleh (Seven Towers) Railway Station. It was built by Studius, a Roman patrician, who came to Constantinople with Constantine the Great. The monastery attached to the church was occupied by the monks called *Acoemetoi* ('The Wakeful'), whose days and nights were spent in continual vigils for celebration of divine service. The *Akhor*, or Master of the Horse to Sultan

Bayazid, converted the church into a mosque, and named it after the office he held.

### MOSQUES AND MAUSOLEUMS ERECTED BY THE TURKS

**Suleimanieh**, or the *Mosque of Suleiman I.*, 'the Magnificent.' Admission 5 piastres (10d.) per head.

This place of worship, built (1550-56) by the famous Turkish architect Sinan, of materials taken from the ancient church of St. Euphemia at Chalcedon, is one of the finest specimens of Turkish architecture extant. It is 225 feet by 205 feet in area, and its dome is 156 feet high and 86 feet in diameter. The beautiful stained glass in two of the windows near the pulpit was part of the spoil taken during the wars with the Persians; that in the other windows is a clever ancient imitation of the former by Sharhos Ibrahim, a celebrated glass-stainer. The outer court of the mosque is a rectangular arcade with a basin in the centre, and, with its four minarets, is most picturesque.

In a burial-ground adjoining the mosque are the *Turbah*, or Mausoleum, of Suleiman the Great, and that of his wife, the famous Roxalana. The tombs of Suleiman the Great, Suleiman II. (died 1691), and the latter's brother Ahmed II. (died

1695), are of uniform size and shape. Each bears an enormous turban and is surrounded by a wooden railing inlaid with mother-of-pearl. The walls are faced with beautiful tiles of the best period. The building contains also a curious wooden model of the Kaaba at Mecca, and several ancient transcriptions of the Koran. Admission 5 piastres (10d.) each, a reduction being made for parties of five or more.

The *Mausoleum of Roxalana* adjoins the aforementioned, and, like it, is faced with beautiful tiles. Admission 5 to 10 piastres (10d. to 1s. 8d.) per party, according to number of people in it.

**Ahmedieh Mosque**, in the Hippodrome admission 5 piastres (10d.) each. It was built in 1614 by Sultan Ahmed I., who, to incite the workmen to complete its erection as soon as possible, came once a week and assisted with his own hands in the work of building. This is the only mosque in the world with six minarets, except the Mosque of the Prophet at Mecca, to which latter, however, Sultan Ahmed had to add a seventh minaret, in deference to the popular outcry against his ambition in erecting a mosque with the same number of minarets as the one at Mecca. This mosque is especially noted for its vastness, the brightness of its interior, its enormous columns (about 70 feet in circumference), and for the



Fig. 1. "Cathedral Square." By Cobble and Willen (A. & C. Ritchie)



beautiful tiles and painting ornamenting its walls and dome. Its Mihrab is inlaid with several small coloured stones, the central one being a piece of the sacred Black Stone at Mecca. The square yellow stone to the left of the Mihrab is credited by Moslems with miraculous power to cure all the ills that flesh is heir to. The pulpit is a masterpiece of marble carving, and is a copy of that in the mosque at Mecca. The canopy under the Sultan's box, supported on slender columns of various colours, is of rosewood, and is well worthy of notice. The ivory model of the mosque suspended in a glass case in front of the Mihrab was made by the founder, Sultan Ahmed I. himself, when a boy.

This mosque was formerly used on state occasions, and here Sultan Mahmūd II. unfurled the Sacred Standard and read the decree which put an end to the tyranny of the Janissaries (see page 117).

**The Tomb of Sultan Mahmūd II.,** 'the Reformer,' in Divan Yolū Street, near the Burnt Column. Admission 5 piastres (10d.) each; no reduction for any number of visitors. This modern building contains, besides the tomb of Mahmūd II., those of his wife and of five of his daughters, and that of his son, Abd-ul-Aziz, all covered with costly shawls. Sultan Mahmūd's grave is enclosed by a silver railing, and most of the candelabra round it

are of the same metal ; at the head is an aigretted fez, this Sultan having been the first to discard the turban in favour of the red cap now worn by all Muhammadans, and said to be a modification of the Greek national head-dress. Sultan Aziz's grave is on the left when entering the mausoleum, and is easily recognised from the more conical shape of the fez at its head, which this Sultan affected and made fashionable during his reign. The large chandelier hanging from the dome was a present to Sultan Aziz from the British Government; the two clocks on either side of the door were presents to the same Sultan from Napoleon III. One of the several transcriptions of the Koran that are shown to travellers is about 1100 years old, and is a masterpiece of Arabic ornamental penmanship. The inlaid silver boxes contain Korans belonging to the mausoleum. On the wall near Sultan Aziz's tomb is a linen border with a quotation from the Koran written on it. The adjoining cemetery is reserved for the burial of high State dignitaries.

**Mosque of Sultan Bayazid**, called by travellers *The Pigeon Mosque*, on the Seraskerat Parade Ground, is interesting solely on account of its courtyard, which is the finest and most picturesque of any mosque court in Constantinople. The columns supporting the numerous domes of the

arcade running round it were taken from Greek monuments and churches; in the centre is a beautiful ablution fountain surrounded by trees. This courtyard serves as a place of business for numerous public letter-writers, seal-cutters, vendors of rosaries and Oriental perfumes. During Ramazan it is crowded with tents containing stalls for the sale of all kinds of Egyptian and Persian sweets. The building derives its nickname of the 'Pigeon Mosque' from the vast number of pigeons kept in its precincts, all descended from a single pair of these birds, bought from a poor woman by Sultan Bayazid and presented by him to the mosque. Travellers wishing to do so are allowed to feed the birds with grain, which can be procured for a piastre or two at the grain stall kept on purpose in the yard. The food of these birds is, however, provided for out of donations and funds bequeathed to the mosque for that purpose by pious Moslems.

**Rustem Pasha Mosque**, at Yemiss Iskelessī, just beyond the Egyptian bazaar, is remarkable for its tile-work, and will be found interesting by connoisseurs of this branch of art. Admission 10 piastres (1s. 8d.) each; less is also accepted.

**Valideh Mosque**, called *Yenī Valideh Jamesī* by the Turks, stands close to the Stambūl end of Galata Bridge. Entrance through the gate

opposite the Turkish General Post Office; only the galleries and Sultan's private pew are visited; admission 5 piastres (10d.) per head. This mosque, commenced in 1615 by the wife of Ahmed I., was completed in 1665 by the mother (Valideh) of Sultan Muhammad IV. Its walls are covered with beautiful blue tiles, and the stained-glass windows in some of the rooms are very beautiful indeed.

**The Tomb of Shah Zadeh** (*The Prince's Tomb*), in the garden of Shah Zadeh mosque, was erected in 1543-48 by Suleiman the Magnificent in memory of his son Muhammad who died at the age of eighteen. Admission 5 piastres (10d.) per head. Travellers who are pressed for time should give this tomb the preference; its walls are faced with beautiful tiles of all colours, and a wooden railing in the centre of the building encloses three tombs. The middle one is that of Prince Muhammad (1525-43). The high wooden erection over the grave is said to have been put up by Suleiman's orders, in allusion to the throne his unfortunate son would have occupied had he lived. On the stool by the grave the deceased prince's robes, said to be richly embroidered, are exhibited once a year during the month of Ramazan. The tomb on the right of Muhammad's is that of his brother, Prince

Mustapha 'Zihanghir,' that on the left contains the remains of his sister.

Visitors should ask to see the beautifully illuminated Koran kept in this mausoleum, and said to have been transcribed by Prince Muhammad, who, however, did not live long enough to complete the work.

**The Tomb of Sultan Muhammad II.,** *the Conqueror*, situated in the cemetery attached to the mosque of Muhammad II. Admission 10 piastres (1s. 8d.) per head. The tomb is an octagonal building with an interior almost as plain as its exterior. The walls are painted various colours, and are embellished with inscriptions. In a frame hanging before the window facing the door is a transcription of Muhammad's prophecy, 'Thou shalt take Constantinople; happy the prince, happy the army that achieves this.' The conqueror's grave is in the centre of the building, solitary, and surrounded by a wooden railing inlaid with mother-of-pearl. At the head is an enormous turban. On the left when entering, and near the window, is a box said to contain two of the prophet's teeth lost in battle, and a portion of his beard, which are exhibited to the faithful on the 15th of Ramazan.

**The Tomb of Sultan Selim II., the Mest (Drunkard),** is situated in the southern part of

St. Sophia courtyard. Admission 5 to 10 piastres (10d. to 1s. 8d.) per party, according to number. On both sides of the door are two elegant panels of Persian tiles of great beauty. The walls of the interior are also faced with tiles of the best period. Sultan Selim's tomb bears a turban. The thirty-six other and smaller graves are said to be those of his sons and other princes. There is an exquisitely illuminated Koran kept in this *turbeh* also.

**The Tomb of Sultan Mūrād III.**, situated in the vicinity of that of Sultan Selim II., is also ornamented with tiles, and contains, in addition to Sultan Mūrād's grave, forty-four smaller ones said to be those of his children. Admission 5 to 10 piastres (10d. to 1s. 8d.) per party.

#### BYZANTINE CHURCHES STILL BELONGING TO THE GREEKS

**The Church of the Fountain of Life**, commonly known as the *Shrine of Our Lady of the Fishes*, outside the land walls and not far from the Seven Towers, was originally built by Leo the Great, and afterwards enlarged by Justinian, with the surplus materials left after the building of St. Sophia. The church was destroyed in 1821 by the Janissaries, and rebuilt in 1849 by the Greek community of Constantinople. The absurd legend connected with

this Church is believed by the majority of the followers of the Eastern cult even in the present day. It is said that a monk who was told that the Turks had taken the town protested to his informant that it was just as likely that the fish he was then frying would jump out of the frying-pan and return to their native element, as it was that the followers of the prophet should ever be able to take the city; when lo! the fishes at once returned to life, and jumped out of the frying-pan into an adjacent basin of water erected in the courtyard! A shrine, which still exists, was built over the spot, and in a marble basin at the foot of a flight of steps, a few fish, somewhat resembling red mullet, may be seen swimming about. These are stated to be the last and only descendants of those in the legend. The water in the basin is looked upon as holy, and like the *Eikon* (picture) of the Virgin Mary in the shrine, is credited with virtues to cure any disease imaginable; and no disciple of the Eastern church would pay a visit to the shrine without bringing away with him some of the water out of the basin.

**Blachernæ Church**, at Aivan Saraī, near the land walls, and close to the shore of the Golden Horn. It was originally built by the Empress Pulcheria, and destroyed and rebuilt by several emperors. The present church was built not

many years ago by the Greek community of Constantinople.

### THE OLD SERAGLIO AND THE MUSEUMS

**The Old Seraglio.**—The word *Seraglio* is derived from the Turkish *Sarai*, which means 'palace.' The Old Seraglio is situated on the promontory called Seraglio Point, which juts out into the Bosphorus at its junction with the Sea of Marmora, and is separated from Pera by the Golden Horn. On this lovely spot the Byzantine Emperors, for several centuries, had their palaces; and here also resided the Sultans, after the taking of the city by the Turks. It extends some 2000 yards, the greatest portion of which is occupied by the sites of the palaces of the Byzantine Emperors. It was, and in part still is, both by sea and land, protected by strong walls and lofty towers, erected by Constantine the Great, Theodosius II., Heraclius, etc., and remains of which are still partly to be seen. The present land wall, however, is the work of the Emperor Michael Palæologus, erected soon after the reconquest of the Empire by this Emperor from the Latins in 1261. This wall is entered by four gates, which are—*Demir Kapū* (Iron Gate), near the railway station; *Sohūk Chesmeh Kapū* (Gate of the Cold Spring), near the Foreign Office; *Gul*

*Haneh Kapū* (Rose-bed Gate), near the Marmora shore; and the famed *Bab-i-Hūmayūn* (Sublime Gate), the name of which is much more high-sounding than its real size and unimposing appearance warrant. This gate was first built by the Conqueror, Sultan Muhammad II., and was the principal entrance for the sovereigns into the Seraglio.

The Seraglio is divided nowadays in two parts—the Treasury, to which visitors are admitted by imperial warrant; and the Outer Grounds, in which are situated the *Imperial College of Medicine*, the *Fine Arts School*, the \* *Museum of Antiquities*, the *Mint*, and the \* *Church of St. Irene*. Between the entrance to the Treasury and the Church of St. Irene is an open square, called the *Court of the Janissaries*; in its centre is an old plane-tree, called the *Janissaries' Plane-tree*; it is said that on its branches the executioner in olden times was wont to hang those sentenced to death for treason or other crimes, and that under its cool shade many a mutiny of the Janissaries was hatched. The porphyri sarcophagi, bearing a cross, seen near the Church of St. Irene, are supposed to have held the mortal remains of Byzantine Emperors; they were discovered among the ruins of the Church of St. Minas, near St. Irene. Close by is Eudoxia's Column, a broken obelisk, and a fragment of an enormous head of Medusa.

**Admission to the Treasury.**—The Treasury, or the Crown Jewels, is open on Sundays and Tuesdays from 6 to 9 o'clock, Turkish time. Visitors wishing to visit the Treasury have to get, at least one day before the above said days, a letter from their respective Embassies to the officials in the Foreign Office, whence another letter, written in Turkish, will be given to them to the officials of the Treasury. The issuing of the permit is free of charge. And no gratuities are given to the innumerable attendants who closely surround visitors while they are in the Treasury proper.

Travellers who obtain the permit have to go to Orta Kapou, or Middle Gate, and show their permit to one of the guardians of this gate, who will conduct them through the Bab-i-Saadet to the inner section of the grounds, where they will be met by the Treasurer. *Ortah Kapū*, which is flanked by massive towers, is always guarded by soldiers, and none can pass the door without a permit. Within this gate is a court planted with trees, and in it are those dome buildings which excite the curiosity of foreigners approaching Constantinople from the Sea of Marmora, when the steamer rounds Seraglio Point. A great part of the buildings with yellow chimneys, on the right on entering this court, are the palace kitchens; on the left is

the dower-house, where the wives of the Sultan's predecessors reside, closely guarded. These buildings are approached by the *Bab-i-Sādet* (Gate of Felicity), or *Ak Aghalar Kapū* (Gate of the White Eunuchs), guarded by white eunuchs; here the accession of Sultans to the throne was formerly proclaimed.

Visitors are first conducted to the Treasury proper, the iron gate of which is solemnly opened in their presence by the Treasurer. The first room below contains a fine collection of old Turkish arms and armour; in the centre is an inlaid Persian throne, set with rubies and emeralds, captured by Sultan Selim I. in 1514, from the Shah of Persia, Ismaël. Opposite the entrance, near a window, is the bronze statue of the late Sultan Abd-ul-Aziz on horseback; the adjoining glass case contains the sword of Constantine Paleologus, the last Byzantine Emperor; and the left-hand glass cases contain sword-handles of emerald, vases filled with coral, and large unwrought pearls; besides costly embroidered counterpanes and saddles.

Visitors are next conducted upstairs; the most remarkable object to be seen here is the throne of Sultan Ahmed III., made of precious wood, inlaid with tortoise-shell, and set with turquoises and a large emerald, the whole an exquisite specimen of early Turkish art; in the glass case on the left is

the chain-mail worn by Sultan Mūrād IV. at the taking of Bagdad in 1638.

Visitors come down and proceed to another room upstairs, where are to be seen state robes and aigretted turbans worn by the various Sultans, from Muhammad II. to Mahmūd the Reformer; portraits of Sultan Mahmūd the Reformer and of Sultan Abd-ul-Mejid, his son; and a small picture of the famous Ali Pasha, mentioned by Byron, asleep, with his head pillowed on the knees of his Greek concubine, Vassilikī.

In the centre of the room below is a glass case containing a fine collection of Roman, Byzantine, Arabic, and Turkish coins. In the glass cases round the walls are numerous precious stones and other costly objects, among which may be remarked, in the glass case on the right on entering, a sitting Egyptian figure made out of a single pearl.

1. The small mosque facing the entrance to the Treasury is the *Hirka-i-Sherif Jamesī* (Mosque of the Holy Mantle), to which foreigners are not admitted. This is the shrine where the prophet's mantle, javelin, and sword, the prayer carpet of Abū-bekr, his father-in-law, the arms and turban of Omar, a mace made out of a piece of rafter belonging to the shrine at Mecca, and last, but not the least, the *Sanjak Sherif*, or Sacred Standard of

the Prophet, the Palladium of Islam, are kept closely guarded. This mosque is open only once a year, on the 15th day of Ramazan, for the procession of the Hirka-i-Sherif.

2. Visitors are conducted next to the *Throne Hall*, a simple edifice entirely denuded of any ornamentation. The Throne is a sort of large divan, from which the Sultans formerly gave audience to foreign ambassadors, who stood outside the latticed window.

3. The *Library*, next to the Throne Hall, contains some thousands of Persian, Arabic, Turkish, and Greek MSS. of no interest to visitors; and a genealogical tree with medallion portraits of the Sultans.

*Bagdad Kiosk*, to which the Sultan withdraws to rest, when he comes in mid-Ramazan to worship at the Shrine of the Prophet's Cloak, is the next place shown to visitors. It is said to have been built by Sultan Mūrād IV. in the style of a Kiosk which he had seen at Bagdad, and which had taken his fancy. Its walls are artistically decorated with blue tiles of the best workmanship, and all the inside of the cupola is covered with deerskin. The inlaid mother-of-pearl arabesques on the doors, divans, and chairs, are worth seeing. The inlaid silver inscription on the chairs is *Padishahim chock Yashah*,

meaning 'Long life to my Emperor.' Bagdad Kiosk commands a splendid view of the harbour, Galata, and Pera.

Visitors are next shown over *Medjidieh Kiosk*, a white marble pavilion built by Sultan Mejid. The terrace commands a splendid view. The column seen at the back of this Kiosk is that of Theodosius II.

**The Imperial Museum of Antiquities.**—It is situated in the Old Seraglio grounds, and is open every day from 9 A.M. to 2.30 P.M. in winter and 4 P.M. in summer, except on Fridays. Admission 5 piastres (10d.) per head; kodaks, sticks, umbrellas, etc., must be left at the door.

During the last twenty years the Museum of Antiquities at Constantinople has, as an institution, acquired a far more important character than it previously possessed. Its present importance is due entirely to its able director, His Excellency Hamdi Bey.

The Museum of Antiquities may be said to date from 1850, when Fehti Ahmed Pasha, Chief of the Ordnance Department, conceived the idea of collecting together the different objects of antiquity lying uncared for, and grouping them in the courtyard of the Church of St. Irene. In 1875 this place was found to be too small, and an imperial *Iradeh*, or

decree was issued directing Soubhi Pasha, then Minister of Public Instruction, and a numismatist of no mean repute, to have the collection removed to the more spacious and artistic Chinilī Kiosk (Pottery Pavilion), itself a fine specimen of Turkish architecture.

In 1888, consequent upon the discovery of twenty-one sarcophagi, some of which may be justly regarded as masterpieces of Hellenic sculpture, at Saida (the *Sidon* of the Ancients), Chinilī Kiosk, in its turn, was found too small for the requirements of a museum, and an imperial decree was issued sanctioning the erections of special premises for the Saida sarcophagi opposite Chinilī Kiosk. The new building was completed and inaugurated in 1892.

The most prominent by far of all the antiquities in the Constantinople Museum are those contained in the matchless collection of ancient monuments unearthed in Phœnicia. The greater part of these monuments, and the most important, were discovered in the vicinity of Saida, the *Sidon* of the Ancients, during two archæological expeditions under Hamdī Bey, director of the Imperial Museum at Constantinople. His party succeeded in excavating and exploring two contiguous tumuli. One of these contained the anthropoid Egyptian sarco-

phagus of Tabnith, King of Sidon. The other, consisting of seven chambers, contained seventeen sarcophagi, among which were those called 'the Weepers,' or 'Mourners'; the black stone one in Egyptian style; that said to be Alexander's, with three others in the same style; that called the 'Lycian'; the 'Satrap's'; two anthropoid sarcophagi, and a few plain ones.

The best and easiest way of seeing the Museum is to begin from the room on the left of the entrance and which is:—

## ROOM No. 2

*The Lycian Sarcophagus, No. 75.*—This was discovered at Saida in 1887 by Hamdī Bey, and is of Paros marble. The head was broken in excavation; but such of the fragments as have been recovered have been pieced together, and the monument has thus been partially restored. The colouring has almost entirely disappeared. The shape of this sarcophagus is one which is peculiar to Lycia, where numerous other monuments of its kind are to be found. It is evident that this stone coffin was acquired at second hand by some Sidonian magnate, and was used for him after his demise. The carvings at the head and foot represent encounters between centaurs. The figures at the foot represent two centaurs quarrelling about a hind; while those at the head illustrate an episode in a wrestling-match between centaurs and lapiths, the death of the hero Cæneus, who is represented lying under a heap of amphoræ and fragments of rock. The figures on one of the sides are those of Amazons in four-horse chariots hunting lions; and those on the opposite one represent a party of mounted men at a wild boar hunt. The symmetrical arrangement of the figures on both sides of this sarcophagus is well worthy of notice.

This sarcophagus is contemporary with some of the finest Athenian sculptures, and belongs to the close of the fifth, or to the commencement of the fourth century B.C., the period when Lycia, becoming tributary to the Athenians, was influenced by Athenian art.

*The Sarcophagus alleged to be Alexander's.*— This sarcophagus was discovered at Saida in 1887 by Hamdī Bey, and is of Pentelic marble; it is 10 feet 8 inches long, 5 feet 7 inches broad, and 8 feet 2 inches in depth. One of its corners was broken off in excavation, but some of the fragments have been recovered and put together, and the monument is now partially restored; a head, however, and some other fragments of the carved figures are still missing. The repairs to the horse's hoof and to the arm of one of the hunters are ancient. The colouring has faded very much since the monument was unearthed. It is generally called Alexander's sarcophagus, but it has not been possible as yet to decide whose remains it contained. Some aver that it enclosed the corpse of a Persian satrap who, after fighting hard for his country, at last deserted and went over to the Macedonian conqueror, who admitted him to his intimacy. One thing, however, is certain, namely, that this, which is one of the most important remaining monuments of Greek antiquity, is the

work of an artist contemporary with Lysippus, who flourished towards the end of the fourth century B.C.

This sarcophagus, which is unique both as regards style and preservation, is modelled to represent an elongated Greek temple, with its friezes, pediments, etc.

*South Side.*—The sculptures on this side represent a cavalry engagement between the Greeks and Persians at the battle of Issus, or Arbela. The Greeks are either nude, save for a light chlamys, or else are clad in armour, and wear variously the helmet and the Macedonian cap; while the Persians are dressed in trunk-hose and tunics with a short tight-sleeved cloak hung from the neck down their backs. The Greek horses are ridden barebacked with only a bit and bridle, and an occasional breast-band; the Persian chargers, on the other hand, are richly caparisoned. The figures, at first sight, appear somewhat confusedly arranged, but a closer inspection reveals five distinct and symmetrical groups. The central one is formed of four figures—a Greek horseman; a barbarian kneeling and holding his arms up as if asking quarter; a barbarian archer likewise on his knees; and another towards the left, standing. The two other groups, one on each side of the central one, are each composed of two figures; that on the right represents a hand-to-hand encounter between

a Persian horseman and a Greek foot-soldier, and that on the left a combat between a Greek and Persian foot-soldier. Of the two remaining groups that on the left is of a Greek horseman with couched lance, charging a Persian who is struggling to get clear of his fallen charger; that towards the right is of a Persian horseman receiving a lance-thrust from a mounted Greek general, and, with hands still clutching the reins, falling into the arms of his attendant shield-bearer. On the ground are five symmetrically arranged figures of killed or wounded men.

*Head.*—The carvings here represent an incident of warfare, and are, like those just described, noted for their symmetrical grouping. In the centre is a Persian horseman about to spear a wounded Greek lying on the ground, and covering himself with his buckler; to the right and left, respectively, is a single-handed combat between a Greek and a Persian.

*North Side.*—The sculptures on this side represent a hunting scene. The central group is composed of three figures of horsemen; that in the middle is of a mounted Persian (probably the same that is depicted at the head of the sarcophagus) spearing a lion which has sprung at his horse's breast, and which another hunter is clubbing; the other two

horsemen, one on the right and the other on the left, are galloping to the first one's assistance; the one on the left can be no other than Alexander, as is evinced by the crown on his head, while the one on the right appears to be the Greek general who figures in the battle-scene on the other side of the sarcophagus. To the right and left respectively of the central group are two secondary ones, each composed of a Greek and a Persian; that on the left is of a Persian archer taking aim at a lion, and of a running Greek with javelin poised and aimed at a deer; that on the right is of a Greek spearing a stag which a Persian is about to club.

*Foot.*—Here all the figures are of Persians. In the centre a Persian (probably the same as is represented on the head and one of the side slabs) dealing a blow with his axe at a panther; to the left a henchman is trying to hold a frightened horse, under which a hound is rushing at the panther; towards the right are two more hunters about to attack the panther; while, on the left, a third bearing a buckler gives it a spear-thrust.

The lid which completes this noble monument is in itself an admirable work of art. It is in the form of a sloping roof, and rests on a plinth forming an architrave made of a thin layer of pearl under a row of *rais-de-cœur*, and with a cornice ornamented

with a moulding of vine leaves; denticles under a thin lintel and a row of *ovulae* complete the ornamentation of the plinth. Along the eaves on each side is a row of twelve three-horned he-goats' heads; and above these and alternating with them are nine heads of women ornamented with palm leaves. At each of the four corners of the lid is a lion *couchant* with open mouth and fierce eyes. The two sides of the roof are imbricated; the top is ornamented with a row of six two-faced female heads arranged alternately with pairs of eagles, placed back to back; of the latter nothing now remains but the claws, the eagles having, in all probability, been broken off in recent times.

At the top of each of the two pediments are a pair of sphinxes facing each other, and above them an open palm leaf. The carving on each of the two frontages is of most exquisite workmanship.

*East Frontage.*—The sculptures on this represent either a massacre or a battle; but, whether the former or the latter, the strife must be civil, as is evinced by both assailants and assailed being represented as Greeks; the former wear helmets and breastplates, and carry bucklers, while the latter are clad in tunics open at the throat and breast. The central figures represent a warrior cutting the throat of a kneeling prisoner who is

struggling to break his bonds; to the left of these is the figure of another warrior apparently coming to the assistance of the first; another of the figures is that of a man receiving on his buckler a spear-thrust from a kneeling warrior. The figure at the right-hand corner is missing; in the left corner is the figure of a dying warrior, with another bending over and supporting him.

*West Front.*—The sculptures on this represent a battle scene. The central figure is a Persian horseman, and the one on the left a Greek warrior, whose plumed helmet lies on the ground, and who is defending himself against the mounted barbarian. To the right is a Persian attacking a kneeling Greek, who is covered with his buckler; to the left, and corresponding with the last-named figure, is that of a Persian archer kneeling. In the left corner is the figure of a slain Greek lying on his back, and in the right one a helmet and buckler.

*Sarcophagi Nos. 77, 78, and 79.*—These three sarcophagi, which were found near Alexander's in the same tumulus, are also of Pentelic marble, and shaped to represent a Greek temple; but, unlike the other sarcophagus, are without any sculptured ornamentation. All four are of the same marble, and were evidently ordered at one and the same

time, and made in the same workshop. Sarcophagus No. 77 bears the Phœnician initial A, and No. 78 the initial Y. From the bones found in these three sarcophagi, they appear to have been used as a receptacle for the mortal remains of the wives, concubines, or other female connections of the person interred in the larger sarcophagus. All of them had been despoiled and had their lids broken when discovered, but the lids have been restored as far as possible. Their colouring has faded to a very great extent; the style and ornamentation is uniform, but their sizes vary.

*Sarcophagus of Tabnith, King of Sidon, No. 90.*—This sarcophagus was also discovered at Saida by Hamdī Bey; it is anthropoid in shape, of black Egyptian stone, and in the Egyptian style. On its large short pedestal is graven a human bust, with smiling countenance, flat ears, high shoulders, a long beard, and long hair extending down both cheeks. The breast is carved to represent the embroidery on its garment, which terminates on either side in a falcon's head, and has two large wings of the same bird below it. A border of hieroglyphics runs all round the upper portion of the trough, and on the lid are two more inscriptions, one in Egyptian hieroglyphics, and the other in Phœnician characters. From the former it

appears that the sarcophagus originally contained the corpse of Panephtah, an Egyptian general, whose body was disinterred when the sarcophagus was sold to Tabnith, King of Sidon. The Phœnician inscription runs thus:—

I, Tabnith, priest of Ashtaroth, king of the Sidonians, son of Eschmonazar, priest of Ashtaroth, king of the Sidonians, lie here under this covering. O thou man, whoever thou be, who shall discover my tumulus, open it not, and disturb me not; for there is neither gold, nor is there silver, nor is there any treasure buried with me; I alone lie here. Open not, therefore, my tomb, nor do thou violate it in any manner whatsoever; and if thou dost open my tomb, or violate it in any manner whatsoever, may thou have no seed living under the sun, nor resting-place in Hades.

The pedestal evidently dates from the middle of the fourth century B.C.; for though there is no accurate information as to the period when King Tabnith lived, it does not appear that he was alive after the fourth century B.C.

Contrary to the foregoing inscription, a number of jewels and precious stones were found in the sarcophagus, and are on view in Bronze Room, No. 19, 2nd floor, show case No. 115. Tabnith's embalmed corpse, which was also discovered in the sarcophagus, was in a wonderfully good state of preservation, especially the skin on one side of the

head and on the back, these being the parts lying in immediate contact with the sandy soil. The intestines were also partly intact, as well as the hair.

In the same hall are twelve more sarcophagi. Some are of black and some of white stone. With the exception of No. 86, which is in Greek style, and bears an E, they have no inscriptions on them.

ROOM No. 3.—On the right and left: Sarcophagi from Lycia; on each side of the door two *steles* with painted figures on from Sidon.

ROOM No. 4, OR THE HITTITE HALL.—\*The Marsh lion with a long Hittite inscription on its body; the statue of a Babylonian King (15th cent. B.C.), and on the wall a huge copy of an Assyrian figure, the original being in Konia.

ROOM No. 5.—Enormous Roman Sarcophagus from Eregli; some other statues of the Roman period.

ROOM No. 6, OR HALL OF ARCHITECTURE.—On the left, frieze from the temple of Hecate in Elghineh (Asia Minor); in the middle, objects found in Didyme (A. Minor); and on the right, frieze from the temple in Magnesia of Meander (A. Minor).

ROOM No. 7.—Three specimens of the earliest Ionian capital.

*Staircase.*—On each side two lions from the

Palace of Bucoleon in Constantinople built by Justinian 567 A.D. On the wall ascending: a Medusa head from Constantinople.

## SECOND FLOOR

*Vestibule.*—On the floor a mosaic from Ourfa.

ROOM No. 8.—In the show cases on the walls: a rich collection of coloured glass from Phœnicia and Syria.

*On the Floor.*—A large mosaic from Cos representing Orpheus dompting the animals with his lyre. In the various glass cases several terra-cotta figures mostly from Myrina.

*Narrow Passage.*—Two glass cases on the walls with terra-cottas, etc.

ROOM No. 9.—Archaic pottery from Gordion, Pateli, etc.

ROOM No. 10.—Vases from Rhodes and Lampsacus.

ROOM No. 11.—On the left near the railing: the \*Siloam inscription. It is of limestone, and was discovered in 1880 at Jerusalem. The inscription is in Phœnician characters, and runs thus:—

. . . the boring; and here is where the boring was effected; yet . . .

And the pickaxes were directed against each other when,  
just as there remained but three ells more to be  
bored, voices

Were heard calling to one another, for there was a gallery  
in the rock on the south side and on the north side ;  
and the day

The boring was completed the workmen found them-  
selves face to face, and the pickaxes against each  
other [that is to say, they met each other], and

The water flowed from the spring to the fountain, a  
distance of one thousand ells ; and

The height of the rock above the travellers' heads was  
one hundred ells.

The canal was cut to convey the waters of the  
spring of Gihon outside the city walls to that of  
Siloam within. Passages in the Books of Kings  
and Chronicles seem to attribute this work to King  
Hezekiah, in the 8th cent. B.C. (*Imperial Ottoman  
Museum Catalogue.*)

*On the Right.*—The \**stèle* from the Temple of  
Jerusalem in limestone with a Greek inscription on  
it. This unique monument was discovered in  
1871 by M. Clermont-Gauneau, built into the wall  
of a ruined Medresseh (Mohammedan convent) in  
the vicinity of Omar's mosque. It originally stood  
in the Temple to mark the limit which Gentiles  
were not allowed to pass on pain of death. The  
inscription runs thus:—

ΜΗΔΕΝΑ ΑΛΛΟΓΕΝΗ ΕΙΣΠΟΡΕΤΕΣΘΑΙ ΕΝΤΟΣ ΤΟΥ  
ΠΕΡΙ ΤΟ ΙΕΡΟΝ ΤΡΥΦΑΚΤΟΥ ΚΑΙ ΠΕΡΙΒΟΛΟΥ ΟΣ Δ' ΑΝ  
ΛΗΦΘΗ ΕΑΥΤΩΙ ΑΙΤΙΟΣ ΕΣΤΑΙ ΔΙΑ ΤΟ ΕΞΑΚΟΛΟΥ  
ΘΕΙΝ ΘΑΝΑΤΟΝ.

(‘No Gentile may pass beyond the railing into the court round the Temple; he who is caught trespassing will bring death upon himself.’)

Also some pottery from Cadesh and Jerusalem.

ROOM No. 12.—Potteries.

ROOM No. 13.—Egyptian mummies and embroideries.

ROOM No. 14.—The Irak of Arabia discoveries conducted by Americans. *Stele* of Nabonedes (No. 1327), King of Babylon, 555-538 B.C. The inscription on it refers to the destruction of Babylon by Sennacherib. In the various glass cases a rich and very instructive collection of tablets with cuneiform writings on them.

ROOM No. 15.—Assyrian tablets with cuneiform writings.

*In the middle in a Glass Case.*—Alabaster statue of the Babylonian king Esa, 4000 years B.C.

ROOM No. 16.—Babylonian tablets, vases, tiles, and scarabs.

Passage with glass cases on each side.

*Vestibule.*—Marble statues.

ROOM No. 17.—Palmyrian and Himyaritic objects.

ROOM No. 18.—Pottery and statues found in Cyprus, and belonging to the archaic art.

ROOM No. 19, OR \*ROOM OF BRONZE AND JEWELS.  
—*Entering on the right*: Hercules. *On the left*: Jupiter. Both are of bronze, and were found near Janina in Epirus. In Jupiter's eyes are two granite stones, and they give him a wonderful expression. *In front, No. 2*: The bronze bust of a young athlete. *Glass case No. 114*: Various bronze articles of the early Christian period. *Glass case No. 121*: Various bronze small statues, and a \*plate representing Diana, and found at Pergamos. *Glass case No. 115*: The Sidonian treasure, including the gold and jewels found in King Tabnith's sarcophagus and others of massive gold, and two tablets of gold and one of silver. These latter are the only ones known up to now of these precious metals. *Glass case No. 122*: Bronze spears, scales and surgical instruments. *Glass case No. 116*: Bronzes from Lindos of Rhodes. *Glass case No. 123*: Gold pieces from various tombs, also two crystal dice. *Glass case No. 124*: Objects and a golden diadem found in tombs at Pergamos. Also an agate stone with a representation of Venus, of exquisite art. *Glass case No. 125*: Gold and bronze pieces found in Troy by Dr. Schliemann. The small sticks of massive gold were used as coins in the 12th cent. B.C. *Glass case No. 117*: Rings and

chiselled stones. *Glass case No. 128*: The serpent's head belonging to the Serpentine Column in the Hippodrome. A \*bronze wild boar found near Adrianople, and dating from the 5th cent. B.C. *Glass case No. 126*: Small bronze Egyptian statues. *Glass case No. 118*: Bronze vases and beads found in Ephesus during the excavations made by the British Museum. Large bronze Roman statue found in Tarsus. *Glass case No. 119*: The treasure of the old Temple of Ephesus discovered by the British Museum. *Glass case No. 127*: Bronze bracelets, candlesticks, etc., from Asia Minor. *Glass case No. 120*: Bronzes from tombs in Thrace. *Bronze statue No. 1*: An athlete.

*Staircase (down) on the Wall*.—Large bas-relief of a Thracian horseman from Salonica, 3rd cent. B.C.

ROOM NO. 20.—Marble statues and friezes of Roman period from Aphrodisias.

ROOM NO. 21.—*On entering*: A marble statue of \*Ephebus standing, from Tralles. This is one of the finest marble statues of the Museum, and it belongs to the Hellenistic art, *i.e.*, about the 3rd cent. B.C. *On the right*: Archaic statues. *On the left*: Statues of the Hellenistic period. \*Head of Alexander the Great from Cos. \*Head of Alexander the Great (part of the nose broken) from Pergamos. \*Bust of Apollo from Tralles, 3rd cent. B.C. This

statue was not cut out of a single block, but consisted originally of six pieces held together by clamps.

ROOM No. 22.—*On the right*: Statues of the Greco-Roman period. *On the left of the Roman period*: Statue of Hadrian from Crete, and representing the Emperor standing and trampling on the figure of a child representing Cyrenaica Victa. Statue of Nero from Tralles.

ROOM No. 23, OR BYZANTINE HALL.—(On the floor) large mosaic from Syria discovered by Prof. H. Butler of Princeton University. Also several other marble objects of the early Christian period.

ROOM No. 24.—Marble statues of Roman period.

ROOM No. 25.—Assyrian statues.

ROOM No. 26, OR HERCULES ROOM.—Archaic statue of Hercules from Cyprus represented as killing a lion. Also Assyrian statues.

ROOM No. 27.—Various funereal *steles*, mostly from tombs in Asia Minor.

## ROOM No. 1

The sarcophagus called the *Satrap's*, No. 48, was unearthed at Saida in 1887 by Hamdī Bey and his party. It is of Paros marble, and was originally painted; traces of blue are still visible on one of its faces, the rest of the colouring having been effaced, and the carvings themselves much worn, by the action of the water which filled the chamber of the catacomb in which it was discovered. One of the corners of the trough and lid was unfortunately broken off during the excavating operations, but the fragments have now been pieced together again.

This sarcophagus, in its general aspect, represents a Greek temple. The trough is in the form of a truncated pyramid, and is anthropoid inside; the bottom is adorned with a row of *rais de cœur*, and the top with a row of pearls and *ovulae*; on the sides are four sculptured panels in a framing of carved palm-leaves.

The head or northern panel, represents a funeral banquet. The corpse is depicted laid out on a bier, and is evidently that of some Oriental potentate or satrap, with a long beard and hair bound with a head-band, and clad in long flowing robes. Its

left hand grasps a goblet, while its right holds a *rhyton*, and is extended towards a female figure in a long tunic and with hair confined by a head-band, who stands in front of him in the act of replenishing the rhyton from an *oenochœ*. Behind the woman is another seated on a chair, and with part of her *himation* drawn over her head, while yet another female figure is depicted towards the satrap's right.

The foot or southern panel, represents four young men standing in pairs, as if engaged in conversation, clad in short tunics, girded at the waist, and carrying sticks in their hands.

The panel on the eastern side is carved to represent a satrap, tiara on head, clothed in a long flowing mantle, or cloak, and seated in an arm-chair, with a sceptre in his left hand. He is watching the departure of a four-horse chariot, into which the driver, closely veiled and wearing a short tunic girded at the waist, is in the act of mounting. At the horses' heads stands a groom leaning on a staff, holding the fretting steeds, and at the same time looking in the direction of a fellow-servant on his right holding a saddle-horse. Behind the satrap are two figures apparently in the act of conversing with each other.

The western panel represents a hunting scene,



From "Constantinople." By Goble and Millingen (A. & C. Black).



in which the central figure is that of the satrap, on horseback, in a long flowing cloak, and with raised lance holding a lion at bay. Opposite him is the figure of another horseman with couched lance charging the king of beasts. Towards the right is the figure of a frightened horse galloping off, and dragging along the ground its dismounted rider, whose hands still clutch the reins. Behind the satrap are the figures of a wounded hind, and of a horseman pulling up his galloping steed.

*The Weepers' or Mourners' Sarcophagus, No. 49.*  
—This was discovered by Hamdī Bey at Saida in 1887, and is of white marble; it was originally coloured, and traces of blue, red, and yellow are still visible on it. During the process of excavation a corner of this sarcophagus, and another of its cover, as well as a head on one of its panels, were broken.

This monument belongs to the Attic school of art of the fourth century, and is in the form of a Greek temple. Its frieze is ornamented with about a hundred little carved figures of archers and hunters, in Phrygian caps, short tunics drawn in at the waist, and flowing cloaks, engaged in hunting bears, lions, panthers, wild boars, etc. The carvings on the sides represent incidents of the chase, while those at the head and foot depict the return of the

hunters loaded with game. At each of the four corners is a pillar, and each side is divided into sections by five Ionic columns, while the head and foot are each divided by two only. Every alternate column bears the figure of a woman; in all there are eighteen of these female figures, all in mournful attitudes, and clad in variously draped long robes which cover them from head to foot. These figures are most symmetrically arranged; in the centre of each side are two women standing up, and to the right and left of them is another woman in a sitting posture, and at the corners another standing; at the head and foot of the sarcophagus is the figure of a woman seated, and to the right and left of her another female figure standing. The artist has represented each figure in a different attitude. The lid of the sarcophagus is in the form of a temple roof, and the head and foot represent the two frontages. At each of the four corners is a sphinx. On each of the two pediments is a group of three mourners stretched round the funeral pile. A most unique balustrade skirts the sides of the roof and runs behind the pediments. The carvings on each of the sides of the sloping roof are exactly similar, and represent a funeral procession, such as was common in ancient Phœnicia, wending its way to the cemetery, the sarcophagus being borne on a

chariot drawn by four horses. This chariot is preceded by another chariot and four, and by two led horses, and is followed by a horse with a servant on each side of it, and at the head of the procession walks a female figure with its left hand raised to support its bowed head. The head and foot of the roof are each ornamented with a symmetrical group composed of a sitting and a standing figure.

*Funereal Fresco, No. 42.*—This was discovered in a tumulus at Saida in 1887 by Djumbūlat Selim Bey; it is of limestone, and has been much damaged by damp. It represents a woman standing, clad in a long tunic, and with her right hand on her head, in sign of mourning. At her feet is a funereal urn, while above her is a garland of flowers.

### ROMAN PERIOD

*Sarcophagus No. 39.*—This sarcophagus was discovered at Selefkiyeh in 1890, and forwarded to Constantinople by Hassan Edib Pasha. It is of white marble, but the lid is missing. The heads of four of its carved figures also disappeared soon after its discovery, and have not yet been found, despite the unremitting search made for them. The trough is rectangular, and the sides, head, and foot are carved. The figures at each of the four corners are

represented as standing, and on each side are five more, all of them being  $44\frac{1}{2}$  inches high.

*North Side.*—In the centre of this side is a nude figure of Death bearing a crown in his left hand; on either side of him is the figure of a woman dressed in a long robe; and towards each end a male figure clad in a toga.

*South Side.*—The central carving on this side represents the corpse dressed in a toga and seated on a chair; on each side of this figure is that of a woman clad in a long robe; and towards each end two male figures in togas, holding a horse.

*Head.*—In a niche in the centre is the standing figure of a bald man in a toga, the remaining figures being in the same style as those on the sides.

*Foot.*—The carving represents Meleager on horseback in the act of spearing a wild boar; behind him is another male figure wearing a toga and carrying a buckler.

The carving is a tolerable sample of Roman workmanship, but the style is defective.

*Sarcophagus No. 37.*—It is not known where this sarcophagus was found. The lid is missing, and the arms of the human figures, as well as the paws of the wild boars on it, have been broken off. There are carvings on all four of its sides, but the

sculpture of one of them only displays any talent. At each of two of the corners is a caryatid clad in a long robe open at the breast and held together below by the left hand, and wearing a high cylindrical head-dress. Under the caryatides, to the right is the figure of a dog, and to the left that of a wild boar. The figures on one of the sides are in two distinct groups and represent two different subjects. The first group consists of the figure of Hippolytus in the centre, seated in an arm-chair; his breast and legs are naked, and his short tunic barely covers his thighs. His left hand grasps a spear, while his right hand rests on the arm of his chair; a hunting-knife lies across his knees, and his head is turned towards the figure of a servant engaged in placing a stag's horn on a model of a temple of Diana, as a dedicatory offering of a trophy of the chase to the huntress-goddess. The figures in front of Hippolytus are those of a servant lifting the drawn carcass of a wild boar on to a horse's back, while the latter animal, with a nude servant at its head, drinks at a trough. The second group, occupying the left part of this side of the sarcophagus, represents Phædra, dressed in a long robe, and seated in an arm-chair with her feet on a stool; her head is turned towards a female figure standing behind her, and grasping her wrist with its left

hand. Under Phædra's chair is a work-basket. Farther on is another female figure clad in a long robe, standing and leaning her chin on her left hand, as if in grief; farther on still are the figures of Venus, standing near a circular altar, and Cupid, kneeling, and with drawn bow in the act of shooting one of his arrows at Phædra. The central figure on the other side of the sarcophagus is that of an eagle, and is set in two semicircular garlands of flowers, which cross at the bottom and are supported by two ox-heads. At the head of the sarcophagus is the figure of a sphinx. The carvings at the foot illustrate Theseus' desertion of Ariadne, and represent the latter asleep at the island of Naxos, and Theseus about to embark in a ship; a sailor sits at the bow waiting to help him on board, and two more of the crew are engaged in embarking a large package, while alongside a dolphin is disporting itself in the water. This sarcophagus too belongs to the Roman period of art.

*Sarcophagus No. 38.*—This sarcophagus was discovered at Salonica in 1887. It is of white marble, and its trough is rectangular. At two of its corners are two nude cupids, standing on one leg with arms extended and holding up a drapery spread behind them; in the background are two eagles.

The central figures on one of the sides are those of Cupid and Psyche standing arm-in-arm by a kindled altar; on the other side of them are cupids nude but for a *chlamys* over their shoulders. In each of the two groups of cupids, one is represented leaning on the other for support. The one on the left is laying a wreath on the altar, and the one on the right holds a butterfly. The carvings on the opposite side of the sarcophagus represent two lions' heads encircled in a garland supported by a nude cupid. At the head of the sarcophagus is the figure of a winged sphinx; and at the foot that of a nude cupid holding a lowered torch in one hand and a wreath in the other. This sarcophagus belongs to the Roman art period also.

*Sarcophagus No. 40.*—This sarcophagus comes from Tripoli in Barbary, and was discovered in November 1885. It is of yellow marble and has never been completed, one of its panels only having been carved, while the others remain uncut and are quite plain, save for the sketched design made for the sculptor. At each end of the carved panel is a tree, that on the left having the figure of a dog sitting under it. In the centre is the figure of Hippolytus, nude, except for a *chlamys* hanging down from his left shoulder and appearing as if about to fall off altogether. In his left hand is a

javelin, and at his baldric hangs a hunting-knife. In front of him is his horse ready bridled and pawing the ground, and beyond are two nude hunters. He is being accosted by Phædra's nurse, who has given him some tablets which he is holding. Behind the nurse, and apparently listening to all she says, is a standing female figure leaning its chin on its hand. At the extreme left is Phædra, seated in an arm-chair, veiled and wearing a wreath, and in the attitude of listening to a woman behind her who is stooping down to whisper to her; at Phædra's feet stands a cupid with his hands on her knees, looking up into her face.

Room No. 1 contains a Greek-Roman sarcophagus covered with representations of Bacchanalian scenes, besides various funereal bas-reliefs, and a fine collection of Phœnician cast-lead sarcophagi, covered with bas-reliefs. These monuments seem to have been peculiar to Phœnicia, inasmuch as they have all come from the Lebanon and Homs districts in Northern Syria, and apparently date from the very beginning of the Christian era, or from the end of the first century B.C. The ornamentations on them are chaste and varied in design, and indicate an admixture of Phœnician and Greek-Roman style.

**Chinilī Kiosk**, or China Pavilion, is a very important monument in the history of Turkish architecture, of which it is the earliest example. It derives its name from the China tiles with which its walls were faced both inside and outside. But few of these tiles now remain; those which do are the only specimens of this particular branch of the encaustic art to be met with in Constantinople. The Kiosk itself is one of the earliest Turkish erections in the city, and was built by Sultan Muhammad II. in 1466, and subsequently restored by Sultan Mūrād III. in 1590. On the tiles above the door is an Arabo-Persian inscription composed by the Turkish poet Assari, recording the date of its erection and the name of its builder. The building must have been the work of a Turkish architect who followed Muhammad II. to Constantinople, though some writers assign it to the architect Kemal-ed-Din.

It is used now as a Museum, and it is well worth a visit. Holders of tickets to the Museum proper are entitled to a free visit to this building as well. The objects in it are of pure Muhammadan and Turkish art, and they mostly consist of objects of the decorative art.

Among others, on the wall, a large Ispahan rug of the 15th century. The Mihrab or niche of

blue tiles taken from a ruined mosque in Asia. It is one of the finest specimens of early encaustic art, and it is noted for its resemblance to the famous Mihrab of the Blue Mosque in Brūsa. A collection of Persian and Turkish tiles and vases, some carved wood and a fairly good collection of Rhodian plates.

Some of the old wooden doors taken from ruined mosques are well worth inspection, as they are artistically carved and inlaid with ivory and mother-of-pearl. The yellow rug lying on the floor is said to have been used for many years in the Mosque of St. Sophia.

**The Museum of Ancient Costumes**, called also the *Museum of the Janissaries*, is situated at the south end of the Hippodrome, in the precincts of the Trades School. It is open daily, and the charge for admittance is 3 piastres (6d.) a person. The figures, which are made of plaster of Paris, are poor, and the costumes are not always correct representations of those that were actually worn. The Janissaries, *Yeni-tcheri* in Turkish (New Regiment), were

irregular troops, raised in the early days of the Ottoman Empire during the reign of Sultan Osman I. (1299-1326 A.D.). They were kidnapped Christian boys brought up to Islamism; they were prohibited from marrying, and to the valiant fighting qualities of these soldiers were principally due many of the successful campaigns of the first Sultans. They became so powerful that for centuries they were the terror of the Empire. Their success and pride led them into exacting large sums of money from the Sultans; and when these were denied they did not hesitate to dethrone or murder their sovereign, until finally, after attempted mutiny against Sultan Maḥmūd II., the whole corps was mercilessly destroyed on the Et Maidan (Meat Square), in 1826.

### THE HIPPODROME, OBELISKS, AND COLUMNS

The Hippodrome, or *At Maidan* (Horse-Square), is the large square immediately adjoining the Ah-medieh Mosque. It was originally laid out by Septimius Severus, in 203 A.D., but completed by Constantine the Great, who embellished it with monuments and statues. It was on the model of

the Circus Maximus at Rome, and was an oblong enclosure some 1400 feet in length and about 400 feet wide, with four gates. It served as a race-course for chariot races, and also as an arena for wrestling matches and gladiatorial fights; and in it not only heretics and renegades, but even offending Patriarchs and emperors were burnt to death. Here also the emperors were proclaimed, and here the triumphal processions of victorious generals took place; in a word, the Hippodrome was the Forum of Constantinople. The entire area it covered was 535,866 square feet, while the surface occupied now by the At Maidan is 195,810 square feet.

The only monuments to be seen now on the Hippodrome are the three following:—

**The Obelisk of Theodosius the Great**, a monolith 61 feet in length and 6 feet square, of Egyptian syenite, which was originally erected in the Temple of the Sun at Heliopolis of Egypt, by Thotmes III., 1600 B.C., and was brought to Constantinople and erected by Theodosius the Great after his victory over Maximus (390 A.D.). It is in a good state of preservation, and bears a hiero-

glyphic inscription, the translation of which is as follows:—

*This powerful prince has conquered the whole world and has extended his limits as far as the extremities of the great river Euphrates, which he has passed over and gained victories at the head of his soldiers. He is the nursling of Toun (Setting Sun) and rocked in the arms of the mother of the Gods. His royalty is as firm as that of Ra in the sky, and he has erected this monument in honour of his father Ammon, the master of the thrones of the Upper and Lower Egypt.*

**The Serpent Column**, 18 feet 9 inches in height. It is composed of three bronze serpents erect on their tails and twisted spirally round each other. The triple head was cut off by Muhammad II. with a single blow from his battle-axe, during his triumphal entry into the city after its capture by the Turks, and is now shown in the Imperial Museum. This column originally served as a stand for the golden tripod of the Pythia, the high priestess of Apollo, at the Oracle of Delphi, whence it was brought to Constantinople and erected in the Hippodrome by Constantine the Great. The inscription, now partly effaced, originally recorded in Greek characters the names of the thirty-one cities which combined at the battle of Plataea against the Persians under Mardonius and preserved Greece from the foreign yoke.

**The Colossus, or Built Column**, an obelisk of masonry, originally 94 feet high. The exact date

of its erection is not known; but a Greek inscription on it states that it was restored by Constantine VII. (Porphyrogenitus), who lived in the tenth century A.D. As is evinced by the rivet-holes in the stones composing it, this monument once had a bronze sheathing. This was stripped off by the Latins when they took the city, and coined into money.

Until 1856 the lower portion of these three monuments was hidden under a gradual accumulation of stones and earth. During the Crimean War, Sir C. Newton, of the British Museum, received permission from the Ottoman Government to excavate them to the base of their pedestals. Afterwards a wall was built round reaching to the present level of the At Maidan, and this wall was surmounted by an iron railing. So the monuments rise from a pit, whose floor is on the same level as the ancient surface of the Spina.

**The Pillar of Theodosius**, of granite, with a Corinthian capital, some 49 feet high, stands in the Seraglio grounds, near Seraglio Point. Its Latin inscription, now scarcely legible, runs—'Fortunæ reduci ob devictos Gothos,' and seems to denote that the pillar was erected to commemorate a victory over the Goths.

**The Porphyry, or Burnt Column**, stands in the street called *Divan Yolū*, close to the tomb of

Sultan Mahmūd, on the site of what was the Forum of Constantine. The column was originally 120 feet high, but only 90 feet of it remain now. It is composed of six blocks of porphyry, so cleverly joined as to look like a monolith. It formerly supported a bronze statue of Apollo, altered to represent Constantine, and brought by him from Rome, like the column itself. The white marble now seen on it was added when the column was restored by Emmanuel Comnenus, after the two upper blocks had been destroyed by lightning. The frequent fires in its neighbourhood have considerably injured this monument, and to them is due the origin of the title *Burnt Column*, by which it is now known. Upon the upper part of the column is the inscription—

TO ΘΕΙΟΝ ΕΡΓΟΝ ΕΝΘΑΔΕ ΦΘΑΡΕΝ ΧΡΟΝΩ  
ΚΑΙΝΕΙ ΜΑΝΟΥΗΛ ΕΥΣΕΒΗΣ ΑΥΤΟΚΡΑΤΩΡ.

(‘This divine work, which time had defaced, was restored by the pious Emperor Emmanuel.’)

**Marcian’s Column**, called *Kiz-tashī* (‘The Maiden’s Stone’) by the Turks, stands in what is now a garden attached to a Turkish private house, at the back of the Saddlebag bazaar. It is 33 feet high, of granite, with a Corinthian marble capital, and a cippus with an eagle at each corner. On

it once stood the statue of the Emperor Marcian. The pedestal standing on three steps is ornamented with a crown of victory and a cross. The inscription, which is somewhat illegible owing to the worn condition of the inlaid metal characters composing it, runs: *Principis hanc statuam Marciani cerne torumque Decius ter vovit quod Tatianus opus.* The Tatian referred to was probably the city prefect.

**Column of Arcadius**, now called *Avrat Tash* by the Turks, stands on the top of the seventh hill, on the site of the Forum of Arcadius; it was begun by Arcadius and completed by his son, Theodosius II., in 421 A.D. Earthquakes and frequent fires rendered this monument so unsafe that, in 1695, the greater part of it had to be pulled down, which reduced its height of 158 feet to 20 feet. The column was hollow, and a spiral staircase of some 233 steps, lit by some 56 loopholes, led to the top, which commanded a splendid view of the city and suburbs. The silver statue of Arcadius that stood on it fell during the earthquake of 740 A.D., and was never replaced. Winding round what yet remains of the column are a series of bas-reliefs, representing the Emperor's victories over the Scythians. The interior of the pedestal is now the only accessible part. On the ceiling of one

of the chambers composing it are the letters A Ω.

### AQUEDUCTS, CISTERNS, FOUNTAINS

The difficulty of supplying Constantinople with water has engaged the attention of successive emperors from Hadrian and Valens down to the reigning Sultan. A supply was obtained by constructing large reservoirs in the neighbouring mountains, where the rain-water was collected, and whence it was conveyed by aqueducts to subterranean cisterns within the city. This system has, however, in recent years been to a great extent superseded by the construction of Lake Derkos waterworks, by means of which a French company, founded under an imperial charter, supplies the city with an abundance of very fair water.

**The Aqueduct of Valens**, called *Bosdoghan Kemerī* by the Turks, is 1884 feet long, and was built by Valens in 366 A.D. of stone taken from the walls of Chalcedon, when they were pulled down to punish the inhabitants of the suburb for having sided with Procopius against Valens. It has been repaired successively by Theodosius, Justin II., and Constantine Copronymus; while, after the Turkish dominion set in, Suleiman the Magnificent caused it to be rebuilt almost from its

foundations: hence the two different styles of construction which Count Andreossi notices in it. This aqueduct was carried on double arches, the lower of which is 32 feet high, and the upper  $27\frac{1}{2}$  feet, begins in the At Bazaar quarter, not far from Sultan Muhammad's mosque, and terminates at Shah Zadeh mosque. A guide, or a driver who knows the place well, is indispensable, as both the caretaker and the entrance to the aqueduct are difficult to find. The entrance is by no means conspicuous, and is next door to a coffee-house in a street leading to Sultan Muhammad's mosque. Travellers are recommended to send the carriage on to the other end of the aqueduct to meet them. The charge of 10 piastres (1s. 8d.) per head for admission made by the caretaker is exorbitant.

**Cisterns and Reservoirs.**—These were formerly nineteen in number, but ruins of only a few including two of the most important cisterns, the Philoxenus and the Basilica, now remain.

**The Philoxenus Cistern, or The Cistern of the Thousand and One Columns** (in Turkish *Bin Bir Dīreck*) is situated in the street opposite the tomb of Sultan Mahmūd II. Admission 1 piastre (2d.) per head.

This cistern, one of the finest in Constantinople, dates from the time of Constantine the Great, and derives its name, according to Codinus, from the

Senator Philoxenus who came to Constantinople from Rome with the Emperor; or, more probably, from the fact that it was intended for the inhabitants and strangers who lived in the vicinity, unlike the Basilica cistern, which was only for the supply of the Palace. It is 190 feet long and 166 feet wide, and its roof is supported by 212 pillars, composed of three tiers of columns, making altogether 636, and not 1001 as implied by its name. These are placed one above the other, are joined by arches, and are arranged in 15 rows. Only the upper of the three tiers is to be seen in its entirety. It is 14 feet 4 inches high. Only part of the middle tier is visible; the remainder of this and the whole of the lower tier being buried in the mud which has for centuries accumulated in this cistern. Some of the capitals, which are devoid of any sculpture, bear the letter G and other Byzantine initials and monograms and crosses which have lately been obliterated with whitewash. The cistern is now quite dry, and has long been used by Armenians who follow the occupation of silk-spinners.

**The Basilica Cistern**, called *Yerî Batan Sarai* (Underground Palace) by the Turks, is to the left of St. Sophia, in the court of a Turkish private house (admission 5 piastres (10d.) per head). It was discovered at the beginning of the eleventh

century by Gyllius, having till then remained unknown owing to the houses built over it. The finder narrates how he was let down through a hole he had accidentally found in the ground, and crossed the cistern in a boat which he found there and which was used by the owner of the house above. This cistern still contains water, used by the people living in the houses above it. It is supposed to extend under St. Sophia and to communicate with the sea, but in reality reaches no farther than 80 feet to the north of St. Sophia, and is above sea-level. It was built by Constantine the Great, and enlarged by Justinian. Over it were the *Institutes*, *Library*, and part of the *University* founded by Constantine. It is 336 feet by 182 feet, and its vaulted roof rests on 336 pillars, 40 feet high and 12 feet apart, arranged in 12 rows.

**Fountains.**—These are a Turkish institution called into existence by the Koran, which enjoins all true believers to abstain from the use of intoxicating beverages, and to perform the regular ablutions before entering the mosque for prayer; fountains are therefore an indispensable adjunct to every large mosque. They may be divided into two classes—the *Chesmeh*, or fountain, and the *Sebil*, or drinking fountain, provided with metal cups. The handsomest of the *Chesmehs* is

**The Fountain of Sultan Ahmed**, opposite the Bab-i-Hūmayūn and St. Sophia. It is a rectangular building, erected in 1728 by Sultan Ahmed III., and is a Chesmeh and Sebil combined, consisting of four Chesmehs and four Sebils arranged in alternate order. It is ornamented with some beautiful carved arabesques, and with inscriptions in gilt letters on a green background, a delicate border of green tiles running along the upper part. The inscription just above the tap on one of its sides is in verse, composed by the founder, Sultan Ahmed III., and runs thus: 'Wayfarer, admire this beautiful work; turn the tap in the name of God; drink thy fill and bless the founder, Ahmed Khan.'

There are several other fountains, notably those at Azab Kapū, near the upper bridge, and at Top-Haneh (the latter now in ruins), both erected by Ahmed III., and the Valideh Mosque fountain at Ak-Sarai, but all inferior to that of Sultan Ahmed. The following Sebils are worthy of notice: Azab Kapū Sebil, in connection with the fountain; Sebil of Sultan Hamid I., on the line of tramway near Sirkedji railway station; Sebil of Sultan Mahmūd II., adjoining his mausoleum; Sebil of Shah-Zadeh Mosque, and the Valideh Mosque Sebil, near the Stambūl end of Galata Bridge.

## WALLS

Very little now remains of the walls that formerly enclosed Byzantium on the two seaward sides. They have for the most part either been pulled down to make room for modern buildings, or have fallen into decay and crumbled away, and are now disappearing fast. Those on the land side, however, extending across the peninsula from the *Seven Towers* on the Marmora, to *Ayūb* on the Golden Horn, a distance of five miles, are, despite the ravages of time and earthquakes, still in a fair state of preservation.

A good plan for visitors wishing to avoid the shaking and jolting over the wretched streets leading to the walls, is to have a carriage, or horses, sent to meet them at the Seven Towers, and go on to this latter place by caïque or train. They should then drive along the land walls as far as the Adrianople Gate, send the carriage on to meet them at *Aïvan Saraï*, and walk to the Mosaic Mosque; thence inside the walls to *Kerkoportā*, *Tekfūr Saraï*, *Hebdomon* and *Blachernæ* (*Aïvan Saraï*), where they can get into the carriage and drive back to Pera, either through Phanar, where they can stop and see the Greek Patriarchate and the Greek Church of St. George, or by way of *Ayūb* and the Sweet

Waters of Europe. This excursion takes from four to five hours. Carriage 45 to 60 piastres (7s. 6d. to 10s.).

Of the walls those on the land side only call for special mention. They are the work of three successive Byzantine emperors — Theodosius II., Heraclius, and Leo the Armenian.

**The Walls of Theodosius**, extending from the Sea of Marmora to Tekfūr Saraï, a distance of about 6120 yards, were built in 413 A.D. under the superintendence of Anthemius, prefect of the city ; but were destroyed by an earthquake thirty-four years later, when they were rebuilt by the prefect Cyrus Constantine in sixty days, as set forth in an inscription on the Melandrian Gate. They consist of a double line of wall, the inner line being considerably higher than the outer one, with a moat 20 yards wide, and a breastwork  $19\frac{1}{2}$  yards thick, running between. Remains of these latter may still be seen in the vicinity of the *Seven Towers* and *Silivri Gate*. The moat, which is now filled up in places, and is let out in sections to market-gardeners, varies in depth from 4 to 33 feet, and is some 64 feet wide. The tapering wall running along the moat is of Byzantine origin, and was in all probability an aqueduct for the double purpose of conveying water to the city

and of flooding the moat in case of emergency: remains of these aqueducts still in use are to be met here and there. The stone used in the erection of the walls was procured from the quarries in the vicinity. The inner and loftier wall—some 36 feet high—was flanked by 116 towers, of which some ninety are still standing in a dilapidated condition. These are for the most part square, the rest being either round or octagonal, and were entered by postern gates on the city side; few, if any, having doors leading into the space between the walls. The outer wall—31 feet high and 13 feet thick—was also flanked with towers, numbering 78, of which about seventy remain. The Theodosian wall was pierced by fourteen gates, seven of which were reserved for military purposes.

The land walls commence at the elegant marble water-gate on the Marmora, near the Seven Towers. The first inner tower was built by the Emperors Basil and Constantine, 975-1025 A.D.; over the postern may still be seen a carved cross surmounted by a wreath. Of the first outer tower scarcely anything remains. The fourth inner tower, somewhat damaged during the earthquake of 1894, bears an inscription setting forth that it was built by Romanus, the great Emperor of the Romans.

The seventh inner tower, near the railway, assigned to the Emperors Leo and Constantine, has almost entirely crumbled away. The *Golden Gate*, so-called from the gilding formerly upon it, which comes next, with its two wooden columns and their exquisite Corinthian capitals, was the triumphal arch through which victorious emperors and generals passed on their return from war. The last of these to pass through was Michael Palæologus, after recovering the city from the Latins. It was built up some centuries ago, and is commonly called the 'Closed Gate.' The carvings and bas-reliefs which formerly adorned it have long since disappeared, the only ornamentation to be seen on it now being the Sultan's monogram over the Turkish coat of arms.

The next gate is *Yedī Kūleh Kapūsū* (Gate of the Seven Towers), the first public gate; a Byzantine Eagle carved on the inside is still visible. The tower to the right of this gate bears a Turkish inscription, and the date 1168 of the Hegira. The two medallions, of which traces are still visible, seem to have once been ornamented with carvings.

*Yedī Kūleh* (**The Seven Towers**) is the Byzantine citadel, variously styled *Cyclobion* or *Strongylon*, from its circular form, *Pentapyrgion*, from its five towers,

and subsequently *Heptapyrgion*, on the increase of the number of towers to seven. The present towers were built on the site of the old ones by Sultan Muhammad II., and were used as a treasury. The wooden roofs were subsequently removed, owing to the frequent outbreaks of fire. Of the seven towers four are now left standing, the other three having been destroyed by an earthquake in 1758. The citadel served as a place of detention for state prisoners, many of whom were quietly strangled within its walls; amongst others, Sultan Osman II., who, at the age of eighteen, fell a victim to the treacherous intrigues of Sultan Mustapha and the discontent of the mutinous Janissaries. In the Seven Towers it was also customary for the Turks, while hostilities lasted, to imprison the ambassadors of foreign countries with which the Porte was at war. The last ambassador thus detained was the French ambassador in 1798, who was kept imprisoned for three years. Since that date the pressure brought to bear upon the Porte by the French general Sebastiani, and the British ambassador Mr. Charles Arbuthnot, caused the Turks to give up this custom. Several Latin and French mural inscriptions on the left of the entrance to the dungeon have recently been effaced by some Turks. This tower, which is at the E.S.E. corner

of the citadel, contains a solid marble staircase leading to the top, and commands a splendid view of the Marmora shores, of Stambūl and the outlying suburbs as far as San Stefano, and of the coast and mountains of Asia Minor and the Islands. The carving over the partly walled-up gate opposite the entrance leading to the Golden Gate represents the *Labarum*, the standard of the Byzantine Emperors. A flight of steps in a dark passage on the left of this gate leads to the dungeons to which obnoxious sultans were once consigned. Only one of the two dungeons has two windows, and these too high and too small to have been any consolation to the unfortunate inmate, whose captivity, however, was in most cases terminated at an early stage by the bowstring. Visitors to this part of the citadel should provide themselves with a lantern, which is to be obtained from the doorkeeper. Several crosses are still to be seen carved over the gate opposite the Golden Gate. One of the graves under the laurel and pomegranate trees in the garden is that of Ahmed Kiupruli Pasha, who was hanged on his return from the taking of Candia after a twenty-four years' siege. The Seven Towers and the adjoining land are now in charge of the Imperial Museum of Antiquities. Admission to the citadel  $2\frac{1}{2}$  piastres (5d.) per person.

The buildings seen just outside *Yedī Kūleh* gate are the hospitals, lunatic asylum, and orphan schools, belonging to the Greek and Armenian communities of Constantinople; and the Greek *Shrine of Our Lady of the Fishes* (p. 80).

The first outer tower passed on the way from *Yedī Kūleh* to *Silivri Kapūsū* (*Silivri Gate*) bears an ancient inscription. The closed gate which comes next is probably the old *Rhegion Gate*; and the next but two, farther on, which was partly destroyed by the earthquake of 1894, and of which only the two sides bearing an inscription and a cross are now left standing, was built by John Palæologus in 1433. On the ninth inner tower are carved the names of the Emperors Leo and Constantine. The tenth and eleventh outer towers are assigned to John Palæologus, who reigned from 1433 to 1444. The inscription seen on the city side of the tower on the right when entering *Silivri Gate* sets forth that the gate was called the *Spring Gate*, from the processions of pilgrims which usually passed through it on their way to the monastery of *Our Lady of the Fishes*. *Ibrahim Pasha's Mosque*, just within the gate, is supposed to have once been *St. Anne's Church*. In the cemetery attached to the mosque may be seen some three or four tombstones on the graves of women, unique from being artistically carved on

both sides. Silivri Gate is the one by which Alexius Strategopoulo, the general of Michael Palæologus, entered by stratagem on the night of the 6th of August 1261, with 800 men, and took the city from the Latins. The three graves seen at the end of the cemetery opposite the gate contain the decapitated heads of the celebrated Ali Pasha Tepelen mentioned in Byron's poems, and of his two sons, Vely and Muktar.

The third outer tower beyond Silivri Kapū was, according to the inscription on it, built by John Palæologus in 1439.

*Yenī Kapū* (New Gate), which comes next, is the third public gate from the Marmora, and is also called *Mevlehaneh Kapūsū*, from the convent of Mevlevi or Dancing Dervishes in the street opposite it. These dervishes perform on Thursdays just after mid-day. *Yenī Kapū* is the *Melandesias Gate* of the Byzantines, which led to the village of *Melantiade*, now *Būyūk Checkmedjeh*. Of the two Greek inscriptions, that seen on one side of the gate sets forth that Cyrus, prefect of the city, erected wall within wall for the beloved sovereign (Theodosius II.) in sixty days. The inscription on the other side of the gate is to the effect that the breastwork was restored in the reign of Justin and Sophia (566-578) by Narses, the most glorious

Spatharius, architect to that emperor. The Latin inscription also seen on the gate is merely a Latin rendering of the first of the two Greek inscriptions, and runs thus: *Theodosii jussis gemino nec mense peracto Constantinus ovans hæc mœnia firma locavit. Tam cito tam stabilem Pallas vix conderet arcem* ('By order of Theodosius, Constantine triumphantly erected this stronghold in less than two months. Pallas herself could scarcely build so strong a fortress in so short a time'). Latin inscriptions on the walls are very uncommon, and this one must have been intended for the benefit of the numerous foreigners not conversant with Greek, who were attracted to the Byzantine capital in the fifth century. The outer gateway is supported on four marble pillars, one of which is ornamented with a carved cross and another with the letter B on its black stone capital. Another cross is carved on either side of the gateway, and on the tower at the right entrance are two inscriptions.

That portion of the walls lying between this and Top Kapū, the next gate, is in a far better state of preservation than any of the other portions; the fourth inner tower beyond Yenī Kapū bears a Greek inscription.

*Top Kapū* (Cannon Gate) was formerly the *St. Romanus Gate*, so called after the church of St.

Romanus once in its vicinity. This gate is celebrated as being the one on which Muhammad II. directed the fire of his artillery, and especially that of a monster cannon cast for him by the Hungarian Urban, and conveyed from Adrianople by the united efforts of fifty pairs of oxen and two thousand men to the battery on the heights of Maltepeh, opposite the walls. This is also the spot where the last Byzantine emperor fell in the defence of the city. The walls between Top Kapū and Edirneh Kapū present a more dilapidated appearance than at any other point. The stream flowing along the valley, which here intersects the road leading into the heart of the city, is the *Lycus*, from which, by means of aqueducts, the moat was formerly filled.

Here travellers can, if they desire, enter Top Kapū Gate, and drive inside the city along the walls to the Adrianople Gate. Within the line of walls is *Chingheneh Mahalleh*, the *Gipsy quarter*, where the appearance of strangers is the signal for a general gathering of the female inhabitants, and a performance by them of a curious but disgusting series of posturings called 'the belly dance,' in expectation of the bestowal of small coin.

*Edirneh Kapū* (Adrianople Gate), the next after Top Kapū, is the Byzantine *Polyandron* or *Myriandron*, and was also called the *Middle Gate*,

from its giving access to the middle of the city. This is the gate through which Muhammad II. entered the conquered city, and through which each succeeding Sultan enters the city on his way to the palace after the ceremony of being girded with the sword of Osman at Ayūb Mosque.

The Adrianople Gate and the walls in its immediate vicinity suffered more than any other part of these ancient fortifications in the earthquake of 1894; the gateway was cracked from top to bottom, and reduced to such a ruinous condition that the gates had to be closed for a long time till it was restored; and they have only recently been opened again.

The mosque inside the gate is that of Mihri-Mah, daughter of Suleiman the Great, and wife of Rustem Pasha, and was built in 1555 by Suleiman on the site of the Greek Church of St. George; the Greeks being allowed, by way of compensation, to build another church, still intact, opposite the mosque.

The street on the left through the gate leads to the Mosaic Mosque. The street running along the walls, in the direction of the harbour, leads through the Jewish quarter to Tekfūr Sarai (Hebdomon Palace).

The sixth inner tower beyond Edirneh Kapū is called *Nicholas Tower*, after a Byzantine cavalry officer. At this point the line of walls is interrupted for a short distance by Tekfūr Sarai, because this latter, erected before the walls, was an obstacle which had either to be demolished or to be enclosed within the new wall. The weak part in the line of walls, caused by the presence of the palace at this spot, was therefore strengthened by a wall running along the rear of the building. In this transverse wall was a postern gate giving access into the town. This is the famous postern or *Kerkoportā*, which, after having been closed up, was reopened by the Byzantines for military purposes during the last siege of Constantinople by the Turks in 1453; the gate was then left open through carelessness, and was entered by a small party of the enemy, who, planting their flag on the neighbouring tower, caused such a panic throughout the city that no further resistance was offered by the defenders. This spot is the sixth hill, the site of the Byzantine *Hebdomon* district. It was divided into two parts, styled respectively the *Outer* and the *Inner Hebdomon*. The Outer Hebdomon was the *Campus Martius*, where the earlier emperors were proclaimed, and where the troops took the oath of allegiance. The Tribunal from which the emperors

were wont to address the troops was in all probability the tower immediately adjoining Tekfūr Sarai, and was built by the Emperor Valens, who was the first sovereign thus proclaimed emperor in Constantinople. The Campus Martius also served as a drill-ground for the troops, and was the scene of the numerous litanies performed during seasons of long drought and after earthquakes, and of the annual litany in commemoration of the disastrous earthquake which occurred in 556 A.D., during the reign of Justinian. *Inner Hebdomon* was the Hebdomon Palace, now known as *Tekfūr Sarai*. This latter name is, in all probability, a Turkish corruption of the Greek τοῦ κυρίου ('of the lord'), the title by which the Turks designated the Byzantine emperors, and the Turkish word *Sarai* ('palace'). Nothing certain is known about the founder of the palace. It was, however, probably built by Constantine Porphyrogenitus for his son Romanus, on the site of an earlier palace built by Constantine the Great, as a conveniently situated residence when reviewing the troops. The *Jucundiana*, Justinian's favourite residence, was at Galata, and not at the Hebdomon as is erroneously supposed. Tekfūr Sarai is worthy of special notice as being one of the few remaining specimens of Byzantine architecture, a style which appears to have been

further developed in the palaces at Venice. The building, commanding a fine view of the Golden Horn, is a three-storeyed one, with triple windows and marble sills. The immediate vicinity is now the Jewish quarter. Admission to the interior of the palace is free; the entrance is through the glass factory near the walls.

*Eghrî Kapû* (Crooked Gate) is the sixth gate, and is the ancient *Harsia*, also called *Porta Caligaria*, from the number of military bootmakers' shops once in the vicinity. It is the gate so bravely defended by the gallant German, Johann Grant, and by Theodore of Carystos, during the last siege by the Turks, and is also the place from which Constantine Palæologus made his last reconnoissance on the eve of the taking of the city.

The seventh gate has disappeared long ago, and not a vestige of it now remains.

In the Hebdomon district was the site of the *Blachernæ Palace*, which probably stood on the very spot where *Aivas Effendi's Mosque* now stands. This palace was first built by Anastasius Dicorus, in 499 A.D., before the erection of the Theodosian Walls, and was originally an imperial pavilion for the use of the emperor when proceeding to Blachernæ Church; but was subsequently enlarged, and in the ninth century was considerably

extended by the addition of new wings, and decorated and embellished with such magnificence as to evoke the astonishment and admiration of Peter the Hermit and his Crusaders in 1096. At Blachernæ took place the meeting of Godfrey de Bouillon with Alexius Comnenus (see p. 12). Here also the arrangements were made with Isaac Angelus for the fourth Crusade. During the fifty-eight years of the Latin occupation the palace suffered considerable damage; but in 1261 it was restored by Michael Palæologus (see p. 15), and was the favourite residence of the Greek emperors. It continued to be the favourite residence of the Palæologi down to the time of the taking of the city by the Turks.

The closed gateway seen half-way between the second and third towers, beyond the foot of the hill, is the *Gyrolimne*, once the main entrance of the Blachernæ Palace. The inscription on the fourth tower sets forth that it is the tower of Isaac Angelus, built in 1188. The next tower, known as the *Tower of Anemas*, was a state prison attached to Blachernæ Palace, and was built by Alexius Comnenus. Its name is derived from its first inmate, Anemas, imprisoned for conspiracy against that emperor in 1107. Amongst others confined in it, at different times, were the Emperor Andronicus Comnenus; John Palæologus and his

two sons; Gregory, Duke of Trebizonde; and the patriarch Veccus.

**The Wall of Leo, the Armenian,** to the north of the tower of Anemas, is the ancient *Pentapyrgion*, so called from its five towers, built in 813 by Leo the Armenian, in view of an apprehended attack by Crumnus the Bulgarian.

**The Wall of Heraclius** was built in 627 to protect the suburb in the vicinity of Blachernæ, which had suffered in the siege of the city by the Avars.

**The Fire Towers.**—*Galata Tower*, on a hill just above Galata, and nearly opposite the Stambūl Tower, is of Genoese origin, and when first built, under Anastasius Dicorus, was only about half its present height, to which it was raised in 1446 A.D. Under Justinian it was once used as a receptacle for the bodies of those dying of the plague, who were cast into it to save time and trouble in burying the large numbers daily carried off by the pestilence; a proceeding which only increased the ravages committed by the dread scourge. Up to the time of the taking of Constantinople by the Turks it was called the Tower of the Cross, from the cross which surmounted it. Massively built, and rising to a height about 150 feet above the hill on which it stands, and com-

manding, as it does, an extensive bird's-eye view of the city, the Bosphorus, and the Marmora, it is admirably situated to meet the requirements of a look-out and signal station; for which it was originally designed and is still used. The tower was restored, after the destruction of its wooden roof by fire, by Sultan Selim in 1794, and again by Sultan Mahmūd II. in 1824; and so solid is its masonry that neither the severe earthquakes in 1894, nor those which preceded them over a century ago, have affected it in the least. The last remaining portion of the old Genoese walls, which in older times surrounded the tower and Galata, have within the last ten years been pulled down to make way for the houses which have been erected on their site.

Admission 5 piastres (10d.) per head, but a reduction is usually made for a large party. The quartermaster on duty in the signal-room also expects a couple of piastres.

The Stambūl Fire Tower, properly called the *Seraskerat Tower*, is situated on the *Seraskerat* (War Office) parade-ground, and is one of the two high round towers which are the first objects to attract the attention of strangers approaching Constantinople, and especially those arriving by steamer. This tower was built by the Turks after the style of the more ancient one at Galata, but is less massive

and more slender. Like Galata Tower it serves as a look-out and fire-station, and commands a splendid view of Stambūl, the Marmora, Bosphorus, and Golden Horn. Admission  $2\frac{1}{2}$  piastres per head (5d.).

### EXCURSIONS

The best way to see the Golden Horn is by going up it in a fair-sized caique pulled by two men. Fare 15 to 20 piastres (2s. 6d. to 3s. 4d.) there and back. The small steamers plying between Galata Bridge and the various stations on the Inner Horn are both uncomfortable and dirty, and on account of their awnings utterly unsuitable for sight-seeing. Fare (Galata Bridge to Ayūb) 50 paras ( $2\frac{1}{2}$ d.).

**The Golden Horn**, or Bay of Constantinople, extends from its junction with the Bosphorus at Seraglio Point to a spot away up the harbour, called the *Khīyat Haneh* or *Sweet Waters of Europe*, at the confluence of two small streams, the *Kedaris* or *Ali bey Sūyū*, and the *Vorvīsses* or *Khīyat Haneh Sūyū*, and separates Galata and Pera from the Stambūl side of the city. Its names of Keratios Kolpos (The Horn Gulf) and Chrysokeras (Golden Horn) are derived from the resemblance of this arm of the Bosphorus to the shape of a ram's horn.

The Golden Horn is some six miles long, with

an average width of about 490 yards, and a mean depth of twenty-three fathoms, and is spanned by two bridges. In olden times it was closed during the various sieges by a chain stretched across it, from Seraglio Point to Galata.

The most interesting suburbs on the Golden Horn are—Galata, Pera, Kassim Pasha, Phanar, Balata, Haskeui and Ayüb.

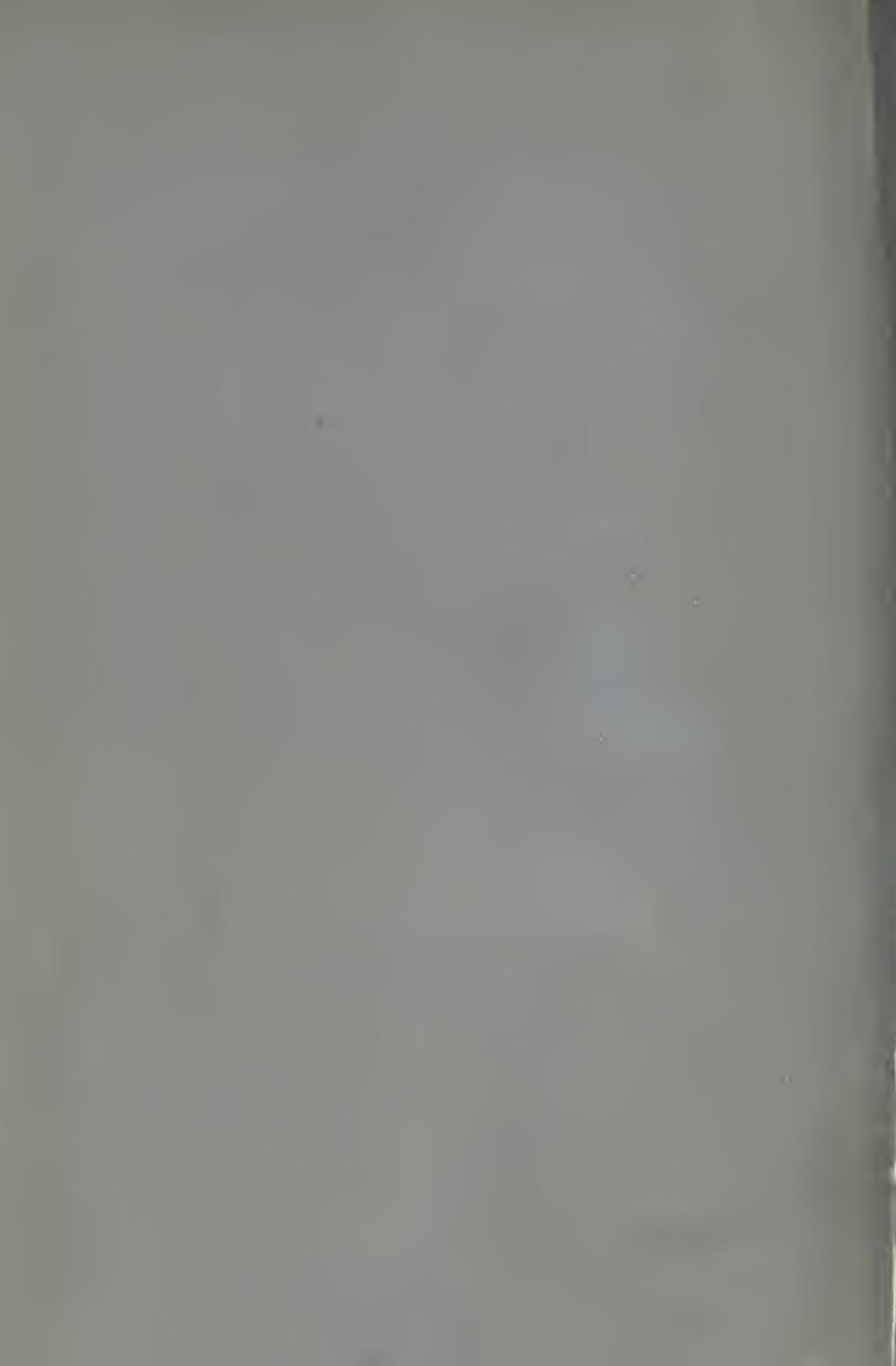
*Galata* was originally known under the name of *Sykæ* (fig-trees), presumably from a grove of fig-trees having once existed there; but the place was afterwards called *Galata*, from the Gauls who formed a settlement there; and this name has clung to it throughout its subsequent occupation by the Genoese, down to the present day. Galata is now the place where the banks, steamship agencies, stock exchange, and offices of agents and representatives of European firms are established. The old Genoese walls which formerly enclosed Galata have been pulled down years ago to make way for the erection of modern buildings, and scarcely a vestige of them now remains.

*Pera*, contiguous to Galata, and on the heights rising immediately above it, is the 'Frankish,' or European, quarter of the city, where the Europeans, Levantines, and a great part of the Greek and Armenian population live, and where all the hotels



THE GOLDEN HORN.

From "Constantinople." By Goble and Millingen (A. & C. Black).



and the foreign embassies and consulates are situated.

*Kassim Pasha* is a filthy and insanitary suburb in the immediate vicinity of the dockyard, off which the Turkish fleet lies at anchor throughout the year. The fine marble building standing on a plot of land jutting out into the Golden Horn is the Admiralty. Close by are the graving-docks, slips, building sheds, and workshops, where, until recently, a considerable number of British foremen, mostly Scotchmen, were employed. The large building on the hill, immediately above the dockyard, is the Naval Hospital.

*Phanar*, now a dirty and poor-looking suburb, lies on the Stambül side, opposite *Kassim Pasha*, and is chiefly inhabited by Greeks. Its name *Phanarion*, shortened by the Turks into *Phanar* or *Phener*, is a diminutive of *φάνος* (a lantern).

*Phanar* is the seat of the Patriarch, the head of the Eastern or Greek Church; and here is situated the Greek Cathedral of St. George, in connection with the Patriarch's residence. Travellers are freely admitted to the different rooms of the Patriarch's official residence, in one of which visitors are shown a painting representing Sultan Muhammad II., the Conqueror, in his state robes, handing the patriarch Gennadius Scholarius the

the river Vorvyses. The mouth of the latter, called Kara Agatch, is the point where the steamers stop. The valley of the Sweet Waters of Europe is a favourite resort of natives, especially Turks, in spring and early summer, and can be reached by water, or by carriage from Pera. The better class of people, and ladies, always drive there. Travellers desirous of getting a glimpse of Turkish life should visit the spot on a fine Friday afternoon in spring. A good plan is to drive there from Pera and return by water, or *vice versa*. No Turkish ladies are to be seen there in Ramazan.

### THE BOSPORUS, OR STRAITS OF CONSTANTINOPLE

Travellers can go up the Bosphorus by the steamers that ply from the Stambül end of the Galata Bridge. Those calling at stations on the European side fly a green, those at both shores a red and green flag. The time-tables published in the local papers give Turkish time, which varies throughout the year. The trip up to the Black Sea and back without landing takes about four hours, and this is most usually done by travellers. The fare from the bridge to the last village on the Bosphorus or five villages below it is the same, viz.  $4\frac{1}{2}$  piastres (9d.). Over-

coats and wraps should be taken, especially when the wind blows from the north. A good way to see the Bosphorus and the Black Sea on a fine day from different points of view is to devote a whole day to it, and take provisions from the hotel. Start on an early steamer for Beikos; get out at Beikos and walk to the Giant's Mountain ( $\frac{3}{4}$  hr.), whence there is a beautiful view of the Bosphorus and Black Sea. Thence walk to the Genoese Castle at Anadolu Kavak ( $1\frac{1}{4}$  hr.), where luncheon may be eaten; from Anadolu Kavak cross the Bosphorus in a boat or caïque (5 to 10 ps. = 10d. to 1s. 8d.) to Buyukdereh or Therapia, which are reached in half an hour; visit either of those two villages, and proceed either by steamer back to Galata, or else drive or ride overland past the aqueducts back to Pera. This trip is recommended only to good pedestrians; a guide must be taken.

The Bosphorus is one of the most picturesque places in Europe, and is a succession of woodland, hill and dale, covered with villages reaching down to the water's edge, and dotted with white marble palaces and pretty summer residences, nestling among groves of trees, or surrounded with gardens. The beauty of the Bosphorus is confined to the part between the city and Yeni Mahalleh, the last

works are the Sultan's stables, permission to see which can be obtained through the Embassy.

Next the square is *Dolmah Bāghcheh Palace*, a combination of European and Oriental architecture, built of white marble by Sultan Abd-ul-Mejid in 1853. The principal objects of interest in the palace are the staircase, the baths of alabaster, and the Throne Room or Reception Hall, one of the most impressive halls in Europe, where H.I.M. the Sultan holds a *levée* twice a year. This was the residence of Sultan Abd-ul-Mejid and of his ill-fated brother Sultan Abd-ul-Aziz.

*Beshik-Tash*, 'Cradle Stone,' is the next station. It stands on the site of the Byzantine *Diplokionion*, and derives its name, according to some Turkish writers, from Khaireddin Pasha's tomb, which resembles a cradle; and, according to others, from *Besh Tash* (five stones), which Khaireddin had his ships moored to. Near the guard-house is the tomb of Ghâzi Khaireddin Pasha, called Barbarossa, who conquered Algiers and Tunis for Suleiman the Great, and defeated the combined Christian fleet at Prevesa.

'Et Bechik-Tash, où dort sous la pierre et la mousse, la terreur des Chrétiens, Chair-ed-Din Barberousse' (G. Nogues fils).

Two ancient columns, overthrown by an earthquake, which once formed part of an altar or temple, are said to have given Beshik-Tash its Byzantine



THE SWEET WATERS OF EUROPE.

*From "Constantinople" By Goble and Millingen (A. & C. Black).*



name *Diplokionion* ('Double Column'). These columns are said to be among the stones lying between Barbarossa's tomb and the water's edge. Beshik-Tash is where Dandolo's troops first effected a landing at the taking of the city by the Venetians in 1203. Just beyond the landing-stage is

*Cheragan Palace*, now partly burnt, was built by Sultan Abd-ul-Aziz, and where this Sultan died. In this palace Sultan Abd-ul-Hamid had imprisoned his elder brother, the unfortunate Sultan Murad V., who died there after an imprisonment of nearly 25 years. In 1910 it was used by the Parliament. But owing to a fire, believed to have been caused by accident, all that stands now are its four walls. It is estimated to have cost about £4,000,000.

\* *Yildiz Kiosk*, i.e., the palaces and grounds seen from the steamer on the heights immediately above Cheragan Palace, and surrounded by high walls, is well worth a visit. It takes about two hours to see everything, and the total cost of entrance fees is about 20 piastres (3s. 4d.). It is open from sunrise to sunset. But on Tuesdays it is open to ladies,

and on Wednesdays the charge for entrance fees is doubled.

Yildiz Kiosk is not one building but many. There are said to be in all about twenty-five. They are surrounded by high walls, and comprise an immense area covered by trees and all kinds of plants.

Sultan Abd-ul-Hamid II. had them built at various periods, and lived there uninterruptedly during all the time he reigned, viz., 32 years. He kept an immense household and an unlimited number of wives. But after his dethronement by the Young Turkish Party the place was opened to the public, excepting his private apartments and those of his harem.

The exhibition part is divided into three: the outer garden, the inner garden, and the inner apartments. In the former one can have a fine drive. In it is also to be seen *Merassim Palace*, which was built for H.M. Kaiser William II. and occupied by him during his two visits to Constantinople. (No admission to it.) Also the *Persian Kiosk*, built for the Shah of Persia in 1900, but which he did

not occupy, as it was not ready. Visitors are admitted.

The inner garden has a small artificial rivulet on which the Sultan and his wives used to go on canoes and cycle-boats. (Visitors can make use of these boats.)

The Kiosk \*Djihan Nouma is worth a visit for its magnificent view and the large telescope, which visitors can use. The immense collection of pigeons is worth an inspection for both the variety and number.

Tsit Kiosk, a low and unpretending building where the Sultan used to receive foreign ambassadors in audience. In the large sitting-room a secret door is shown in the wall through which the Sultan used to unexpectedly appear or disappear.

The small mosque, in Renaissance style, standing just outside Yildiz grounds, is Hamidieh Mosque, at which Sultan Hamid invariably attended prayers every Friday.

*Orta Kewi*, the next stopping-place, a large village bisected by a stream, is the ancient Byzantine village

of St. Phocas, so called from the monastery and church which formerly stood here, but of which the latter alone remains. The lower part of the village is inhabited by Jews, and the upper part by Armenians and a few Greeks. The Orta Keui market-gardens are said to grow the best fruit and flowers sold in Constantinople market. The large Yeni Valideh Mosque, jutting out into the sea, near the landing-stage, was built by Sultan Abd-ul-Aziz's mother, and is the one which that Sultan usually attended. Many of the large wooden houses along the shore are the *Yalı*s or water-side residences of ministers of state, pashas, and other dignitaries.

*Kuru Cheshmeh*, the next station, was a little more than a century ago the residence of the Hospodars of Wallachia and their descendants; but now is a wretched village inhabited by Jews, Armenians, and a few Greeks. No vestige now remains of the legendary laurel-tree formerly in this village, which is said to have been planted by Medea when she came here with the Argonauts.

*Arnaūt Keui*, the next place the steamer calls at, is the Byzantine Michaelion, built on the site of the more ancient *Hestiae*. Its Byzantine name was derived from the church erected there to St. Michael by Constantine and rebuilt afterwards by Justinian, and pulled down by Muhammad II., who used

the materials for building Rumeli Hissar citadel. The current at the cape above the landing-stage sets with a velocity of 4 knots an hour, and is called *Mega Reuma* ('strong current') by the Greeks, who extend that name to the village also. Boatmen proceeding up the Bosphorus find it more expedient to get out and tow past the cape. The Imperial Kiosk, with the lanterns on each side of the door, at the end of the quay is not used now. The charming villa farther on, near the next station, belongs to the sons of the late Egyptian Prince Halim.

*Bebek*, which comes next after Arnaūt Keui, is built on the site of ancient *Chelae*. In the adjoining bay once stood a temple to Diana Dictynna. The picturesque situation of the place and the beauty of the surrounding scenery made it a favourite resort of various sultans, especially Sultan Selim I. and Selim III., the first of whom built a summer palace on the water-side, known to Europeans as the *Palace of Conferences*, where ambassadors were received in secret audience. On the top of the hill is the handsome college founded by Mr. A. Robert of New York in 1863, and called Robert College after him. The high road from Pera stops at Bebek. The cemetery lying between the village and Robert College is highly venerated by the Turks, as being the last

resting-place of the first of their race who crossed into Europe from Asia, whom they are wont to style *Shhid* (martyrs) or *Evlia* (saints). On the top of the hill is a monastery of Bektashī Dervishes, commanding a splendid view.

*Rumeli Hissar*, or the *Citadel of Europe*, the next station, is a village mostly inhabited by Turks. The water-gates seen under the houses are to admit boats belonging to the house into the cellars, which in Bosphorus water-side residences are generally used as boat-houses.

The Castle was built in 1452 by Muhammad II. on the site of the Byzantine State Oubliette, out of materials from Christian churches and other buildings demolished for the purpose, and by the forced labour of large gangs of Greeks, 2000 of whom were employed as masons and lime-burners alone. The erection of each of the three towers was entrusted to the supervision of a trusted general, Muhammad II. himself superintending the building of the walls, of which each of the 1000 masons had the construction of 2 feet assigned him. To the Greek Emperor's ambassadors sent to protest against the building of the fortress as an infringement of treaties, Muhammad's sole answer was that he would have the next envoy sent him on a similar errand flayed alive. This citadel enabled

Muhammad to command the Straits, and to force all ships passing up or down to strike their flags and pay toll. A particular feature of the fortress is that the plan of its walls represents four gigantic Arabic letters—the four letters which form Muhammad's own name.

After the taking of Constantinople, this citadel served as a place of confinement for Christian captives, among the first to be incarcerated being the Knights of Malta, taken prisoners of war.

Just above the towers is the spot where Darius and his army crossed to Europe over the bridge of boats constructed by the Samian Mandrocles, and where also the Goths and Crusaders crossed into Asia.

At *Balta Liman*, just above the promontory, is the villa of Rechid Pasha, at one time Grand Vizier under Abd-ul-Aziz, where the treaties of 1838 and 1841, and those of 1849, relating to the Danubian tributary states, were signed.

The next village, *Boyaji Kewi*, inhabited by Greeks and Armenians, contains nothing of interest. Then comes *Emirghian*, on the site of the ancient *Kyparodis*, famous for its cypress grove, with its bay and plane-trees, its marble fountain, mosque, and bath, the *Medresseh*, built by Sultan Hamid in 1780, the summer villas of the Persian ambassador and of

the Montenegrin agent, and the palace of the late Ismael Pasha, ex-Khedive of Egypt.

The greater part of the shores of the bay, the largest and prettiest on the Bosphorus, is covered by the village of

*Stenia*, destroyed by the Russians in 941 A.D., and afterwards rebuilt by the Byzantines. Its name is said to be a corruption of that of its founder Leosthenes, a Megarian; but it is more probably an abbreviation of *Sosthenia* ('Safety'), to which the Argonauts—according to the myth—erected a temple in thanksgiving for their return safe and sound from their expedition in quest of the Golden Fleece. Constantine the Great converted the temple into a Christian church, and had the statue of the winged goddess in it transformed to represent the archangel Michael. The bay has been the scene of many sea-fights in ancient times, and has often served as a base of operations during the numerous attacks on the city by barbarians.

*Yeni Keui*, the next station, is studded with some pretty villas belonging to the wealthier class of Greeks and Armenians; here the Greek and Austrian ambassadors have their summer residences. At the Imperial Kiosk, just beyond, the treaty granting independence to Greece is said to have been signed.

*Therapia*, which comes next, is the limit between what is locally called the Upper Bosphorus and the Lower Bosphorus. It is the ancient *Pharmacia* ('drug-cure'), where tradition says Medea spread her drugs. The ancient name was altered to *Therapia* ('cure') by one of the earlier patriarchs of Constantinople. At *Therapia* are the official summer residences of the German, Italian, French, and British ambassadors, and several villas belonging to the wealthier of the inhabitants of the city. The sheltered bay serves as summer anchorage for the despatch boats attached to the various European Embassies. *Hotels*—Summer Palace Hotel, belonging to the Sleeping Car Company, New Hotel, and Hotel d'Angleterre.

From *Kiretch Burnu* (Lime Point), a promontory just beyond *Therapia*, the first view of the Black Sea is obtained. This place, called *Clethra* ('key'), was regarded by the ancients as the key to the Black Sea. The steamer does not call here, but crosses a deep bay, whence there is a good view of the Aqueducts, and arrives at

*Buyukdereh*, where are the summer residences of the Spanish and Russian ambassadors, and several fine villas belonging to wealthy inhabitants of Constantinople. The cluster of old plane-trees near the village is called *Yedī Kardash* (Seven

Brothers) by the Turks; here tradition states that Godfrey de Bouillon encamped in 1096 A.D., but this is contrary to the statement of Anna Comnena, the historian princess, who, however, says that Count Raoul and other Crusaders encamped in this neighbourhood.

*Hotels*—Hotel Univers, near the Russian Embassy, and Hotel Belle Vue.

There are plenty of good boats, caïques, riding horses, and carriages for hire at both Therapia and Buyukdereh landing-stages. Excursions may be made to the Forest of Belgrade, the Giant's Mountain, and to the Genoese Castle.

**The Aqueducts and the Forest of Belgrade.**—The aqueducts seen from the steamer when nearing Buyukdereh are the work of several successive Byzantine emperors and Ottoman sultans; and to the latter are due the numerous water-towers, built where required to accelerate the flow of water, and also the reservoirs, whence the water is carried along the Mahmūd aqueduct over Buyukdereh valley to Taxim, at Pera. This aqueduct, built in 1732, and supported on 21 arches, is 500 feet long, and equal to any of those constructed by the Byzantine Emperors. A fair carriage road runs from Buyukdereh to the aqueduct and past the village of *Bāghcheh Kewi*, on to the *Forest of Belgrade*. This

forest, covering an area of some 15 to 20 miles, is the only one on the European shore of the Bosphorus, and is preserved untouched by the axe to attract rain.

*Mezār Burnu* (Cemetery Point) stands on the site of the ancient *Simas*, and was in olden times notorious for its fane to Venus of the Forum, to which sailors resorted with votive offerings; it is now only noted for the large Moslem cemetery from which the cliff and village take their name.

*Yeni Mahalleh*, the next place the steamer calls at, is merely a small fishing village, and is the point where the fortifications on the European side begin, with *Fort Deli Tabia*, built by M. Meunier, a French engineer, 1794.

*Rumeli Kavak*, a little above *Yeni Mahalleh*, is the last station on the European side. The ruins on the hill are those of the castle built by Mūrād IV. in 1628, on the site of an earlier Byzantine fortress. The two moles, each 80 feet long, which formed an artificial harbour, were constructed by the Byzantines, who levied toll here on ships passing down from the Black Sea. A chain stretched across the Strait to the opposite village closed the Bosphorus in time of war to vessels coming from the Black Sea. The last time the Strait was thus closed was during the reign of Sultan

Mūrad in 1628. A portion of the chain used is said to be still kept at the Asiatic Castle. Near the ravine, just beyond the village, are the ruins of a Greek monastery. On the hill above stood *Ovid's Tower*, which was used as a lighthouse to protect ships against the wreckers who then infested this part of the Strait. Beyond Rumeli Kavak the shores of the Bosphorus are extremely uninteresting, and their monotony is only relieved by *Būyūk Limān* bay, at the south extremity of which is a battery. *Karibjeh Kalesi*, another battery a little farther on, was built in 1773 by the French general Tott, and stands on the site of ancient *Gypopolis*, where Phineas, according to mythology, entertained the Argonauts who had rescued him from the Harpies.

Above Karibjeh Kalesi the Straits widen considerably towards the Black Sea as far as *Phanaraki*, the promontory, on which stand Rumeli Battery and Lighthouse. Off the latter are the *Cyanean* or *Blue Rocks*, the fabled *Symplegades*, which the ancients believed crushed all ships passing between them.

The best view of the Black Sea is from the steamer on her passage across the Strait to

*The Asiatic Shore.* This latter presents a marked contrast to the Rumeli or European shore, not only in the more abundant vegetation, but also in the

style of the houses and buildings, the condition of its villages, and the strictly Oriental type of the people seen at the landing-stages along it; and one realises at once that crossing the Bosphorus to the Asiatic side is, after all, not merely getting from one part of Constantinople to another, but is really and truly journeying out of Europe into Asia.

The first station on the Asiatic shore, coming down the Bosphorus, is

*Anadoli Kavak*, opposite Rumeli Kavak, noted for the excellence of its figs, and the place where vessels from the Black Sea have to stop for pratique and undergo quarantine. On the promontory is a heavily-armed battery called *Kavak Kalesi*. The ruin on the hill-side is *Yoros Kalesi*, an old Genoese castle, and one of the striking features of the Bosphorus; it commands a splendid view of the Strait and Black Sea. This old castle stands on the site of the ancient *Hieron*, a temple to Zeus Urius, and near the spot where, according to the tradition, Phrixus, and subsequently Jason, offered sacrifice to the twelve gods on returning from Colchis. It has been supposed that it was from this temple Darius surveyed the Hellespont (Herodotus, iv. 85). The old gateway on the eastern side of the castle was built of marble taken from the temple.

Beyond Anadolu Kavak is another heavily-armed battery, and just above this

*The Giant's Mount*, called *Yosha Daghi* (Joshua's Mount) by the Turks, who have a tradition that the grave on the top is that of Joshua. The mountain, which is the highest on the Bosphorus, rises to a height of 650 feet above the level of the sea, and commands a splendid view. It was formerly called the *Couch of Hercules*; but the legend connected with it is that on its summit lies buried the giant Amycus, King of the Bebryces, slain by Pollux during the return of the mythical Argonauts. The grave, which is 24 feet long and 4 feet wide, is watched over by dervishes. The small mosque among the trees which surround the tomb was built by a grand vizier of Sultan Osman III., and stands on the site of the church erected by Justinian to St. Pantaleon. The small village on the bay at the foot of the Giant's Mountain is called *Umur Yeri*, and is the place where the steamer calls to land and embark passengers. The next station is

*Hunkiar Iskelesi*, where the Byzantine Emperor's summer palace, called the *Miloudion*, stood; it was allowed to crumble away and disappear during the first century after the taking of the city by the Turks, when the place became a wood and was

reserved for the use of such sultans as were fond of the pleasure of the chase. Later on Suleiman the Magnificent built a palace there, afterwards restored by Mahmūd I. in 1746. At Hunkiar Iskelesi was the camp of the Crusaders under Ludwig VII. in 1157, and that of the Russian army of some 10,000 men under General Muradiew, sent to defend Turkey against Ibrahim Pasha of Egypt in 1838. The granite pyramid with a Turkish inscription, to be seen at the place, is commemorative of this latter event. This is also where the treaty of Hunkiar Iskelesi was signed, by which the Dardanelles remain closed to foreign fleets.

*Beikos*, the next place the steamer calls at, is the largest village on the Bosphorus, and is noted for its extensive vineyards, and the abundance and excellence of its water. In Beikos Bay, which teems with sword-fish, the allied British and French fleets assembled in 1854, at the commencement of the Crimean war. The palace among the trees was built by Mehmed Ali Pasha of Egypt, and afterwards presented by his son, Ismael Pasha, to the Sultan.

*Pasha-Bāghcheh*, the station next below Beikos, is chiefly notable for its fine mosque, *Kebir Jamesi*, built in 1763 by Mūstapha III. Then comes

*Chibūkli*, so called after the newly-cut sticks

with which tradition says Sultan Bayazid II. hit his son and successor Selim eight blows, auguring the latter's reign of eight years, and which being planted by Selim I. grew into trees. The large building on the shore, now used as the town petroleum depot, stands on the site of the Monastery of the Order of Vigilants, founded in 420 A.D. by St. Marcellus, and according to others by the Abbot Alexander, where some three hundred monks kept vigils throughout the year.

*Kanlija*, which comes after Chibūkli, is one of the most picturesque spots on the Bosphorus. Its name, signifying 'bloody village,' originated in the blood-red colour of the rocks above it. The promontory is the *Oxyrrhoun* of the ancients. The next station,

*Anadoli Hissar*, also called *Ghuzel Hissar*, lies opposite Rumeli Hissar. The castle is variously ascribed to Bayazid I. and to Muhammad I. It consists of four round towers with a central square keep. The latter bears the name of the *Black Tower*, from the darkness within its walls, within which many a state prisoner was doomed to end his days. The castle is now in ruins, and untenanted save by the numerous cranes from the adjoining marshes. The Turks hold these birds in high veneration, on account of their supposed migration

to Mecca in winter; and happy the Turk on whose house-roof a crane builds its nest, for he fondly believes his home will never then be visited by sickness and fire.

Along the valley on the south side of the village flows the river called *Ghiock-sūyū*, the ancient *Aretas*, better known by its European name of **The Sweet Waters of Asia**. The valley, which is covered with plane-trees and cypresses, is one of the prettiest nooks on the Bosphorus. Melhemi, an Oriental poet, says its beauty surpasses that of the four most beautiful spots in Asia, viz.—the Plain of Damascus, the Plain of Abullah near Bassorah, the Plain of Sogd, and Shaab-Bewan valley in Persia. Pretty though the place doubtless be, however, due allowance must be made for Eastern exaggeration and the apparently limited extent of the poet's travels and geographical knowledge. The valley is a favourite picnic resort throughout summer and autumn. Travellers wishing to get a glimpse of the private life of the better class of Turks, which is not to be got at the Sweet Waters of Europe, should not omit to pay the valley a visit on a Friday afternoon, when numbers of Turkish ladies and gentlemen may be seen in their private caïques or seated on the shore. The handsome Imperial Kiosk on the right bank of the stream was built

in 1853 by the mother of Sultan Abd-ul-Mejid, and is similar in style to Dolmah Bāghcheh.

*Kandilli*, the next stopping-place, most picturesquely situated on the site of ancient *Perirrhous*, is perhaps the only place on the Asiatic shore of the Bosphorus affected by European and especially by British residents. Near the landing-stage is Mrs. Hanson's house, where a number of native women are employed in lace-making and Oriental embroidery. A good road, affording some splendid views of the Bosphorus, leads to the battery on the hill where the minute-guns are fired on the outbreak of a fire. The steamer next calls at

*Vani Keui*, founded in 1665 by the Sheik Vani Effendi, one of the Palace Imams, who preached a holy war, and was present with the Turkish troops at the siege of Vienna by Kara Mūstapha in 1683. Then comes

*Kulehli*, or *Kuleh Bāghcheh* (Garden Tower), so called from the tower where Selim I's son, Suleiman (afterwards Sultān Suleiman the Great), was concealed by the then *Bostanji-bashi* (head gardener), who also discharged the duties of executioner, and who wished to avoid carrying out Selim's orders to behead the young prince. Selim, after the lapse of three years, it is said, relented, and being informed by the *Bostanji-bashi* that the sentence

had not been carried out, released his son and restored him to favour again. Suleiman, after his accession to the throne, had a palace built in the village, and with his own hand planted a cypress tree as a memorial of his captivity and preservation. Several Roman and Byzantine tombs, columns and marbles with crosses on them, unearthed some few years ago at Kulehli, seem to have formed part of the ancient palace which Theodora, wife of Justinian, converted into the nunnery of *Our Lady of Repentance*, for the reception of penitent fallen women. After Kulehli comes

*Chenghel Kewi*, which calls for no special notice, and then

*Beylerbey*, in ancient times a favourite water-side resort of the Byzantines, but now an exclusively Turkish village, in which none but Mussulmans are allowed to own land or property. The fine mosque, with its graceful minarets, near the landing-stage, was built in 1778 by Sultan Hamid I., and afterwards enlarged by Sultan Mahmūd II. The adjacent seraglio, known as *Beylerbey Palace*, was built in 1866 by Sultan Abd-ul-Aziz. The whole building is of white marble. The greater part of the Bosphorus frontage is set apart for the harem. The interior decoration and furniture are Oriental; and the Eastern character is further enhanced by the

matting with which the floors are covered instead of carpets. The grand hall of columns, with a marble basin in the centre, and the staircase, as well as some of the saloons of the harem and the dining-rooms, are masterpieces of Turkish decorative art. In the garden, scattered here and there among the magnolias and flower-beds, may be seen several bronze figures of animals. The menagerie on the hill in the grounds, belonging to the late Sultan Abd-ul-Aziz, who was very fond of animals, now only contains a tigress, a lioness, a few deer, and some rare birds, a great many of the animals having died off, while the ostriches and peacocks have been removed to Yildiz Kiosk. This is the palace where the Empress of the French, Eugenie, stayed in 1869, during her visit to Constantinople.

*Kusgunjuk*, the next village, called after Kusgunbaba, a santon who lived under Muhammad II., is almost entirely inhabited by Jews, and is where the Chief Rabbi resides. Just below the village is *Okuz-Limān* ('ox-haven') [see pp. 180, 181]. Here, on a pillar, stood the stone statue the Byzantines erected to Damalis, who was wife of the Athenian general Chares, and whose name signifies 'heifer.' The next station

*Skutari*, or properly *Uskudar*, is familiar to

Britons as the scene of Miss Florence Nightingale's devoted ministrations to the British wounded brought down from the Crimea.

The village itself presents no attraction, but is worth a visit on account of its convent of Howling Dervishes, who perform on Thursday afternoons (see p. 50); Mount Būlgurlū, which commands a fine view; the Turkish and British Cemeteries; and for the opportunity a visit to it gives travellers of setting foot in Asia. Hackney horses, plenty of closed and a few open two-horse cabs, ply for hire at the landing-stage. The fare to Mount Būlgurlū, through the Turkish Cemetery to the British Cemetery and back to the Dervishes, is 35 to 40 piastres (5s. 10d. to 6s. 8d.). The trip takes half a day. A branch line of the Bosphorus steamers plies between Galata Bridge and Skutari; departures every 20 minutes from sunrise to sunset. Fare first class  $1\frac{1}{4}$  piastre ( $2\frac{1}{2}$ d.). A good way of varying the route is to go to Skutari and come back *via* Haidar Pasha or Kadi Keui, or *vice versa*.

The name *Skutari*, applied to the place by Levantines, is a corruption of the Persian word *Uskudar* (by which the Turks also designate the suburb), signifying a 'courier,' from Skutari being the western terminus of the ancient Persian postal service of mounted couriers. Skutari stands on the site of ancient

*Chrysopolis* (Gold Town), so called from the Persians having levied a toll there on ships passing in or out of the Straits; or, according to others, from its having been the burial-place of Chryses, son of Agamemnon and Chryseis. Here Xenophon halted seven days for the disposal of the booty, during his retreat with the survivors of the Ten Thousand. On the heights Constantine the Great gained the victory over Licinius which made him sole master of the Roman Empire. Under Turkish rule Skutari has often been the scene of serious disturbances, especially during the reign of Sultan Suleiman II. It is the largest suburb of Constantinople, with a population of about 50,000.

*Mount Būlgurlū*, rising over Skutari to the height of 850 feet above the sea, is well worth a visit, for the sake of the splendid view of the city, the Bosphorus, the Sea of Marmora, the valleys of Thrace, and the valleys and mountains of Central Asia Minor, which is obtained from its summit. The distance by carriage is one hour. Near the top the road gets too steep for carriages, and the last part of the ascent has to be done on foot. Coffee, lemonade, and the best and most wholesome water in Constantinople are to be got at the top. The Imperial Kiosk near the summit was built in 1660 by Muhammad IV., and is now the residence





of Yūssuf Ized-din Effendi, eldest son of the late Sultan Abd-ul-Aziz.

*The Turkish Cemetery*, through which the road from Būlgurlū to the British Cemetery and Kadi Keui passes, is the largest cemetery in Constantinople, and the one most used, because of the Moslem preference for burial on the side of the water nearest the holy cities of Mecca and Medina. The vast city of the dead is traversed by several roads, and is thickly planted with the funereal cypress. The ruined dome in the cemetery, near the convent of the Howling Dervishes, is said to mark the spot where Mahmūd II.'s favourite charger was buried.

*The British Cemetery*, where many British soldiers who died during the Crimean War are buried, is the finest in Constantinople; it is at the Marmora end of Skutari, adjoining Haidar Pasha Railway Station. The cemetery stands on a cliff on the sea, and is a conspicuous landmark to all vessels entering the port from the Marmora. It is divided into two parts, viz. the Crimean part, and that set apart for the interment of British residents in Constantinople. The whole is thoroughly well kept, and under the charge of Sergeant Lyne, a Crimean veteran. The granite memorial obelisk supported by four sculptured angels is the work of

Baron Munchetti, and was erected by the British Government. Adjoining the cemetery is *Skutari Hospital*, once the scene of the devoted labours of Miss Florence Nightingale and her staff of British nurses.

The large square yellow building near the cemetery, and like it a conspicuous object from the sea, is Selimieh Barracks; it stands on the site of the summer palace of Sultan Murad IV., which Sultan Selim III. converted in 1807 into a barrack for his *Nizam jedid* (New Regulars), and which was afterwards burnt down by the mutinous Janissaries when they murdered Selim III. The present building was erected under Sultan Mahmūd II.

*Leander's Tower*, called *Khiz Kūleh* (the Maiden's Tower) by the Turks, is the square lighthouse built on a submerged rock off Skutari, forming a conspicuous object in Constantinople roads. The name 'Leander's Tower,' given to the lighthouse by the Crusaders, has no connection with the legendary nocturnal tryst of Hero and her natatorial lover at the Dardanelles. The tower was first built by the Athenian general Chares (sent to assist the Byzantines against Philip, 340 B.C.) as a mausoleum to his wife Damalis who died at Chrysopolis. The Byzantines afterwards added a column bearing an image of a heifer, commemorative of Damalis

(whose name signifies 'heifer'), and of the legend of Io (*v. p.* 156), who swam the Bosphorus at this point.

The Turkish name, the *Maiden's Tower*, is said to arise out of a legend that Sultan Muhammad II. immured his favourite daughter in it, to save her from an unnatural death a gipsy soothsayer had foretold for her. It is more probable, however, that the Turkish name also refers to Damalis or to Io. The Byzantine Emperor Comnenus built a lighthouse on the sight of the mausoleum, called *Arkla*, from the Latin *arcula*, a box. The Turks afterwards rebuilt it of wood, and various sultans have replaced the wooden tower by successive stone ones. The present lighthouse is 90 feet high, and was built by Sultan Mahmūd II.; it encloses a spring of fresh water which comes out of the rock.

**Asiatic Suburbs on the Marmora.**—*Haidar Pasha*, adjoining the British Cemetery, and the terminus of the Constantinople and Angora Railway. Steamers run to and from the Galata end of the bridge, in connection with the arrival and departure of trains.

The spring in the grove of trees near the railway station is the ancient *Hermagoras*. *Haidar Pasha Plain* is the place of assembly for troops ordered to the front on the Asiatic side. The plain

is also a favourite picnic resort with Moslems and Oriental Christians on St. George's Day, according to the Greek Calendar (corresponding to the 5th of May), when people flock to it from the adjacent suburbs to celebrate the return of spring by a picnic dinner of roast lamb.

*Kadi Keui*, adjacent to Haidar Pasha, stands on the site of ancient *Chalcedon*, and is a favourite residence of British and other European residents in Constantinople. Steamers to and from Galata Bridge almost every half-hour, from sunrise to sunset.

Ancient Chalcedon, once the rival of Byzantium, was founded in 685 B.C., and was spoken of as the 'City of the Blind' by the oracle, in allusion to its founder Archias, a Megarian, having overlooked the more advantageous site on the opposite promontory in Europe, where Byzantium was built seventeen years later (*v. p. 5*). Chalcedon took its name from the stream it was built on; it was also called *Prokerastis*, in allusion to the horn-like promontory jutting out between its two bays. On one of these latter once stood a magnificent temple to Venus. Another temple to Apollo was converted by Constantine the Great into a Christian church dedicated to St. Euphemia, and in 451 A.D. was the scene of the Fourth General Council, at which

360 Fathers of the Church assembled in the presence of the Emperor Marcian to condemn the monophysite heresy. The Turks pulled the church down and used the materials, among which were the four porphyry columns already alluded to, in the construction of Suleimanieh Mosque. The Persians, who held Chalcedon for ten years, 616 to 626 A.D., are said to have effected an entry into the town by means of a tunnel they constructed under the walls to the market-place. Chalcedon was the birthplace of Plato's disciple Xenocrates.

*Moda Burnu*, the promontory jutting out between the two bays, is a favourite residence of the British colony in Constantinople, and commands a splendid view of Stambül, the Marmora, and the Islands.

**The Princes' Islands** are nine in number, but only four are inhabited and visited by steamers. The four inhabited ones are—*Proti*, *Antigoni*, *Halki*, and *Prinkipo*.

The Princes' Islands, called *Kizil Adalar* by the Turks, lie some 12 miles to the south of Constantinople, in the Sea of Marmora, close to Asia Minor. They were called *Demonesi* and *Papadonesi* by the Byzantines, and served as a place of exile for deposed emperors and troublesome princes. Their Turkish name was bestowed upon them in allusion to the red colour of their soil.

*Proti*, the island nearest Constantinople, is where the British fleet under Vice-Admiral Duckworth anchored in 1807. The inhabitants are mostly Armenians and a few Greeks. The steamer next calls at *Antigoni* and *Halki*, both islands inhabited mainly by Greeks, the latter frequented in summer by the rich of Constantinople. At *Halki*, near the landing-stage, is the Turkish Naval College; and on the hills will be seen a College of Divinity and a Commercial College belonging to the Greek community. In front of the latter is the grave of Sir E. Barton, English ambassador to Sultan Muhammad III., who died in 1598.

*Prinkipo*, off which the British fleet under Admiral Sir G. P. Hornby anchored in 1878 before proceeding to Ismid, is the largest island in the group, and the one most frequented during the spring and summer months. Steamers run from Galata Bridge in the morning and afternoon, returning in the afternoon and next morning. *Hotels*—Giacomo's and the Hôtel Calypso. At these, luncheon (5 fr.) is usually served in the open air on the terrace overlooking the sea. A fair carriage road runs round the island; the donkeys and open cabs which ply for hire at the jetty are good, but the fares should in all cases be arranged with the drivers before starting. The building on the steep hill opposite Halki is an old Byzantine

monastery dedicated to St. George, and commands a splendid view of the adjacent mainland, Constantinople, and the Marmora. The road leading to the monastery at the top of the hill is little better than a bridle-path, and is not practicable for carriages.

**Brūsa.**—A trip to Brūsa, the former capital of the Ottoman Empire, occupies at least three days, including a whole day's stay in it. Travellers must be provided with a Teskereh (see p. 32). The steamers plying between Constantinople and Mudania, the port for Brūsa, are slow, small, and uncomfortable; the two screw steamers, *Bengazi* and *Adranit*, and one or two others, however, which run on Sundays, Tuesdays, and Fridays, returning to Constantinople on Sundays, Tuesdays, and Thursdays, are larger, cleaner, and better boats; but travellers must take their own provisions with them both ways, if they wish to get anything fit to eat. The time of starting is never fixed, but they usually start between 8.30 A.M. and 10.30 P.M. Through return tickets to Brūsa are issued by Messrs. Thos. Cook and Sons, 12 Rue Kabristan, Pera.

The run to Mudania is performed by the screw steamers in  $4\frac{1}{2}$  to 5 hours. The journey by train from Mudania to Brūsa takes an hour and three-quarters.

The trains run in connection with the arrival and sailing of the steamers. A good plan is to go one way by train and the other by carriage (distance 2 to  $2\frac{1}{2}$  h.).

Steamers run alongside the wharf, and passengers proceed straight to the train.

*Mudania*, the port of Brūsa, is a small straggling village standing on the site of ancient *Apamea*. The country between the sea-shore and Brūsa is hilly and fertile, and both road and railway follow a more or less zigzag course to the top of a hill, some 900 feet above the sea, from which there is a good view of Mount Olympus and Brūsa.

*Brūsa*, the ancient Prusa, was founded in 185 B.C. by the Bithynian king Prusias, aided by Hannibal. During the reign of Nicomedes III. the town was twice besieged and taken by Mithradates, king of Pontus; but Nicomedes was on each occasion restored by the Romans, to whom he bequeathed his kingdom at his death, 74 B.C. Brūsa then became the seat of the governor of the Roman province. Under the Empire Brūsa fell into decay and insignificance, and is not again mentioned in history till 947 A.D., when it was taken by the Arabs under the Hamādan prince Seif-ed-Deblet, and subsequently reverted to the

Greeks. Towards the close of the eleventh century it fell into the hands of the Seljuk Turks, who, however, evacuated it after the taking of Nicæa by the Crusaders in 1097 A.D. On the retreat of Theodore Lascaris to Brūsa, after the taking of Constantinople by the Latins, the town was unsuccessfully besieged in 1204 A.D. by some 100 French under Pierre de Bracheux and Payen d'Orleans. In 1326 Brūsa was taken by the Turks under Orkhan I. after a ten years' siege, and became the capital of their Empire. Under the Turks Brūsa grew in importance and magnificence, and poets, artistic tile-makers, and dervishes flocked to the new capital from many parts of Asia. Many of its churches and monasteries were converted into mosques and mausoleums; and at the same time many charitable institutions and other public buildings and mosques were erected. It was at Brūsa, during the reign of Osman, that the formidable corps of Janissaries were first organised.

Modern Brūsa is the chief town of the province of *Hudavendighiar*, and the seat of a Valī (Governor-General). The population is about 70,000, some 35,000 of which are Mussulmans, and the rest Christians, with some 2000 Jews. The Europeans settled in Brūsa number about 500, mostly French and Italians. The roads in the environs are

excellent, and most of the streets in the town are tolerably well paved and kept in a fair state of repair. Good carriages can be had for 50 piastres (8s. 4d.) a day. *Hotels*—Hotel d'Anatolie. In the season it is advisable to telegraph for rooms. Board 12 fr. per diem, including native wine. Hotel Belle Vue.

The best way to see the sights in and about Brūsa is to start between 8 and 9 A.M. and drive to *Ulū Jamī*; thence to *Yeshil Jamī* (Green Mosque), proceeding afterwards to *Bunar-Bachi*, a valley planted with plane-trees and weeping willows, and watered by a spring gushing out of the rock, from Mount Olympus; drive back through the ancient walls of Lascaris to the citadel, whence there is a fine view of the city beneath; visit the tombs of Sultan Osman and Orkhan in the citadel. On the way back visit one or other of the silk mills, calling if there is time at the tombs adjoining Mūradiéh Mosque; and in the afternoon drive to the Bazaars, and the ferruginous and sulphur baths, proceeding thence to the courtyard of Hudavendi-ghiar Mosque, whence there is a fine view of the environs of Brūsa. If the Mūradiéh tombs be visited in the morning, there will be time left in the afternoon for a donkey or carriage ride to *Inkaya*, some 5 miles beyond the town, whence

there is a fine view of the *Lake Apollonia*, and also of Brūsa and environs on the way back.

*Ulū Jamī* (the Big Mosque) was built by three successive sultans, viz. Mūrād I., Bayazid I., and Muhammad I. The pulpit is the work of an Egyptian sculptor, and is only rivalled by that in the mosque at Sinope. The present appearance of the mosque is quite modern. Admission for a party of not more than three people, 5 piastres (10d.).

*Yeshil Jamī* (the Green Mosque), built in 1418 by Muhammad I., is one of the chief ornaments of Brūsa on account of the completeness and elegance of its design, and its exquisite marble-work. The most striking part of this mosque is its gate, inscribed with the first chapter of the Koran, carved in marble and embellished with floral designs. To complete this long inscription round the gate took the artist three years, and cost Muhammad I. 4000 ducats, that monarch being ambitious to have an inscription on his mosque that should surpass the one on Allah-ed-Din's mosque at Sivas. The mosque's name is derived from the numerous green Persian tiles in it. The best of these are to be seen in the north gallery, in the chambers below, in the entrance passage, and on the whole of the Mihrab. Admission 5 piastres for a party of not more than three people.

*The Green Tomb*, opposite the mosque, contains the cenotaph of the founder Muhammad I., besides four others, all faced with exquisite green and blue tiles. The Mihrab is similar to that in the mosque, being ornamented with delicate green and blue tiles, and supported by several short columns. Two of the numerous manuscript Korans in this mausoleum are remarkable from their being written in gold ink.

The *Citadel*, standing on a steep hill near the centre of the city, was formerly strongly fortified. The ancient gates and the walls of Theodore Lascaris are still to be seen. In the citadel were also the Sultan's Palace built by Mūrad I., not a vestige of which, however, now remains. The tower on the esplanade is now used as a fire watch-tower. The two mausoleums seen on the esplanade are those of Sultan Osman I. and Orkhan I., the former being that on the left when entering. The present mausoleum is a modern building, the original one having been destroyed by fire in 1801. The ribbon seen on the inlaid railing is that of the *Grand Cordon of the Osmanieh*, the highest Turkish decoration, founded in 1860 by Sultan Aziz, and affixed with his own hands to the railing round the tomb of the founder of the Ottoman (Osman) Empire. Admission 5 piastres per party.

The *Mausoleum of Orkhan* is to the right on entering the esplanade, and contains the tomb of his elder brother, Allah-ed-Din, and those of several princes and princesses. Admission 5 piastres per party.

In *Mūrādieh*, as the quarter of the town in the immediate vicinity of the Mosque of Mūrād II. is called, are situated several mausoleums to sultans and princes. Artists and amateurs should not omit to visit it. The most interesting of the mausoleums is the *Mausoleum of Mūrād II.*, which is unique as a sultan's last resting-place, the grave within it being a plain grass-planted mound edged with marble, while the dome above is pierced to allow the rain and snow to fall on it, in accordance with the last wishes of Mūrād II. that his grave should be exposed to the weather like that of a poor man. Visitors are shown two heavy turbaned caps worn by Mūrād II., one of which was his Friday cap, and the other the one he wore on Bairam days. Admission the same as to the Brūsa mosques.

The *Mausoleum of Prince Djem*, son of Muhammad II., murdered at Naples by order of Pope Alexander Borgia, has the tiles of the same kind as those seen in the mosques. The horses' tails seen fixed to posts in this and other mausoleums are badges of rank formerly in use, but now obsolete. For a small extra fee the caretaker will show visitors Djem's

prayer carpet and some miniature parchment manuscript Korans, which are well worth seeing.

The *Mausoleum of Mūstapha*, son of Suleiman the Great, murdered through the intrigues of Roxalana during the agitation for the accession to the throne to revert from father to son instead of to the eldest male relative. One of the two beautiful tiled panels over the windows on the outside near the gate has been removed, but the remaining one still to be seen is a gem of Persian ceramic art. The tiles in the interior of the mausoleum are fully equal to those in Rustem Pasha's Mosque at Constantinople.

The *Mausoleum of Mahmūd*, son of Bayazid II., contains some very fine tiles of a dark colour. This and the three preceding mausoleums are in charge of the same man, who expects to get 10 to 20 piastres (1s. 8d. to 3s. 4d.) according to the number composing the party of visitors.

The *Mosque of Mūrad I.* stands on *Chekirīeh Hill*, just outside Brūsa, and close to the Medicinal Hot Springs and Baths. The building opposite the mosque is the Mausoleum of Mūrad I., who was surnamed *Ghazī Hudavendighiar* ('Conquering Sovereign'). In the mausoleum may be seen the blood-stained breastplate worn by Mūrad when slain by the Servian Milos in the battle of Cossova, one of his turbans, and other relics. The fine bronze

bowl bearing an inscription and placed near the tomb is used to hold the corn when blessed before being dealt out to the country people for sowing.

The water in the ablutionary fountain in the arcade near Mūrād's tomb is mineral, and some of the springs round it are hot. The terrace, where chairs and coffee may be brought from a neighbouring coffee-house, commands a splendid view of the mountains and of *Ulfer Chae* valley.

The *Silk Factories* of Brūsa are well worth a visit, and some of the proprietors are most courteous in showing visitors over them. The largest and best of the silk-reeling mills is the *Manufacture Brotte*, behind the Hotel d'Anatolie. The silk gauze is woven in private houses. Travellers accompanied by an interpreter can visit several of the weavers' houses and see the process of weaving in a primitive handloom, and also buy what may take their fancy.

The *Bazaar* of Brūsa is like that of any other Oriental town. The principal wares exposed for sale are different kinds of silk stuffs, silk being the staple industry of the district.

The *Mineral Baths* of Brūsa are in high repute throughout Northern Turkey. They are sulphur and ferruginous, and during the season are much resorted to by invalids from Constantinople and

other parts of the Empire. They are open to males on alternate days, and reserved for females during the remainder of the week. The best are the *Yenī Caplıjah*, built in the reign of Suleiman the Great; the *Eskī Caplıjah*; the *Būyūk Cucurtlī*; and the *Kara Mūstapha*.

*Mount Olympus*, called *Keshish Dagħ* (Mount Monk) in Turkish, rises to a height of 7600 feet above the sea level. For the ascent a good guide and a few soldiers are indispensable; the latter must be applied for through the Consul for the nation travellers belong to. The ascent takes six hours; about an hour's ride from the top the path becomes too steep for horses, and the remainder of the journey has to be performed on foot. The descent is generally effected in four hours. Provisions must be taken from Brūsa, as there is nothing to be got on the way. Horse fare 50 piastres (8s. 4d.); guide 20 piastres (3s. 4d.); soldiers 20 piastres each (3s. 4d.). The view from the summit on a clear day is splendid, comprising as it does the whole Marmora and Bosphorus, Mount Ida, the plains of Troy, Mysia, Phrygia, and Pergamo and Kutahieh.

Return trains to Mudania leave Brūsa about 7.30 A.M., reaching the former place in time for the steamer to Constantinople, where travellers land at Galata pier.

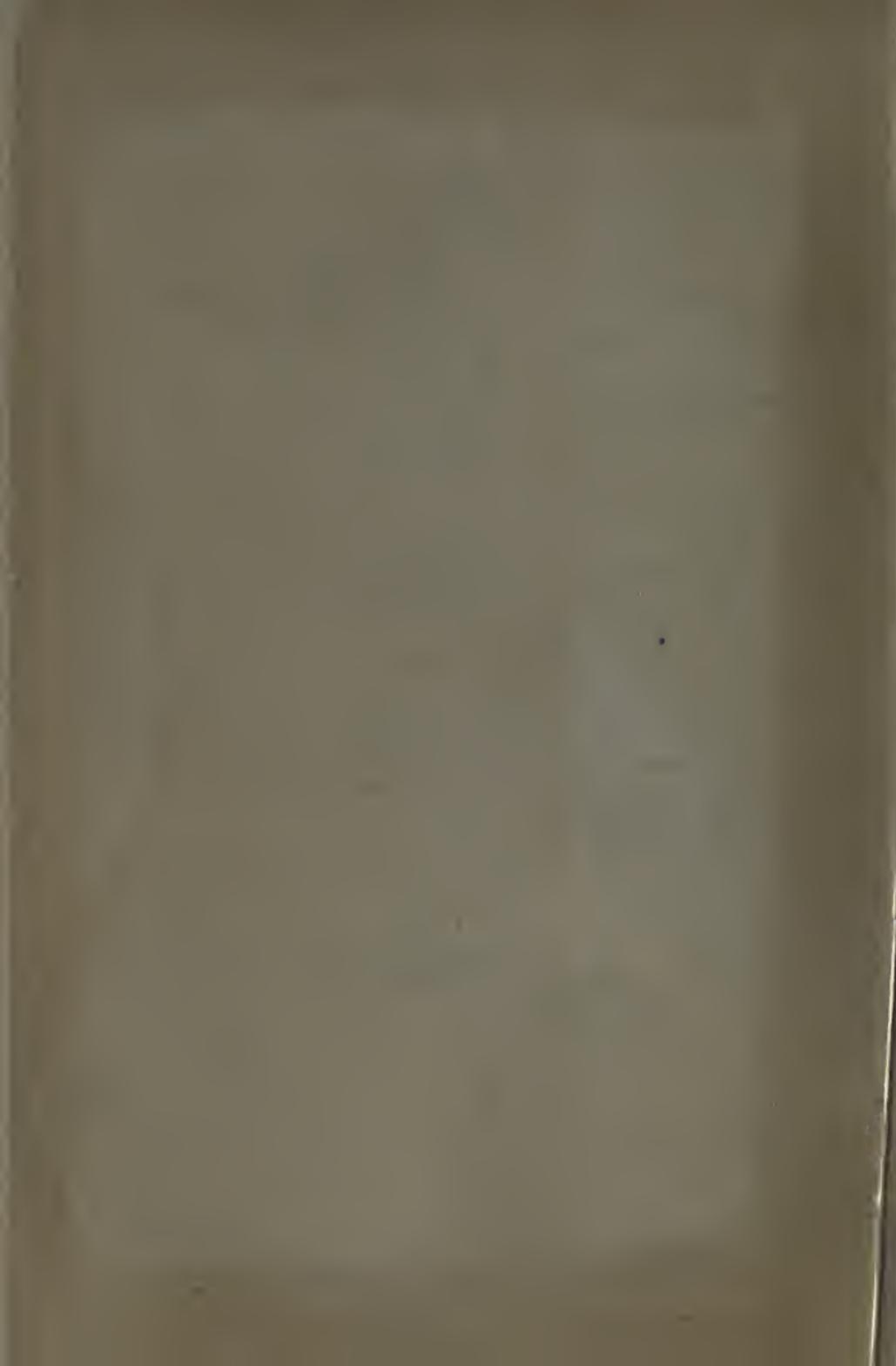
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