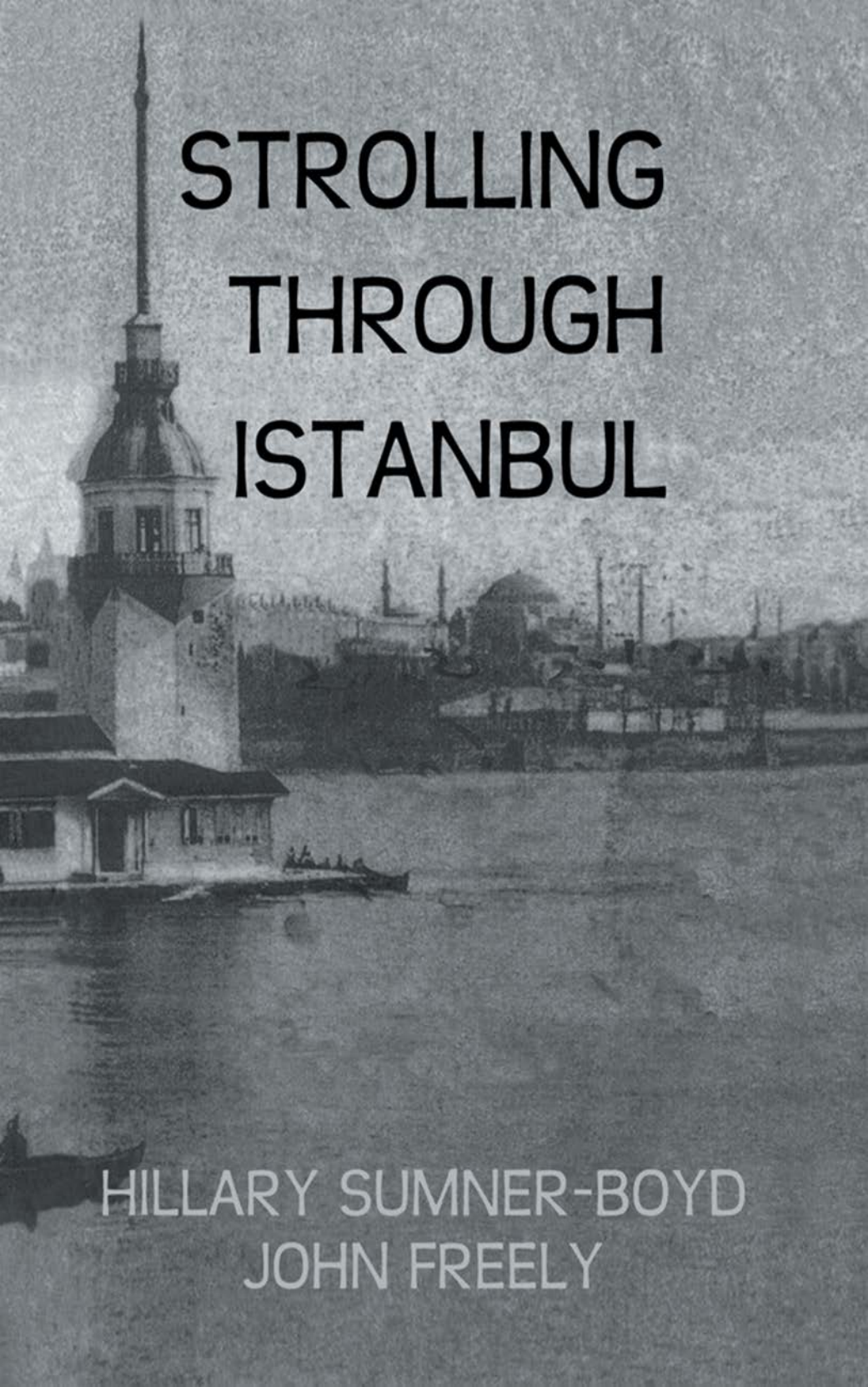
STROLLING THROUGH ISTANBUL



HILLARY SUMNER-BOYD
JOHN FREELY

STROLLING THROUGH ISTANBUL

Long acknowledged to be the 'best travel guide to Istanbul' (*Times of London*), this classic of travel literature is now available in a larger format in hardback binding. The work is both a useful and informative guide to the city with major useful monuments described in detail in terms of the history and architecture. Although the main emphasis of the book is on the Byzantine and Ottoman Antiquities, the city is not treated as a museum in the context of a living city. Itineraries are arranged so that each one takes the visitor to a different part of Istanbul.

The late Hillary Sumner-Boyd was Professor of Humanities at Robert College, Istanbul, Turkey.

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Strolling Through Istanbul

A Guide to the City

HILARY SUMNER-BOYD
JOHN FREELY

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Publisher's Note

The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original copies may be apparent. The publisher has made every effort to contact original copyright holders and would welcome correspondence from those they have been unable to trace.

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İki büyük cihanın mültekasında; Türk vatanının zineti, Türk tarihinin serveti, Türk milletinin göz bebeği Istanbul; bütün vatandaşların kalbinde yeri olan bir şehirdir.

Atatürk, 1927

The following is a description of the excellent town of Constantinople. May God preserve her from decay and fall!

Evliya Çelebi, *Book of Travels*, c. 1670

Preface

The preamble that follows is from the Preface to the first edition of *Strolling Through Istanbul,* which was published in 1972. Much has changed in Istanbul since then, but the spirit of the city remains the same, and so I will leave the introduction to our book largely unaltered, knowing that Hilary Sumner-Boyd would agree. Hilary is a part of Istanbul now, resting in peace in the same cemetery as Lee Fonger, Keith Greenwood, and David Garwood, and so I dedicate this new edition to him as well as to them, hoping that it will add honour to his illustrious memory. J.F. 1986

* * *

This book is meant to be a useful and informative guide to the city of Istanbul. The first chapter gives a brief topographical description of Istanbul as seen from the Galata Bridge, followed by a short history of the city, largely with reference to the conspicuous monuments of the past which are visible from the bridge. Each of the subsequent chapters focuses on a particular part of the city and follows an itinerary which takes one to most of the ancient monuments in that area. Major monuments are described in some detail, principally in terms of their history, architecture and art; minor monuments are more briefly mentioned in passing. Although the main emphasis of the book is on the antiquities of Istanbul, the city is not treated as if it were merely an inhabited museum. Instead, the ancient monuments are described in the context of the living, modern town of which they are an integral part — that intimate juxtaposition of old and new which makes Istanbul such a fascinating city. The itineraries are designed so that each takes one to a different part of Istanbul, for the town is as interesting and picturesque as the antiquities it preserves. Each of the itineraries can easily be completed in a day or less, some in only a few hours. Of course, the duration of any tour depends on one's interests and the time available; indeed one could spend a lifetime in exploring all the byways and antiquities of this old city, as some have.

On the other hand, those with limited time should also

find the book easy to use, for each of the principal monuments — the 'musts' on anyone's list — has been given a chapter to itself: Haghia Sophia (Aya Sofya), Topkapi Sarayi, the Süleymaniye Mosque, and the Church of St. Saviour in Chora (Kariye Camii). Moreover, each chapter is provided with a map of the district or the monument so that one can find one's way around this labyrinthian town, although getting lost has its own fascinations in Istanbul.

Two old travellers are quoted frequently throughout the book: The Frenchman Pierre Gilles (Petrus Gyllius), resident here from 1544 to 1550, whose two books on *The Topography of Constantinople* and *The Thracian Bosphorus* give an unrivalled account of what the city was like toward the middle of the reign of Süleyman the Magnificent; and Evliya Celebi, an Istanbullu by birth, who prefaces his *Seyahatname,* or *Book of Travels,* with a vivid and detailed account of his native city as it was in the mid-seventeenth century; these have been our constant companions.

Two works of a very different nature are also frequently referred to: the so-called *Tezkeret-ül Ebniye* or *List of Buildings* by the great architect Sinan, drawn up soon after his death in 1588 by his friend the poet Mustafa Sa'i; and the *Hadikat-ül Cevami* or *Gardens of the Mosques* by Hafiz Hüseyin Ayvansarayi, which is an account of all the mosques extant in Istanbul in his time, c.1780. Of modern guidebooks only two are of value: Ernest Mamboury, *Istanbul Touristique* (second edition 1950), a pioneer work by a scholar of distinction; and Semavi Eyice, *Petit Guide a travers les Monuments Byzantines et Turcs* (1953), an invaluable little book by the leading Turkish authority on the city, prepared for the Third Congress of Byzantine Studies and never on public sale. But our work is based on a wide acquaintance with the authorities ancient and modern, Turkish and foreign; unfortunately a guidebook is not the place for detailed references and acknowledgements.

To our editors at the Redhouse Press, William Edmonds, C. Robert Avery and Robert Arndt, we owe more

than an author's usual debt to his publisher. We wish particularly to thank William Edmonds, for without his constant help and unremitting zeal it would not have been possible to produce this guide.

Our own personal debts are many. The elder collaborator remembers with delight and gratitude his first introduction to the antiquities of the city by two former colleagues on the staff of Robert College, the late Sven Larsen and Arthur Stratton, who has recently poured his enthusiasm for the city into his book about Sinan. The late Paul Underwood and his colleague Ernest Hawkins allowed him to follow their wonderful work of restoration at Kariye Camii as it progressed. Robert Van Nice not only allowed him the same privilege throughout his long years of investigations at Haghia Sophia but was a constant source of help and encouragement, as was also Cyril Mango, who introduced them to many an important traveller of former days. To Aptullah Kuran, his former student at Robert College, later his colleague there, and the first rector of the University of the Bosphorus, most penetrating of Turkish historians of Ottoman architecture, his debts are too continuous and multifarious to be easily acknowledged or adequately repaid. And the same is true of Godfrey Goodwin, until recently professor of art history at Robert College, whose monumental *History of Ottoman Architecture* has revealed to the world for the first time in a western language the wealth and variety of its subject. The younger author also owes a debt of gratitude to Godfrey Goodwin, who tried to teach him something of Byzantine and Ottoman architecture, and who was his first companion-guide to the antiquities of Istanbul.

H. S.-B.
J. F.
University of the Bosphorus
June 1972

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Publishing History

Strolling Through Istanbul was first published in 1972 by Redhouse Press of Istanbul, Turkey. A second edition was published by Redhouse in 1973 and a third edition in 1983, both involving very minor corrections, revisions, and updating. The present version is based on the 1983 edition by Redhouse, with no subsequent changes. The first edition of *Strolling Through Istanbul* was reviewed by the *Times* of London as 'the best travel guide to Istanbul,' and it is now generally acknowledged to be one of the classics in the travel literature on that city.

NOTE ON TURKISH WORDS AND SPELLING

One feature of this book may at first puzzle and irritate the reader: we have consistently used the modern Turkish spelling of Turkish proper names and we have employed many Turkish words for specifically Turkish things. Turish spelling, however, is rigorously logical and phonetic and the traveller here for any length of time will have to accustom himself to it; the few letters which differ in pronunciation from English are indicated below. As for Turkish terms, chiefly for buildings of various sorts, these are useful words for the traveler to know, their meaning is frequently indicated in the course of the text, and is explained in detail in the appendix on Ottoman Architectural Forms.

TURKISH SPELLING

All letters have one and only one sound. No letters are silent.

Vowels have their short Continental value as in French, German, or Italian, i.e.: *a* as in *father, e* as in *get, i* as in *sit, o* as in *doll, u* as in *bull.* (In modern Turkish pronunciation there is little distinction between long and short vowels.) *Note:* ı (undotted) is between *i* and *u,* as the final *a* in Anna; *ö* as in German or the *u* in further; *ü* as in German or French *u* in *tu.*

Consonants as in English, except:
c as *j* in *jam:* e.g. *cami* (mosque) = *jahmy*
ç as *ch* in *church:* e.g. *çeşme* (fountain) = *cheshme*
g is always hard as in *give,* never soft as in *gem*
ğ is almost silent; it tends to lengthen the preceding vowel
s is always unvoiced as in *sit,* never like *z*
ş as *s* in *sugar:* e.g. *çeşme* = *cheshme*

Turkish is very lightly accented, most often on the last syllable, but all syllables should be clearly and almost evenly articulated.

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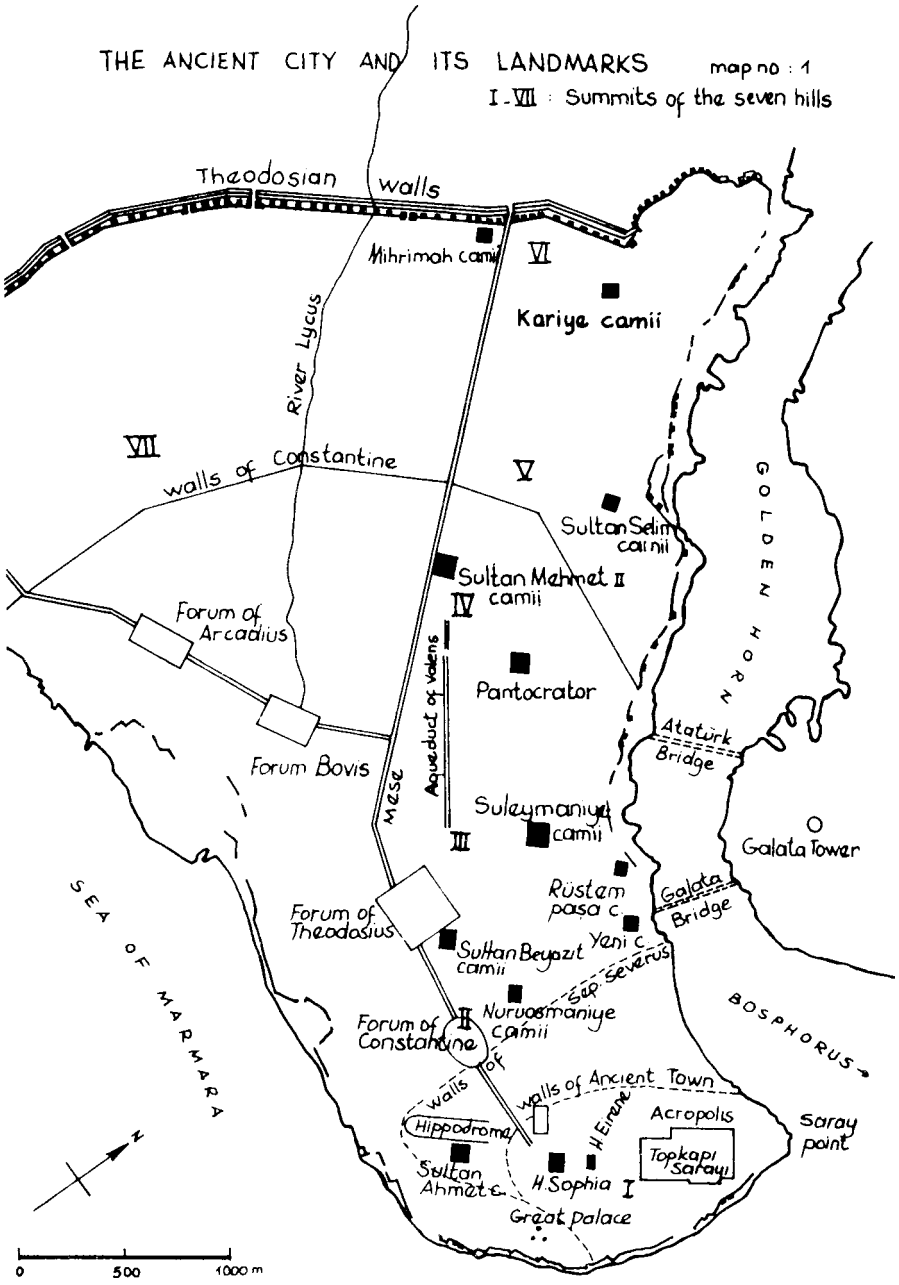
THE ANCIENT CITY AND ITS LANDMARKS
map no : 1
I - VII : Summits of the seven hills
Theodosian walls
Mihrimah camii
VI
Kariye camii
River Lycus
VII
walls of Constantine
V
Sultan Selim camii
GOLDEN HORN
Sultan Mehmet II camii
IV
Forum of Arcadius
Aqueduct of Valens
Pantocrator
Atatürk Bridge
Forum Bovis
Mese
Suleymaniye camii
III
Galata Tower
Rüstem pasa c.
Galata Bridge
SEA OF MARMARA
Forum of Theodosius
Sultan Beyazit camii
Yeni c.
Severus
Nuruosmaniye camii
II
Forum of Constantine
BOSPHORUS
walls of Ancient Town
Walls
H. Eirene
Acropolis
Hippodrome
Topkapi Sarayi
Saray point
Sultan Ahmet c.
H. Sophia
I
Great palace
N
0
500
1000 m

1
The View from the Bridge

A poet writing fourteen centuries ago described this city as being surrounded by a garland of waters. Much has changed since then, but modern Istanbul still owes much of its spirit and beauty to the waters which bound and divide it. There is perhaps nowhere else in town where one can appreciate this more than from the Galata Bridge, where all tours of the city should begin. There are other places in Istanbul with more panoramic views, but none where one can better sense the intimacy which this city has with the sea, nor better understand how its maritime situation has influenced its character and its history. So the visitor is advised to stroll to the Galata Bridge for his first view of the city. But you should do your sight-seeing there as do the Stamboullus, seated at a teahouse or cafe on the lower level of the Bridge, enjoying your *keyif* over a cup of tea or a glass of raki, looking out along the Golden Horn to where it meets the Bosphorus and the Sea of Marmara.

Istanbul is the only city in the world which stands upon two continents. The main part of the city, which is located at the southeastern tip of Europe, is separated from its suburbs in Asia by the incomparable Bosphorus. The Golden Horn then divides the European city into two parts, the old imperial town of Stamboul on the right bank and the port quarter of Galata on the left, with the more modern residential districts on the hills above Galata and along the European shore of the lower Bosphorus. Stamboul itself forms a more or less triangular promontory bounded on the

north by the Golden Horn and on the south by the Sea of Marmara, the ancient Propontus. At Saray Point, the apex of this promontory, the Bosphorus and the Golden Horn flow together into the Marmara, forming a site of great beauty. So it must have appeared to Jason and the Argonauts when they sailed across the Propontus three thousand years ago in search of the Golden Fleece, and so it still appears today to the tourist approaching the city on a modern ocean-liner.

According to tradition, the original settlement from which the city grew was established on the acropolis above Saray Point in the seventh century B.C., although there are evidences that the site was inhabited much earlier than that. The legendary founder of the town of Byzantium was Byzas the Megarian, who established a colony on the acropolis in the year 667 B.C. We are told that Byzas had consulted the Delphic oracle, who advised him to settle "opposite the land of the blind." The oracle was referring to the residents of Chalcedon, a Greek colony which had been established some years before across the strait. The implication is that the Chalcedonians must have been blind not to have appreciated the much greater advantages of the site chosen by Byzas. Situated at the mouth of the Bosphorus, it was in a position to control all shipping from the Black Sea, the ancient Pontus, through to the Propontus and the Aegean, while its position on the boundary of Europe and Asia eventually attracted to it the great land routes of both continents. Moreover, surrounded as it is on three sides by water, its short landward exposure defended by strong walls, it could be made impregnable to attack. As the French writer Gyllius concluded four centuries ago: "It seems to me that while other cities may be mortal, this one will remain as long as there are men on earth."

From the very beginning of its history Byzantium was an important center for trade and commerce, and was noted for its wine and fisheries. Not all of the wine was exported, apparently, for in antiquity the citizens of Byzantium had

the reputation of being confirmed tipplers. Menander, in his comedy, *The Flute Girl*, tells us that Byzantium makes all of her merchants sots. Says one of the Byzantine characters in his play: "I booze it all the night, and upon my waking after my dose I feel that I have no less than three heads upon my shoulders." The character of a city is formed quite early in its career.

During its first millennium Byzantium had much the same history as the other Greek cities in and on the edge of Asia Minor. The city was taken by Darius in the year 512 B.C., and remained under Persian control until 479 B.C., when it was recaptured by the Spartan general Pausanias. Byzantium later became part of the Athenian Empire; although it revolted in 440 and again in 411 it was reconquered on each occasion by the Athenians, the last time by Alcibiades. After the defeat of Athens in 403 Byzantium was captured by Lysander and was still under a Spartan governor when Xenophon's Ten Thousand arrived shortly afterwards. Xenophon and his men were so inhospitably treated that in retaliation they occupied the town, leaving only after they exacted a large bribe from its citizens. During the first half of the fourth century B.C. Byzantium was held in enforced alliance with Athens, but in the year 356 B.C. the city rebelled and won its independence. Despite this the Athenians, through the urgings of Demosthenes, sent aid to Byzantium when it was besieged by Philip of Macedon in 340 B.C. A contemporary Athenian writer informs us that the Byzantine commanders were forced to build taverns within the very defense walls in order to keep their tipsy soldiers at their posts. But the Byzantines fought well, for they successfully held off the Macedonians in a memorable siege.

Despite their spirited fight against King Philip, the Byzantines had enough good sense not to resist his son, Alexander the Great. Soon after Alexander's victory at the battle of the Granicus in 334 B.C. Byzantium capitulated and opened its gates to the Macedonians. Later, after

Alexander's death in 323 B.C., Byzantium was involved in the events following on the collapse and dismemberment of his empire and the subsequent eastward expansion of Rome. In the year 179 B.C. the city was captured by the combined forces of Rhodes, Pergamum and Bithynia. A century later Byzantium was a pawn in the struggle between Rome and Mithridates, King of Pontus. After the final victory of Rome Byzantium became its client state, and thereafter enjoyed nearly three centuries of quiet prosperity under the mantle of the *Pax Romana*. But eventually, in the closing years of the second century. A.D., Byzantium was swept up once again in the tides of history. At that time Byzantium found itself on the losing side in a civil war and was besieged by the Emperor Septimius Severus. After finally taking Byzantium in the year 196 A.D., the Emperor tore down the city walls, massacred the soldiers and officials who had opposed him, and left the town a smouldering ruin. A few years afterwards, however, Septimius realized the imprudence of leaving so strategic a site undefended and then rebuilt the city and its walls. The walls of Septimius Severus are thought to have begun at the Golden Horn a short distance downstream from the present site of the Galata Bridge, and to have ended at the Marmara somewhere near where the lighthouse now stands. The area thus enclosed was more than double that of the ancient town of Byzantium, which had comprised little more than the acropolis itself.

At the beginning of the fourth century A.D. Byzantium was profoundly affected by the climactic events then taking place in the Roman Empire. After the retirement of the Emperor Diocletian in the year 305, his successors in the Tetrarchy, the two co-emperors and their caesars, fought bitterly with one another for the control of the Empire. This struggle was eventually won by Constantine, Emperor of the West, who in the year 324 finally defeated Licinius, Emperor of the East. The last battle took place in the hills above Chrysopolis, just across the Bosphorus from Byzantium. On the following day, 18 September in the year A.D.

324, Byzantium surrendered and opened its gates to Constantine, now sole ruler of the Roman Empire.

During the first two years after his victory Constantine conceived the grand scheme which would affect world history for the next millennium — the re-establishment of the Roman Empire with Byzantium as its capital. After he made his decision Constantine set out to rebuild and enlarge and adorn the old town to suit its imperial role. Work began on 4 November in the year 326, when the Emperor personally traced out the limits of the new city. The defense walls with which Constantine enclosed the city on the landward side began at a point on the Golden Horn somewhat upstream from the present Atatürk Bridge, and extended to the Sea of Marmara in a great circular arc, ending in the bay of Samatya. Constantine's city was thus more than five times as large as the town of Septimius Severus, and it was to be infinitely more grand.

The imperial building program proceeded rapidly, and in less than four years the new capital was completed. On 11 May in the year A.D. 330, in a ceremony in the Hippodrome, Constantine dedicated the city of New Rome, soon after to be called Constantinople. Three years thence the old town of Byzantium would have been a thousand years old.

During the century following the reign of Constantine the city grew rapidly and soon expanded beyond the limits set by its founder. In the first half of the fifth century, during the reign of Theodosius II, a new and much stronger line of defense-walls was built nearly a mile farther out into Thrace, replacing the older walls of Constantine. These walls have delimited the size of the old city up to the present day, so that subsequent expansion was restricted to the suburban districts along the Marmara, the Golden Horn and the Bosphorus. The area thus enclosed included seven hills, the same number as in Old Rome, a matter of some mystical significance in Byzantium. Although the contours of these hills have been obscured by modern roads and buildings, they

can still be discerned and form convenient reference-points for studying the old city. Six of the seven hills can be seen from the Galata Bridge, marching in stately line down the Golden Horn, each of them crowned with a Byzantine church or an Ottoman mosque, giving an imperial quality to the skyline of Stamboul.

Great changes took place in the Roman Empire in the two centuries following the reign of Constantine the Great. After the death of Theodosius I in 395, the Empire was divided between his two sons, with Honorius ruling the West from Rome, and Arcadius the East, with his capital at Constantinople. The western part of the Empire was overrun by barbarians during the following century, and in the year 476 the last Emperor of the West was deposed, leaving the Emperor in Constantinople sole ruler of what was left of the Empire. This soon brought about a profound change in the character of the Empire, for it was now centered in lands populated largely by Greek-speaking Christians. And so, although Latin remained the official language of the court up until the beginning of the sixth century, the Empire was becoming more and more Greek and Christian in character, and began to sever its connections with the classical traditions of Athens and Rome. As the great churchman Gennadius was to write in later times: "Though I am a Hellene by speech yet I would never say that I was a Hellene, for I do not believe as Hellenes believed. I should like to take my name from my faith, and if anyone asks me what I am, I answer, 'A Christian'. Though my father dwelt in Thessaly I do not call myself a Thessalian, but a Byzantine, for I am of Byzantium."

A new epoch in the city's history began during the reign of Justinian the Great, who succeeded to the throne in the year 527. Five years after his accession Justinian was very nearly overthrown by an insurrection of the factions in the Hippodrome, the famous Nika Revolt, which was finally crushed only after widespread destruction and terrible loss of life. Immediately after the suppression of the revolt

Justinian set out to rebuild the city on an even grander scale than before. When he had finished his reconstruction, only a scant few years later, the city of Constantinople was the greatest and most magnificent metropolis on earth, an imperial capital beginning the first of its golden ages. The crowning glory of Justinian's new city was the resurrected church of Haghia Sophia, whose venerable form can still be seen on the acropolis, a symbol of the ancient city of which it was so long the heart.

During the course of Justinian's reign his generals succeeded in reconquering many of the lost dominions of the Roman Empire, and by the time he died in 565 the borders of Byzantium stretched from the Euphrates to the Pillars of Hercules. But the golden age did not last long, for within a half-century after the death of Justinian his empire had fallen apart, assaulted from without by the Lombards, Slavs, Avars and Persians, ravaged from within by anarchy, plague and social unrest. The Empire was saved from total destruction by the Emperor Heraclius, who ruled from 610 till 641. In a series of brilliant campaigns, Heraclius defeated the Persians, the Avars and the Slavs, and succeeded in regaining much of the territory which had been lost in the previous half-century. Shortly after the death of Heraclius, however, much of the eastern part of the Byzantine Empire was overrun by the Arabs, who on several occasions in the seventh and eighth centuries besieged Constantinople itself. But Byzantium held off the Arab advance and prevented them from gaining a foothold in eastern Europe, just as they were finally stopped at about the same time in the West by Charles Martel. In the ninth and tenth centuries the Byzantine Empire was invaded by the Bulgars, who gained control of large areas of the Balkans and twice laid siege to Constantinople. But on both occasions they were defeated by the great Theodosian land-walls, which continued to shelter Byzantium from its enemies across the centuries.

Despite these numerous wars Byzantium was still strong

and basically sound as late as the middle of the eleventh century, controlling an empire which stretched from western Persia through Asia Minor and the Balkans to southern Italy. But then in the year 1071 the Byzantine army, led by Romanus IV, suffered a catastrophic defeat by the Selcuk Turks at the battle of Manzikert and much of eastern Asia Minor was permanently lost to the Empire. In the same year the Normans captured Bari, thus bringing to an end Byzantine rule in Italy. The forces were now gathering which would eventually destroy the Empire.

A decade after these defeats Alexius Comnenus ascended the throne of Byzantium. For the next century he and his successors, the illustrious dynasty of the Comneni, successfully defended the Empire against the attacks of its numerous enemies. During that period the Empire was being subjected to increasing pressure by the Latins of western Europe, whose armies first passed through Asia Minor in the year 1097 during the First Crusade. As time went on it became increasingly apparent that the Latins were less interested in freeing the Holy Land from the Saracens than they were in seizing land and wealth for themselves. And the prize which attracted them most was the rich and magnificent city of Constantinople. By the time the Comneni dynasty came to an end in the year 1185, the Normans had already captured Thessalonica and were advancing towards the capital. Two decades later, in the year 1203, the Latin armies of the Fourth Crusade made their first assault upon Constantinople. Although they were not able to take the city at that time they did so in a second attack the following year. On 13 April 1204 the Crusaders breached the sea-walls along the Golden Horn and took the city by storm. They then proceeded to ruin and sack Constantinople, stripping it of its wealth, its art treasures and its sacred relics, most of which were shipped off to western Europe. As wrote the French knight Villehardouin, describing the sack of Constantinople by the Crusaders: "Of holy relics I need only say that it contained more than all Christendom combined; there is no estimating the quantity of

gold, silver, rich stuffs and other valuable things — the production of all the climates of the world. It is the belief of me, Geoffrey de Villehardouin, marechal of Champagne, that the plunder of this city exceeded all that had been witnessed since the creation of the world." And as the Byzantine historian Nicetas Choniates wrote in his lament: "Oh city, city, eye of all cities, subject of narratives all over the world, supporter of churches, leader of faith and guider of orthodoxy, protector of education, abode of all good. Thou hast drunk to the dregs the cup of the anger of the Lord, and hast been visited with fire fiercer than that which in days of yore descended upon the Pentapolis."

The Latin Kings ruled in Constantinople from 1204 till 1261, at which time Michael Palaeologus succeeded in re-capturing the city and restoring the Byzantine Empire. But the Empire was now only a fragment of what it had been in former days, comprising parts of Thrace, Macedonia and the Peloponnesus, with most of its former possessions in Asia Minor occupied by the Ottoman Turks, and much of its land in Europe lost to the rapacious Latins. Within the next century even these dominions were lost, as the Turks crossed over into Europe and advanced far into the Balkans. By the beginning of the fifteenth century the Byzantine Empire consisted of little more than Constantinople and its immediate suburbs, with the old city decaying within the great walls which had protected it for so long. Nevertheless, the indomitable Byzantines hung on for another half-century, fighting off several attempts by the Turks to take the capital. But by the middle of the fifteenth century it became increasingly obvious that the city could not hold out much longer, for it was by then completely surrounded by the Ottoman Empire.

On 13 February 1451 the young Sultan Mehmet II ascended to the Ottoman throne and almost immediately began preparations for what would be the final siege of the city. During the summer of the following year, 1452, he constructed the fortress of Rumeli Hisari on the Bosphorus,

just across the narrow straits from the Turkish fortress of Anadolu Hisarı, which had been built in the previous century by Sultan Beyazıt I. The two fortresses thus completely cut off Constantinople from the Black Sea, the first step in the blockade of the capital. In March of 1453 the Ottoman navy sailed into the Sea of Marmara, cutting off Byzantium from the West and completing the blockade. Then, in the first week of April in that year, Sultan Mehmet massed his armies in Thrace and marched them into position before the land walls of the city, thus beginning a siege which was to last for seven weeks. The Byzantines and their Italian allies, who were outnumbered more than ten to one, defended the city valiantly, until their strength and resources were nearly gone. Finally, on 29 May 1453, the Turks forced their way through a breach in the shattered land walls and poured into the city. Constantine XI Dragases, the last Byzantine Emperor, fought on bravely with his men until he was killed on the walls of his fallen city, thus bringing to an heroic end the long and illustrious history of Byzantium.

According to the custom of the age, Sultan Mehmet, now called Fatih, or the Conqueror, gave over the city to his soldiers to pillage for three days after it was captured. Immediately afterwards the Sultan began to restore the city, repairing the damage it had sustained during the siege and in the decades of decay before the Conquest. A year or so later Sultan Mehmet constructed a palace on the Third Hill, on the site of which the Beyazıt Fire Tower now stands. Some years afterwards he built a second and more extensive palace, Topkapı Sarayı, whose domes and spires still adorn the First Hill, the ancient acropolis of the city. By 1470 he had completed the great mosque which bears his name; Fatih Camii, the Mosque of the Conqueror. This mosque, which was comparable in size to Haghia Sophia, was the center of a whole complex of pious foundations, religious and philanthropic institutions of one sort or another. Many of Fatih's vezirs followed his example, building mosques and pious foundations of their own, each of which soon became the center of its local neighborhood, together developing into

the new Moslem town of Istanbul. Fatih also repeopled the city, which had lost much of its population in the decades preceding the Conquest, bringing in Turks, Greeks and Armenians from Asia Minor and Thrace and settling them in Stamboul and Galata. Later in that century large numbers of Jewish refugees from Spain were welcomed to the Empire by Fatih's son and successor, Beyazıt II, and many of them settled in Istanbul. By the beginning of the sixteenth century, then, Istanbul was a thriving and populous city, once again the capital of a vast empire.

During the century after the Conquest the Turkish armies swept victorously through the Balkans and the Near East and its buccaneering navies dominated the Mediterranean. By the middle of the sixteenth century the Ottoman Empire stretched from Baghdad in the east to Algiers in the west, and from lower Egypt to the southern borders of Russia, rivaling in extent the Byzantine Empire in the days of Justinian. The Empire reached the peak of its power during the reign of Süleyman the Magnificent, who ruled from 1520 till 1566. Süleyman personally led his armies in a dozen victorious campaigns, failing only in his attempts to take Vienna and Corfu, which thereafter set the limit to Turkish expansion to the north and west in Europe. The loot from these campaigns and the tribute and taxes from the conquered territories enormously enriched the Empire, and much of this wealth was used by Süleyman and his vezirs to adorn Istanbul with mosques, palaces and pious foundations. The grandest and most beautiful of these structures was the Süleymaniye, the mosque which was completed for Süleyman in the year 1557 by his Chief Architect, the great Sinan. This magnificent edifice stands on the crest of the ridge above the Golden Horn to the west of the Stamboul end of the Galata Bridge, dominating the whole skyline of the city. The Süleymaniye is the symbol of the golden age of the Ottoman Empire, just as Haghia Sophia represents the triumph of Byzantium in the days of Justinian. These two great buildings, seperated in foundation by more than a thousand years of history, stand only a mile apart in

Stamboul. Looking at them both at once from the Galata Bridge, we are reminded that this old town was twice the capital of a world empire.

This second golden age lasted longer than did the first, for the Ottoman Empire was still vigorous and expanding as late as the middle of the seventeenth century, a hundred years after the death of Süleyman. But by that time signs of decadence were already apparent in the Empire. During the century after Süleyman the Ottoman armies and navies suffered several defeats, and territory was lost in Transylvania, Hungary and Persia. There were also symptoms of decay within the Empire, whose subjects, both Moslems and Christians, were suffering from the maladministration and corruption which had spread to all levels of the government. One of the principal causes of this decay was to be found in the Sultanate itself, for the successors of Süleyman ceased to lead their armies in the field, preferring to spend their time with their women in the Harem. By the end of the sixteenth century the Empire was literally ruled by these women, the mothers of the sultans or their favorite concubines, who ran the country to satisfy their own personal ends, to its great detriment. The situation seemed to improve for a time during the reign of Sultan Murat IV, who ruled from 1623 till 1640. The young Sultan, who was only fourteen when he ascended the throne, proved to be a strong and able ruler and checked for a time the decline of the Ottoman Empire. He was the first sultan since Süleyman to lead his army in battle and was victorious in several campaigns, climaxed by the recapture of Baghdad in 1638. But Murat's untimely death at the age of thirty ended this brief revival of the old martial Ottoman spirit, and after his reign the decay proceeded even more rapidly than before.

Nevertheless, the Ottoman Empire was still vast and prosperous and some of its institutions remained basically sound, so that it held together for centuries after it had passed its prime. And although the Ottoman armies suffered one defeat after another in the Balkans, Istanbul was little

affected, for the frontiers were far away and wealth continued to pour into the capital. Members of the royal family and the great and wealthy men and women of the Empire continued to adorn the city with splendid mosques and pious foundations, while the Sultan continued to take his pleasure in the Harem.

But by the end of the eighteenth century the fortunes of the Empire had declined to the point where its basic problems could no longer be ignored, not even in the palace. The Empire gave up large portions of its Balkan territories in humiliating peace treaties after losing wars with European powers. Within, the Empire was weakened by anarchy and rebellion and its people were suffering even more grievously than before. This led to social and political unrest, particularly among the subject Christians, who now began to nourish dreams of independence.

During this period the Ottoman Empire was being increasingly influenced by developments in western Europe, particularly by the liberal ideas which brought about the French Revolution. This eventually led to a movement of reform in the Ottoman Empire. The first sultan to be deeply influenced by these western ideas was Selim III, who ruled from 1789 till 1807. Selim attempted to improve and modernize the Ottoman army by reorganizing and training it according to western models. By this he hoped to protect the Empire from further encroachments by foreign powers and from rebellion and anarchy within its own borders. But Selim's efforts were resisted and eventually frustrated by the Janissaries, the elite corps of the old Ottoman army, who felt that their privileges were being threatened by the new reforms. The Janissaries were finally crushed in 1826 by Sultan Mahmut II, who thereupon instituted an extensive program of reforms in all of the basic institutions of the Empire, reshaping them along modern western lines. This program continued for a time during the reigns of Mahmut's immediate successors, Abdül Mecit and Abdül Aziz. The reform movement, or *Tanzimat*, as it was called, culminated

in 1876 with the promulgation of the first Ottoman constitution and the establishment of a parliament, which met for the first time on 19 March of the following year. But this parliament was very short-lived, for it was dissolved on 13 February 1878 by Sultan Abdül Hamit II, then in the second year of his long and oppressive reign. Nevertheless, the forces of reform had now grown too strong to be held down permanently. The pressures they generated eventually led, in 1909, to the deposition of Abdül Hamit and to the restoration of the constitution and the parliament in that same year. But the next decade, which seemed so full of promise at its beginning, was a sad and bitter one for Turkey. The country found itself on the losing side in the First World War, after which the victorious Allies proceeded to divide up the remnants of the Ottoman Empire amongst themselves. Turkey was saved only by the heroic efforts of its people, who fought to preserve their homeland when it was invaded by the Greeks in 1919.

Their leader in this War of Independence, which was finally won by Turkey in 1922, was Mustafa Kemal Paşa, later to be known as Atatürk, the Father of the Turks. Even before the conclusion of the war, Atatürk and his associates had laid the foundations of the new republic which would arise out of the ruins of the Ottoman Empire. The Sultanate was abolished in 1922 and on October 29 of the following year the Republic of Turkey was formally established, with Kemal Atatürk as its first President. During the remaining fifteen years of his life Atatürk guided his countrymen to a more modern and western way of life, a process which still continues in Turkey today. Kemal Atatürk died on 10 November 1938, profoundly mourned by his people then and revered by them still as the father of their country.

At the time of the establishment of the Turkish Republic in 1923, the Anatolian city of Ankara was chosen as the capital and the seat of parliament. Soon afterwards the embassies of the great European powers packed up and

moved to new quarters in Ankara, leaving their old mansions along the Grand Rue de Pera in Istanbul. And so, for the first time in sixteen centuries Istanbul was no longer the capital of an empire. Now, half a century later, history would seem to have passed Istanbul by, and no longer do wealthy and powerful emperors adorn her with splendid buildings. The old town is now running down at the heels, some say, living on her memories. But what memories they are!

Many monuments of the city's imperial past can be seen from the Galata Bridge, particularly those which stand on the six hills along the Golden Horn. On the First Hill, the ancient acropolis of Byzantium, we see the gardens and pavilions of Topkapı Sarayı and the great church of Haghia Sophia, framed by its four minarets. The most prominent monument on the Second Hill is the baroque Nuruosmaniye Camii, while the Third Hill is crowned by the Süleymaniye, surrounded by the clustering domes of its pious foundations. On the foreshore between these two hills we see Yeni Cami, the large mosque which stands at the Stamboul end of the Galata Bridge, and Rüstem Paşa Camii, the smaller mosque which is located in the market district just to the west. The Third and Fourth Hills are joined by the Roman aqueduct of Valens; but to see this we must bestir ourselves from our seat on the Galata Bridge and walk some distance up the Golden Horn towards the inner span, the Atatürk Bridge. The Fourth Hill is surmounted by Fatih Camii, the Mosque of the Conqueror, whose domes and minarets can be seen in the middle distance, some way in from the Golden Horn. Atop the Fifth Hill, on the edge of the ridge above the Golden Horn, stands the mosque of Sultan Selim the Grim. Far off in the distance we can just see the minarets of Mihrimah Camii, which stands on the summit of the Sixth Hill, a mile inland from the Golden Horn and just inside the Theodosian walls. Across the Golden Horn the skyline is dominated by the huge, conical-capped Galata Tower, the last remnant of the medieval Genoese town of Galata.

Looking down the Golden Horn to where it joins the Bosphorus and flows into the Marmara we see the fabled Maiden's Tower, the little islet watchtower which stands at the confluence of the city's garland of waters. Beyond, on the Asian shore, the afternoon sun is reflected in the windws of Üsküdar, anciently called Chrysopolis, the City of Gold. Farther to the south, out of sight from our vantage point on the Galata Bridge, is the Anatolian suburb of Kadıköy, the ancient Chalcedon, settled a decade or so before Byzantium. Sipping our tea or raki in our cafe on the Galata Bridge, we rest our eyes once more on the gray and ruined beauty of Stamboul, crowned with imperial monuments on its seven ancient hills. At times like this we can agree with the Delphic oracle, for those who settled across the straits from this enchanting place were surely blind.

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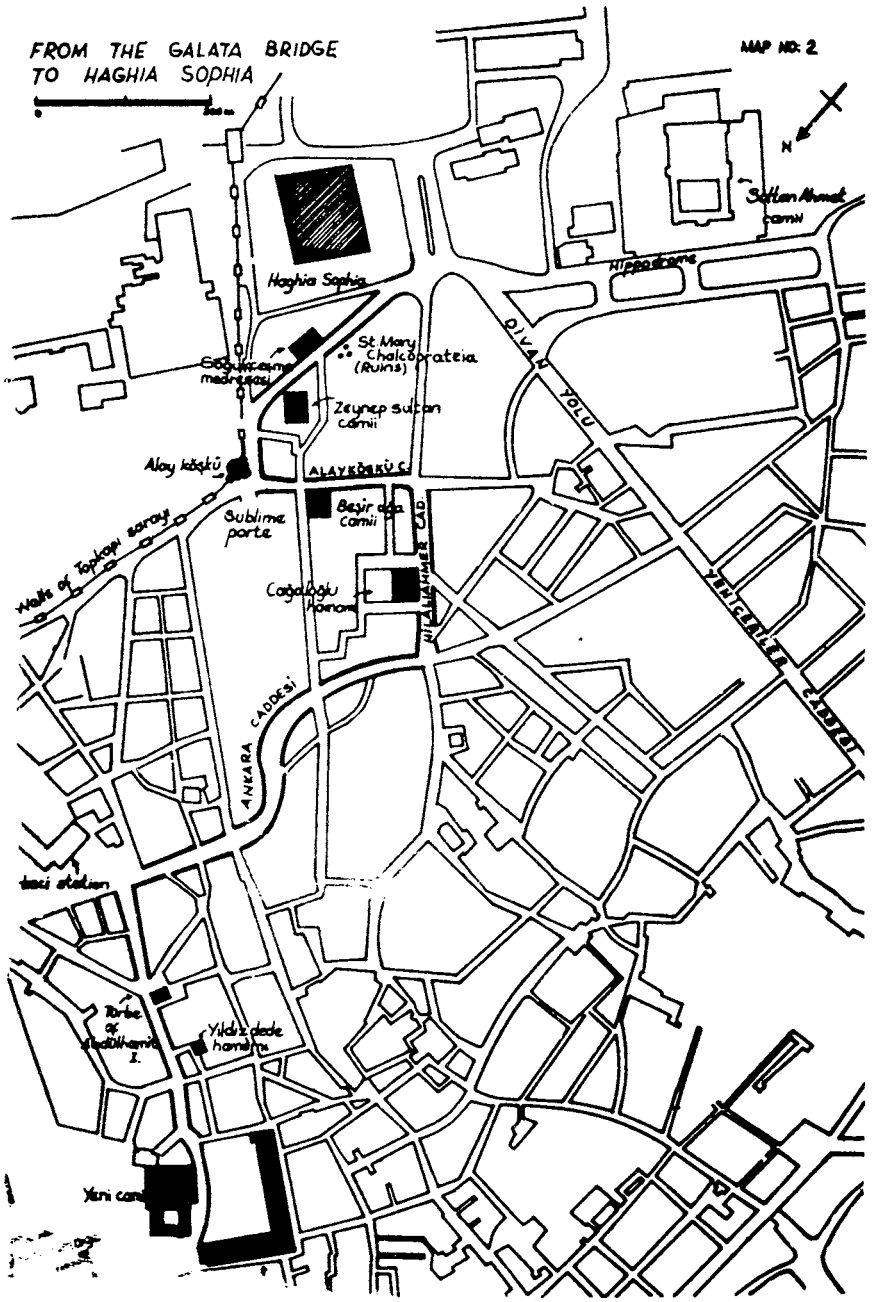

FROM THE GALATA BRIDGE
TO HAGHIA SOPHIA
MAP NO: 2
N
Sultan Ahmet camii
Hippodrome
Haghia Sophia
St Mary Chalcoprateia (Ruins)
Gedik ahmet medresesi
Zeynep sultan camii
Alay köşkü
ALAYKÖŞKÜ S.
Sublime porte
Walls of Topkapı saray
Cağaloğlu Hamamı
Ankara caddesi
taxi station
Türbe of Mahmut I.
Yıldız dede hamamı
Yeni cami
DİVAN YOLU
YEREBATAN CADDESİ

2

From the Galata Bridge to Haghia Sophia

The area around the Stamboul end of the Galata Bridge, known as Eminönü, is probably the busiest and most colorful in the whole city. The square before the bridge swarms with chaotic traffic and the bridge itself is the scene of an endless procession of the Istanbul proleteriat, including fascinating types not ordinarily seen in town. (Where do they go after they cross the bridge?) The quay to the left of the bridge, as we enter Stamboul, is the terminus for the ferryboats which connect the city with the seaside villages along the shores of the Bosphorus. These obstreperous and capricious little boats cluster around the bridge and the shore beyond, churning the foul waters of the Golden Horn into a phosphorescent spectrum of greens and blues, announcing their arrivals and departures with ear-splitting whistles, belching out clouds of black smoke, their passengers milling on and off like two disorganized armies engaged in an amphibious struggle, adding to the noise and confusion which is Stamboul.

The area along the Stamboul shore to the right of the bridge is the principal port of the old city. The wooden ships and scows which dock there transport much of the produce for the wholesale fruit and vegetable markets which are located on the shore of the Golden Horn between the two bridges. This area has been a port and market since the early days of the city. The picturesque old caiques which line the shore today cannot be very different in appearance

from those which anchored there in the days of Byzantium.

The quay to the right of the bridge is lined with humble little cookshops specializing in fried-fish sandwiches. Just beyond we find part of what was once the principal fish-bazaar of the city, a market which has existed on this spot since Byzantine times. Unfortunately, the new highway along the Golden Horn has displaced most of this market from its ancient site. The main part of the fish-bazaar and the retail fruit and vegetable markets is now located on the other side of the highway, which cuts through the remnants of this once-picturesque old neighborhood like an angry scar.

During the latter period of the Byzantine Empire this part of the city was given over to various Italian city-states, some of whom had obtained trading concessions here as early as the end of the tenth century. The area to the right of the Galata Bridge, where the markets are located, was the territory of the Venetians. The region immediately to the left of the bridge was given over to the Amalfians, and beyond them were the concessions of the Pisans and the Genoese, who also had extensive concessions across the Golden Horn in Galata. These rapacious Italians were as often as not at war with one another or with the Byzantines, though at the very end they fought valiantly at the side of the Greeks in the last defense of the city. After the Conquest the concessions of these Italian cities were effectively ended in Stamboul, although the Genoese in Galata continued to have a measure of autonomy for a century or so. Today there is nothing left in this area to remind us of that colorful period in the city's past.

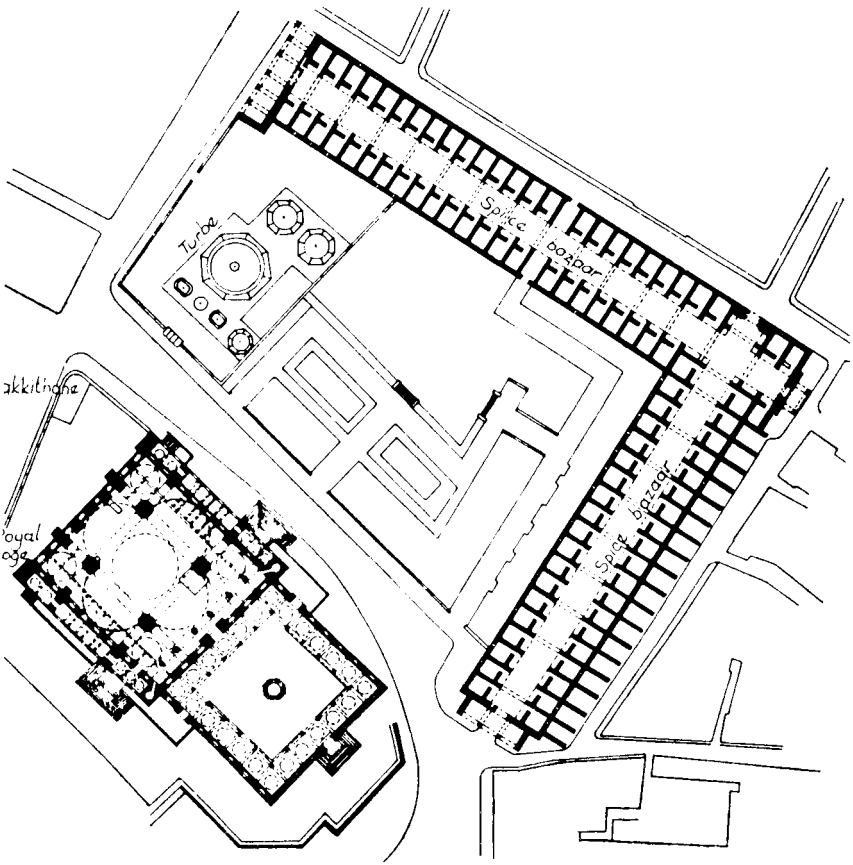
The area directly in front of the Galata Bridge, where Yeni Cami now stands, was in earlier centuries a Jewish quarter, wedged in between the concessions of the Venetians and the Amalfians. The Jews who resided here were members of the schismatic Karaite sect, which broke off from the main body of Orthodox Jewry in the eighth century.

The Karaites seem to have established themselves on this site as early as the tenth century, at about the time when the Italians first obtained their concessions here. The Karaites outlasted the Italians though, for they retained their quarter up until the year 1660, at which time they were evicted to make room for the final construction of Yeni Cami. They were then resettled in the village of Hasköy, some two miles up the Golden Horn and on its opposite shore, where their descendants remain to this day.

YENİ CAMİ

The whole area around the Stamboul end of the Galata Bridge is dominated by the imposing mass of Yeni Cami, the New Mosque, more correctly called the New Mosque of the Valide Sultan. The city is not showing off its great age in calling new a mosque built in the seventeenth century; it is just that the present mosque is a reconstruction of an earlier mosque of the same name. The first mosque was commissioned in 1597 by the Valide Sultan (Queen Mother) Safiye, the mother of Sultan Mehmet III. The original architect was Davut Ağa, a pupil of the great Sinan, the architect who built most of the finest mosques in the city during the golden age of Süleyman the Magnificent and his immediate successors. Davut Ağa died in 1599, however, and was replaced by Dalgıç Ahmet Çavuş, who supervised the construction up until the year 1603. But in that year Mehmet III died and his mother Safiye was unable to finish her mosque. For more than half-a-century the partially completed mosque stood on the shore of the Golden Horn, gradually falling into ruins. Then in 1660 the whole area was devastated by fire, further adding to the ruination of the mosque. Later in that year the ruined and fire-blackened mosque caught the eye of the Valide Sultan Turhan Hadice, mother of Mehmet IV, who decided to rebuild it as an act of piety. The architect Mustafa Ağa was placed in charge of the reconstruction, which was completed in 1663. On November 6 of that year the New Mosque of the Valide Sultan

YENİ CAMİ KÜLLİYESİ



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Plan no : 1

was consecrated in a public ceremony presided over by the Sultan and his mother. The French scholar Grelot, writing when Turhan Hadice was still alive, tells us that she was one of the "greatest and most brilliant *(spirituelle)* ladies who ever entered the Saray," and that it was fitting that "she should leave to posterity a jewel of Ottoman architecture to serve as an eternal monument to her generous enterprises."

But time has dimmed the glitter of Safiye's jewel, and its walls and windows are blackened by the soot from the ferries which berth nearby. Then, too, Yeni Cami was built after Ottoman architecture had passed its peak, and it fails to achieve the surpassing beauty of Sinan's masterpieces of the previous century. Nevertheless, it is still a fine and impressive structure, and its graceful silhouette is an adornment to the skyline of Stamboul.

Yeni Cami, like many of the other imperial mosques in Stamboul, represents a variation on the basic plan of the great church of Haghia Sophia. Whereas in Haghia Sophia the central dome is flanked by two semidomes along the longitudinal axis, Yeni Cami is cruciform, with semidomes along both axes and smaller domes at each of the four corners. The resultant silhouette is a graceful flowing curve from dome to semidome to minor dome, a symmetrical cascade of clustering spheres. The north and south facades of the building have two stories of porticoed galleries which, with the pyramidal arrangement of the domes, give a light and harmonious effect. The two minarets have each three şerefes, or balconies, with superb stalactite carving. In olden times the call to prayer was given by six müezzins, one to each şerefe, but now they have been replaced by a single loudspeaker attached to a soulless tape-recorder.

Like all of the other imperial mosques in Stamboul, Yeni Cami is preceded by a monumental courtyard, or avlu. The courtyard is bordered by a peristyle of 20 columns, forming a portico which is covered with 24 small domes. At the

center of the courtyard there is a charming octagonal şadırvan, or ablution fountain, one of the finest of its kind in the city. At the şadırvan, which means literally "free-flowing fountain," the faithful would ordinarily perform their abdest, or ritual ablutions, before entering the mosque to pray. But in Yeni Cami the şadırvan serves merely a decorative purpose, and the ritual washings are performed at water-taps along the south wall of the mosque.

The stone dais on that side of the courtyard which borders the mosque is called the son cemaat yeri, literally the place of last assembly. Latecomers to the Friday noon service when the mosque is full often perform their prayers on this porch, usually in front of one of the two niches which are set to either side of the door. The facade of the building under the porch is decorated with tiles and faience inscriptions forming a frieze. The two central columns of the portico, which frame the entrance to the mosque, are of a most unusual and beautiful marble not seen elsewhere in the city.

The interior of Yeni Cami is somewhat disappointing, partly because the mosque is darkened by the soot which has accumulated on its windows. What is more, the tiles which decorate the interior are of a quality inferior to those in earlier mosques, the celebrated İznik tiles of the period 1555 - 1620. Nevertheless, the interior furnishings of the mosque are quite elegant in detail. The most important part of the interior of Yeni Cami, as in all mosques, is the mihrab, a niche set into the center of the wall opposite the main entrance. The purpose of the mihrab is to indicate the kıble, the direction of Mecca, toward which the faithful must face when they perform their prayers. (In Istanbul the direction of the kıble is approximately southeast, but for convenience we will refer to it as east, the general orientation of the Christian churches of the city.) In the great mosques of Istanbul the mihrab is invariably quite grand, with the niche itself made of finely carved and sculptured marble and with the adjacent wall sheathed in ceramic tiles.

The mihrab in Yeni Cami is ornamented with gilded stalactites and flanked with two enormous golden candles, which are lighted on the holy nights of the Islamic year. To the right of the mihrab we see the mimber, or pulpit, which is surmounted by a tall, conical-topped canopy carried on marble columns. At the time of the noon prayer on Friday the imam, or preacher, mounts the steps of the mimber and pronounces the weekly sermon, or hutbe. To the left of the mihrab, standing against the main pier on that side, we see the kürsü, where the imam sits when he is reading the Kuran to the congregation. And to the right of the main entrance, set up against the main pier at that end, we find the müezzin mahfili, a covered marble pew. During the Friday services and other ceremonial occasions the müezzin kneels there, accompanied perhaps by a few other singers and chants the responses to the prayers of the imam. During these formal occasions of worship the faithful kneel in long lines and columns throughout the mosque, following the prayers attentively and responding with frequent and emphatic amens. The women, who take no part in the public prayers, are relegated to the open chambers under the gallery to the rear of the mosque.

The mosque interior is overlooked by an upper gallery on both sides and to the rear, with the two side galleries carried on slender marble columns. At the far corner of the left gallery we see the sultan's loge, or hünkâr mahfili, which is screened off by a gilded grill so that the sultan and his party would be shielded from the public gaze when they attended services. Access to the sultan's loge is gained from the outside by a very curious ramp behind the mosque. This ramp leads to a suite of rooms built over a great archway; from these a door leads to the hünkâr mahfili. This suite of rooms included a salon, a bedchamber and a toilet, with kitchens on the lower level, and served as a *pied-à-terre* for the Sultan.

Yeni Cami, like all of the imperial mosques, was the center of a whole complex of religious and philanthropic

institutions called a külliye. The original külliye of Yeni Cami included a hospital, a primary school, a public bath, two public fountains, a mausoleum, and a market, whose profits were used toward the support of the other institutions in the külliye. The hospital, the primary school and the public bath have been destroyed but the other institutions remain.

The market of Yeni Cami is the handsome L-shaped building to the south and west of the mosque. It is called the Mısır Çarşısı, or the Egyptian Market, because it was once endowed with the Cairo imposts. In English it is more commonly known as the Spice Bazaar, for in former times it was famous for the spices and medicinal herbs which were sold there. Spices and herbs are still sold there today, but the bazaar now deals in a wide variety of commodities, which makes it perhaps the most popular market in the city. In the domed rooms above the arched entrance there is a very picturesque and excellent restaurant called Pandelis, or the Mısır Lokantası, which serves both Turkish and western dishes.

The mausoleum, or türbe, of the Yeni Cami külliyesi is the handsome building at the eastern end of the garden of the Egyptian Bazaar. Here are buried the foundress of Yeni Cami, Turhan Hadice, her son, Mehmet IV, and several later sultans, Mustafa II, Ahmet III, Mahmut I, Osman III, and Murat V, along with countless royal princes and princesses. The small building to the west of the türbe is a kütüphane, or library, which was built by Turhan Hadice's grandson, Ahmet III, who ruled from 1703 till 1730. Ahmet III was known as the Tulip King, and the period of his reign came to be called the Lâle Devri, the Age of Tulips, one of the most charming and delightful eras in the history of old Stamboul. It is entirely fitting that the tomb of the Tulip King should look out on a garden which is now the principal flower-market of the city.

Directly opposite the türbe, at the corner of the wall

enclosing the garden of the mosque, is a tiny polygonal building with a quaintly-shaped dome. This was the muvakkithane, or the house and workroom of the müneccim, the mosque astronomer. It was the duty of the müneccim to regulate the times for the five occasions of daily prayer and to announce the exact times of sunrise and sunset during the holy month of Ramazan, beginning and ending the daily fast. It was also his duty to determine the date for the beginning of a lunar month by observing the first appearance of the sickle moon in the western sky just after sunset. The müneccim, like most astronomers of that period, also doubled as an astrologer, and the most able of them were often asked to cast the horoscopes of the Sultan and his vezirs. In more recent times the müneccim often served as the watch - repairman for the people in the local neighborhood.

At the next corner, on the same side of the street as the türbe, is the sebil of the Yeni Cami külliyesi. The sebil is an enclosed fountain which was used to distribute water free to thirsty passers-by. Sebil means literally "way" or "path", and to construct a sebil was to build a path for oneself to paradise. There are some 80 sebils still extant in Istanbul, although that belonging to Yeni Cami is one of the very few still serving something like its original purpose (water is now sold there rather than given away free). These sebils are often extremely attractive, with ornate bronze grills and sculptured marble facades. The architects who designed the pious foundations of Istanbul were quite fond of using sebils to adorn the outer wall of a külliye, particularly at a street-corner. Although most of the sebils in town no longer distribute free water, they still gratify passers-by with their beauty. For that reason they should still provide a path to paradise for their departed donors.

TOWARD THE FIRST HILL

The next street to the right beyond the sebil is a narrow

alley which leads to the hamam, or public bath, of Yıldız Dede. This gentleman, whose name was Necmettin, was an astrologer (Yıldız = Star) in the court of Sultan Mehmet II and won fame by predicting the fall of Constantinople from the celestial configurations at that time. According to tradition, Yıldız Dede built his hamam on the site of an ancient synagogue, probably one belonging to the Karaite Jews. The present bath, however, appears to date only from the time of Sultan Mahmut I, about 1730. It is now known as Yıldız Hamamı, but of old it was called Çifıt Hamamı, the Bath of the Jews. It is possible that the ancient synagogue is actually the building above the bath, now a kebab restaurant.

A little farther down the main street (Hamidiye Caddesi) and on the same side we come to the türbe of Sultan Abdül Hamit I. During his reign, from 1774 till 1789, the Ottoman armies suffered a series of humiliating defeats at the hands of the Russians and the Empire began to lose its dominions in the Balkans. By that time the reputation of the once proud Ottomans had sunk so low that Catherine the Great was heard to remark to the Emperor Joseph: "What is to become of those poor devils, the Turks?" Buried alongside Abdül Hamit in this türbe is his son, the mad Sultan Mustafa IV. Mustafa, the second imperial lunatic to bear that name, was responsible for the murder of his cousin, Selim III, and nearly succeeded in bringing about the execution of his younger brother, Mahmut II. Mustafa was eventually deposed on 28 July 1808 and was himself executed three months later.

Behind the türbe there is a medrese, or theological school, also due to Abdül Hamit I. The türbe and medrese were part of a külliye built for that sultan in 1778 by the architect Tahir Ağa. The remainder of the külliye has since disappeared except for the sebil, which has been moved to a different site.

A short distance beyond the türbe Hamidiye Caddesi

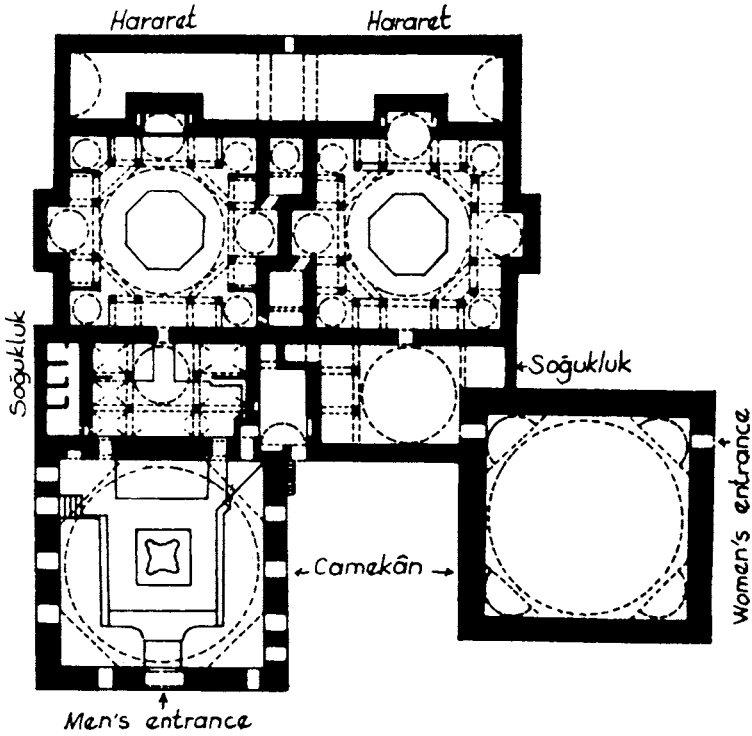
intersects Ankara Caddesi, a broad avenue which runs uphill from the Golden Horn. Ankara Caddesi follows approximately the course of the ancient city-walls of Septimius Severus, and indeed, what may be a fragment of that wall can still be seen farther up the avenue. Looking to the left at the intersection we see Sirkeci Station, the terminus of the famous Orient Express, which made its first through run to Istanbul in 1888.

We now turn right along Ankara Caddesi and follow it as it winds uphill. The district through which we are now strolling is the center of the publishing world of Istanbul; all of the major newspapers and magazines have their presses and offices here. The street is also lined with bookshops.

CAĞALOĞLU HAMAMI

About half a kilometer along we come on our left to Hilaliahmer Caddesi. If we follow this for about a hundred meters we see on our left the entrance to one of the most famous and beautiful public baths in Istanbul. This is the Cağaloğlu Hamamı, built in 1741 by Sultan Mahmut I. In Ottoman times the revenues from this bath were used to pay for the upkeep of the library which Sultan Mahmut built in Haghia Sophia, an illustration of the interdependence of these old pious foundations. There are well over one hundred Ottoman hamams in Istanbul, which tells us something of the important part which they played in the life of the city. Since only the very wealthiest Ottoman homes were equipped with private baths, the vast majority of Stam-

CAĞALOĞLU HAMAMI



Plan no: 2

boullus have for centuries used the hamams of the city to cleanse and purify themselves. For most of the poorer people of modern Istanbul the hamam is still the only place where they can bathe.

Turkish hamams are the direct descendants of the baths of ancient Rome and are built to the same general plan. Ordinarily, a hamam has three distinct sections. The first is the camekân, the Roman apoditarium, which is used as a reception and dressing room, and where one recovers and relaxes after the bath. Next comes the soğukluk, or tepidarium, a chamber of intermediate temperature which serves as an anteroom to the bath, keeping the cold air out on one side and the hot air in on the other. Finally there is the hararet, or steam-room, anciently called the calidarium. In Turkish baths the first of these areas, the camekân, is the most monumental. It is typically a vast square room covered by a dome on pendentives or conches, with an elaborate fountain in the center; round the walls is a raised platform where the bathers undress and leave their clothes. The soğukluk is almost always a mere passageway, which usually contains the lavatories. In Cağaloğlu, as in most hamams, the most elaborate chamber is the hararet. Here this is an open cruciform area, with a central dome supported by a circlet of columns and with domed side-chambers in the arms of the cross. In the center there is a large marble platform, the göbek taşı, or belly-stone, which is heated from the furnace-room below. The patrons lie on the belly-stone to sweat and be massaged before bathing at one of the wall-fountains in the side-chambers. The light in the hararet is dim and shimmering, diffusing down through the steam from the constellation of little glass windows in the dome. Lying on the hot belly-stone, under the glittering dome, and lazily observing the mists of vapor condensing into pearls of moisture on the marble columns, one has the voluptuous feeling of being in an undersea palace, in which everyone is his own sultan.

Cağaloğlu, like many of the larger hamams in Istanbul,

is a double bath, with separate establishments for men and women. In the smaller hamams there is but a single bath and the two sexes are assigned different days for their use. In the days of old Stamboul, when Moslem women were more sequestered than they are now, the hamam was the one place where they could meet and exchange news and gossip. Even in modern Istanbul the weekly visit to the hamam is often the high point of feminine social life among the lower classes. And we are told by our lady friends that the women of Stamboul still sing and dance for one another in the hararet — another old Osmanlı custom.

BEŞİR AĞA CAMİİ

Leaving the Cağaloğlu Hamamı, presumably cleansed and purified, we continue on along Hilaliahmer Caddesi for another hundred meters and then turn left on Alay Köşkü Caddesi. About a hundred meters along we come on our left to small mosque with an elegant sebil at the street corner. This mosque and its külliye were built in 1745 by Beşir Ağa, Chief of the Black Eunuchs in the reign of Sultan Mahmut I. In addition to the mosque and sebil, the külliye of Beşir Ağa includes a library, a medrese and a tekke, or dervish monastery. The tekke is no longer occupied by dervishes, of course, since their various orders were banned in the early years of the Republic.

THE SUBLIME PORTE

A block beyond the mosque we come to Alemdar Caddesi, the avenue which skirts the outer wall of Topkapı Sarayı. Just to the left at the intersection we see a large ornamental gateway with a projecting wooden roof in the

rococo style. This is the famous Sublime Porte, which in former days led to the palace and offices of the Grand Vezir, where from the middle of the seventeenth century onwards most of the business of the Ottoman Empire was transacted. Hence it came to stand for the Ottoman government itself, and ambassadors were accredited to the Sublime Porte rather than to Turkey, just as to this day ambassadors to England are accredited to the Court of St. James. The present gateway, in which it is hard to discover anything of the sublime, was built in about 1843 and now leads to the various buildings of the Vilayet, the government of the Province of Istanbul. The only structure of any interest within the precincts stands in a corner to the right of the gateway. This is the dershane, or lecture-hall, of an ancient medrese; dated 1565, it is a pretty little building in the classical style of that period.

THE ALAY KÖŞKÜ

Opposite the Sublime Porte, in an angle of the palace wall, is a large polygonal gazebo. This is the Alay Köşkü, the Review or Parade Pavilion, from whose latticed windows the Sultan could observe the comings and goings at the palace of his Grand Vezir. One sultan, Crazy İbrahim, was said to have used it as a vantage point from which to pick off passing pedestrians with his crossbow. The present köşk dates only from 1819, when it was rebuilt by Sultan Mahmut II, but there had been a Review Pavilion at this point from much earlier times. From here the Sultan reviewed the great official parades which took place from time to time. The liveliest and most colorful of these was the Procession of the Guilds, a kind of peripatetic census of the trade and commerce of the city which was held every half-century or so. The last of these processions was held in the year 1769, during the reign of Sultan Mustafa II.

It might be worthwhile to pause for a few moments at this historic place to read a description of one of these

processions, for it reveals to us something of what Stamboul life was like three centuries ago. This account is contained in the *Seyahatname,* or *Book of Travels,* written in the middle of the seventeenth century by Evliya Çelebi, one of the great characters of old Ottoman Stamboul. Evliya, describing the Procession of the Guilds which took place in the year 1638, during the reign of Sultan Murat IV, tells us that it was an assembly "of all the guilds and professions existing within the jurisdiction of the four Mollas (Judges) of Constantinople," and that "the procession began its march at dawn and continued till sunset... on account of which all trade and work in Constantinople was disrupted for a period of three days. During this time the riot and confusion filled the town to a degree which is not to be expressed by language, and which I, poor Evliya, only dared to describe."

Evliya tells us that the procession was distributed into fifty-seven sections and consisted of a thousand-and-one guilds. Representatives of each of these guilds paraded in their characteristic costumes or uniforms, exhibiting on floats their various enterprises, trying to outdo one another in amusing or amazing the crowd. The liveliest of the displays would seem to have been that of the Captains of the White Sea (the Mediterranean), who had floats with ships mounted on them, in which, according to Evliya, "are seen the finest cabin-boys dressed in gold, doing service to their masters who make free with drinking. Music is played on all sides, the masts and oars are adorned with pearls, the sails are of rich stuffs and embroidered muslin. Arrived at the Alay Köşkü they meet five or ten ships of the Infidels with whom they engage in battle in the presence of the Emperor. Thus the show of a fight is represented with the roaring of cannons, the smoke covering the sky. At last, the Moslems becoming victors, they board the enemy ships, take booty and chase the fine Frank boys, carrying them off from the old bearded Infidels, whom they put in chains, upset the crosses of their flags, dragging them astern of their ships, crying out the universal Moslem shout, Allah!, Allah!"

Besides the respectable tradesmen, artisans and craftsmen of the city, the procession included less savoury groups such as, according to Evliya, "the corporation of thieves and footpads who might be here mentioned as a very numerous one and who have an eye to our purses. But far be they from us. These thieves pay tribute to the two chief officers of the police and get their subsistence by cheating foreigners."

The last guild in the procession was that of the tavern-keepers. Evliya tells us that there were "one thousand such places of misrule, kept by Greeks, Armenians and Jews. In the procession wine is not produced openly, but the inn-keepers pass all in disguise and clad in armor. The boys of the taverns, all shameless drunkards, and all the partisans of wine pass singing songs, tumbling down and rising again." The last of all to pass were the Jewish tavern-keepers "all masked and wearing the most precious dresses... bedecked with jewels, carrying in their hands crystal and porcelain cups, out of which they pour sherbet instead of wine for the spectators."

Evliya then ends his account by stating that "Nowhere else has such a procession been seen or shall be seen. It could only be carried into effect by the imperial orders of Sultan Murat IV. Such is the crowd and population of that great capital Constantinople, which may God guard from all celestial and earthly mischief and let her be inhabited till the end of the world."

But the last procession of the guilds passed by more than two centuries ago, and the Alay Köşkü now looks down upon a drab and colorless avenue. Nevertheless, the guilds and professions which Evliya so vividly described are still to be seen in the various quarters of the town, looking and behaving much as they did when they passed the Alay Köşkü in the reign of Murat IV.

ZEYNEP SULTAN CAMİİ

Following the Saray wall to the right of the Alay Köşkü we soon come to Soğuk Çeşme Kapısı, the Gate of the Cold Fountain, which leads to the public gardens of Topkapı Sarayı and to the Archaelogical Museum. After passing the gate we continue to follow Alemdar Caddesi, which now bends to the right, leaving the Saray walls, Just around the bend, on the right side of the avenue, we come upon a small baroque mosque, Zeynep Sultan Camii. This mosque was erected in 1769 by the Princess Zeynep, daughter of Ahmet III, and is a rather pleasant and original example of Turkish baroque. In form it is merely a small square room covered by a dome, with a square projecting apse to the east and a porch with five bays to the west. The mosque looks rather like a Byzantine church, partly from being built in courses of stone and brick, but more so because of its very Byzantine dome, for the cornice of the dome undulates to follow the extrados of the round-arched windows, a pretty arrangement generally used in Byzantine churches but hardly ever in Turkish mosques. The little sibyan mektebi at the corner just beyond the mosque is part of the foundation and appears to be still in use as a primary school. The elaborate rococo sebil outside the gate to the mosque garden does not belong to Zeynep's foundation, but was built by Abdül Hamit I in 1778 as part of the külliye which we passed earlier. The sebil was moved here some years ago when the street past Abdül Hamit's türbe was widened.

TOWARD HAGHIA SOPHIA

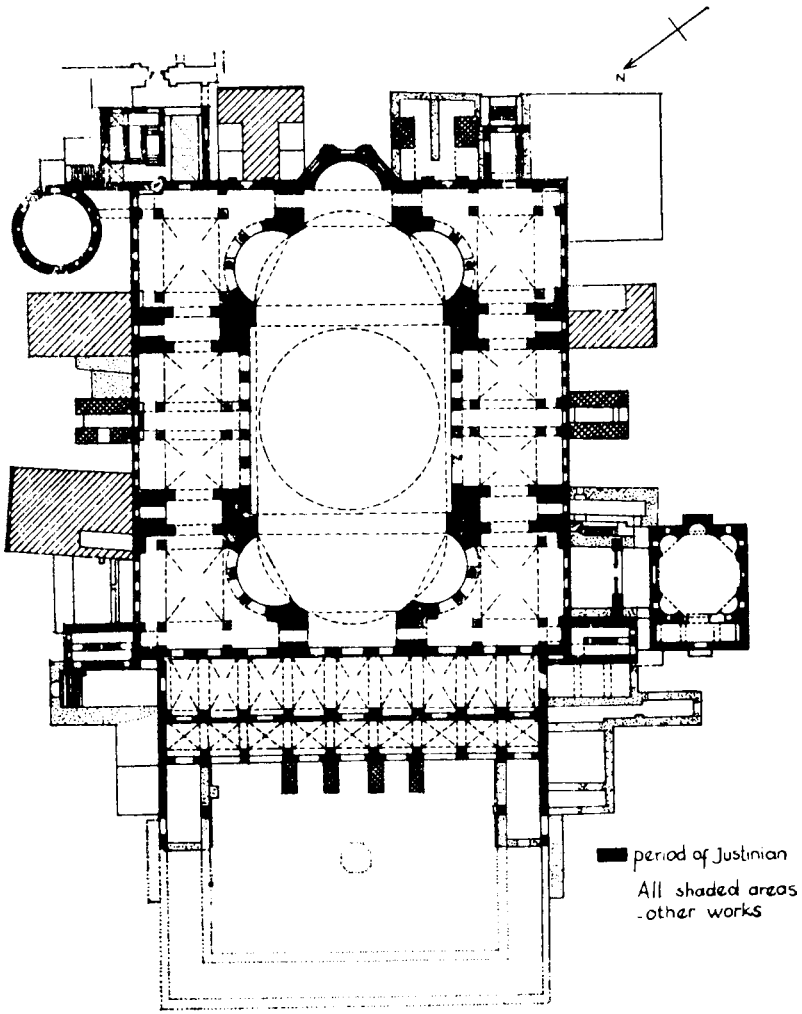
Just beyond Zeynep Sultan Camii and on the same side of the avenue we see a short stretch of an ancient crenellated wall, all that now remains of the once-famous church of St. Mary Chalcoprateia. This church, which is thought to date from the middle of the fifth century, was one of the most venerated in the city, since it possessed as a

relic the girdle of the Blessed Virgin. After the Nika Revolt in the year 532, when the church of Haghia Sophia was destroyed, St. Mary's served for a time as the patriarchal cathedral. It was built on the ruins of an ancient synagogue which since the time of Constantine had been the property of the Jewish copper-workers, hence the name Chalcoprateia, or the Copper Market.

The handsome though forbidding building that occupies most of the opposite side of the avenue here is the Soğuk Kuyu Medresesi. This theological school was founded in the year 1559 by Cafer Ağa, Chief Black Eunuch in the reign of Süleyman, and was built by the great Sinan. From the street we see only the cellars and substructures, the main entrance being located on the street above at a much higher level. The courtyard, in a lamentably ruinous state and housing families of squatters, is nevertheless very picturesque with many trees and a wild overgrown garden. This is one of Sinan's more interesting medreses because of the difficulties he has so successfully overcome in the steeply sloping terrain; yet it has not been noticed, so far as we know, by any modern authors.

Alemdar Caddesi now brings us out into the large square which occupies the summit of the First Hill. On our left we see the great church of Haghia Sophia, flanked by a wide esplanade shaded with chestnuts and plane-trees. Straight ahead is Sultan Ahmet Camii, the famous Blue Mosque, its cascade of domes framed by six slender minarets. In front of the Blue Mosque is the At Meydanı, the site of the ancient Hippodrome, three of whose surviving monuments stand in line in the center of a park. This is the center of the ancient city, and the starting-point for our next five strolls through Stamboul.

HAGHIA SOPHIA - Ground plan -



plan no. 3

3
Haghia Sophia

"The church presents a most glorious spectacle, extraordinary to those who behold it and altogether incredible to those who are told of it. In height it rises to the very heavens and overtops the neighboring houses like a ship anchored among them, appearing above the city which it adorns and forms a part of.... It is distinguished by indescribable beauty, excelling both in its size and the harmonies of its measures...." So wrote the chronicler Procopius fourteen centuries ago, describing Haghia Sophia as it appeared during the reign of its founder, the Emperor Justinian the Great. Haghia Sophia, the church of the Divine Wisdom, was dedicated by Justinian on December 26 in the year A.D. 537. For nearly a thousand years thereafter Haghia Sophia served as the cathedral of Constantinople and was the center of the religious life of the Byzantine Empire. For almost five centuries after the Turkish Conquest it ranked first among the imperial mosques of Istanbul, under the name of Aya Sofya Camii. Haghia Sophia continued to serve as a mosque during the early years of the Turkish Republic, until it was finally converted into a museum in 1935. Now, emptied of the congregations which once worshiped there, Christians and Moslems in turn, it may seem just a cold and barren shell, devoid of life and spirit. But for those who are aware of its long and distinguished history and are familiar with its architectural principles, Haghia Sophia remains one of the truly great buildings in the world. And it still adorns the skyline of the city as it did when Procopius wrote of it fourteen centuries ago.

The present edifice of Haghia Sophia is the third of that name to stand upon this site. The first church of Haghia Sophia was dedicated on February 15 in the year A.D. 360, during the reign of Constantius, son and successor of Constantine the Great. This church was destroyed by fire on 20 June 404, during a riot by mobs protesting the exile of the Patriarch John Chrysostom by the Empress Eudoxia, wife of the Emperor Arcadius. Reconstruction of the church did not begin until the reign of Theodosius II, who succeeded his father Arcadius in the year 408. This second church of Haghia Sophia was completed in 415 and was dedicated by Theodosius on October 10 of that year. The church of Theodosius eventually suffered the same fate as its predecessor, for it was burned down during the Nika Revolt on 15 January 532.

The chronicler Procopius, commenting on the destruction of Haghia Sophia in the Nika Revolt, observed that "God allowed the mob to commit this sacrilege, knowing how great the beauty of this church would be when restored." Procopius tells us that Justinian immediately set out to rebuild the church on an even grander scale than before. According to Procopius: "The Emperor built regardless of expense, gathering together skilled workmen from every land." Justinian appointed as head architect Anthemius of Tralles, one of the most distinguished mathematicians and physicists of the age, and as his assistant named Isidorus of Miletus, the greatest geometer of late antiquity. Isidorus had been the director of the ancient and illustrious Academy in Athens before it was closed by Justinian in the year 529. Isidorus, who was placed in charge of the building of Haghia Sophia after the death of Anthemius in the year 532, is thus a link between the worlds of ancient Greece and medieval Byzantium. Just as the Academy of Plato had been one of the outstanding institutions of classical culture, so would the resurrected Haghia Sophia be the symbol of a triumphant Christianity, Byzantine style.

The new church of Haghia Sophia was finally completed late in 537 and was formally dedicated by Justinian on December 26 of that year, St. Stephen's Day. Hardly had the church come of age, however, when earthquakes caused the collapse of the eastern arch and semidome and the eastern part of the great dome, crushing beneath the debris the altar with its ciborium and the ambo. Undaunted, Justinian set out to rebuild his church, entrusting the restoration to Isidorus the Younger, a nephew of Isidorus of Miletus. The principal change made by Isidorus was to make the dome somewhat higher than before, thereby lessening its outward thrust. Isidorus' solution for the dome has on the whole been a great success for it has survived, in spite of two later partial collapses, until our own day. Restorations after those collapses, in the years 989 and 1346, have left certain irregularities in the dome; nevertheless it is essentially the same in design and substantially also in structure as that of Isidorus the Younger.

The doors of Haghia Sophia were opened once again at sunrise on Christmas Eve in the year 563, and Justinian, now an old man in the very last months of his life, led the congregation in procession to the church. Here is a poetic description of that occasion by Paul the Silentiary, one of Justinian's court officials: "At last the holy morn had come, and the great door of the newly-built temple groaned on its opening hinges, inviting Emperor and people to enter; and when the interior was seen sorrow fled from the hearts of all, as the sun lit the glories of the temple. "Twas for the Emperor to lead the way for his people, and on the morrow to celebrate the birth of Christ. And when the first glow of light, rosy-armed, leapt from arch to arch, driving away the dark shadows, then all the princes and people with one voice hymned their songs of praise and prayer; and as they came to the sacred courts it seemed as if the mighty arches were set in heaven."

Although Haghia Sophia has been restored several times during the Byzantine and Ottoman periods, the present