

Having inspected every alley and corner of the garden, we advanced, half-breathless, and on tip-toe, to the great wooden door of the passage leading to the inner court of this mysterious edifice. We succeeded in forcing this open; but the noise of its grating hinges, amidst the profound silence of the place, went to our very hearts. We then entered a small quadrangle, much resembling that of *Queen's College, Cambridge*, filled with weeds. It was divided into two parts, one raised above the other; the principal side of the court containing an open cloister, supported by small white marble columns. Every thing appeared in a neglected state. The women reside here only during summer. Their winter apartments may be compared to the late *Bastille of France*; and the decoration of these apartments is even inferior to that we are about to describe. From this court, forcing open a small window near the ground, and having climbed into the building, we arrived upon a long range of wooden beds, or couches, covered with mats, prepared for the reception of a hundred slaves, which reached the whole extent of a very long corridor. Hence, passing through some narrow passages, the floors of which were also matted, we came to a staircase leading to the upper apartments. Of such irregular and confused architecture, it

CHAP.  
I.

is difficult to give any perspicuous description. We went from the lower dormitory of the slaves to another above it: this was divided into two tiers; so that one half of the numerous attendants it was designed to accommodate slept over the other, upon a sort of shelf or scaffold near to the ceiling. From this second corridor we entered into a third, a long matted passage: upon the left of this were small apartments for slaves of higher rank; and upon the right, a series of rooms looking towards the sea. By continuing along this corridor, we at last entered the great *Chamber of Audience*, in which the *Sultan Mother* receives visits of ceremony from the *Sultanas*, and other distinguished ladies of the *Charem*. Nothing can be imagined better suited to theatrical representation than this chamber. It is exactly such an apartment as the best painters of scenic decoration would have selected, to afford a striking idea of the pomp, the seclusion, and the magnificence, of the *Ottoman* court. The stage is best suited for its representation; and therefore the reader is requested to have the stage in his imagination while it is described. It was surrounded with enormous mirrors, the costly donations of *Infidel* kings, as they are styled by the present possessors. These mirrors the women of the *Seraglio* sometimes break, in their

Chamber  
of Audi-  
ence.

frolics<sup>1</sup>. At the upper end is the throne; a sort of *cage*, in which the *Sultana* sits, surrounded by latticed blinds; for even here her person is held too sacred to be exposed to the common observation of slaves and females of the *Charem*. A lofty flight of broad steps, covered with crimson cloth, leads to this *cage*, as to a throne. Immediately in front of the *cage* are two burnished chairs of state, covered with crimson velvet and gold, one on each side of the entrance. To the right and the left of the throne, and upon a level with it, are the sleeping apartments of the *Sultan Mother*, and her principal females in waiting. The external windows of the throne are all latticed: on one side they look towards the sea, and on the other into the quadrangle of the *Charem*; the chamber itself occupying the whole breadth of the building, on the side

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(1) The mischief done in this way, by the *Grand Signior's* women, is so great, that some of the most costly articles of furniture are removed, when they come from their winter apartments into this palace. Among the number, was the large coloured lustre given by the *Earl of Elgin*: this was only suspended during their absence; and even then by a common rope. We saw it in this state. The offending ladies, when detected, are actually whipped by the black eunuchs, whom it is their chief amusement to elude and to ridicule. As this mode of punishment has been doubted by certain advocates for *Turkish* refinement, the author has taken some pains to ascertain the fact; and is responsible for its veracity.

**CHAP.**  
 of the quadrangle into which it looks. The area below the latticed throne, or the front of the stage (according to the idea before proposed), is set apart for attendants, for the dancers, for actors, music, and whatsoever is brought into the *Charem* for the amusement of the court. This place is covered with *Persian mats*; but these are removed when the *Sultana* is here, and the richest carpets are then substituted in their place.

Assembly  
 Room.

Beyond the great Chamber of Audience is the *Assembly Room* of the *Sultan*, when he is in the *Charem*. Here we observed the magnificent lustre before mentioned. The *Sultan* sometimes visits this chamber during the winter, to hear music, and to amuse himself with his favourites. It is surrounded by mirrors. The other ornaments display that strange mixture of magnificence and wretchedness, which characterize all the state-chambers of *Turkish* grandees. Leaving the *Assembly Room* by the same door through which we entered, and continuing along the passage, as before, which runs parallel to the sea-shore, we at length reached, what might be termed the *Sanctum Sanctorum* of this *Paphian* temple, the *Baths* of the *Sultan Mother* and the four principal *Sultanas*. These are small, but very elegant, constructed of white marble,

Baths



and lighted by ground glass above. At the upper end is a raised sudatory and bath for the *Sultan Mother*, concealed by lattice-work from the rest of the apartment. Fountains play constantly into the floor of this bath, from all its sides; and every degree of refined luxury has been added to the work, which a people, of all others best versed in the ceremonies of the bath, have been capable of inventing or requiring.

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I.


Leaving the bath, and returning along the passage by which we came, we entered what is called the *Chamber of Repose*; commanding the most extensive view, anywhere afforded from this point, of the *Seraglio*. It forms a part of the building well known to strangers, from the circumstance of its being supported, towards the sea, by twelve columns of that beautiful and rare breccia, the *verde antico*, which is extolled by Pliny<sup>1</sup>. Here the other ladies of the *Charem* entertain themselves, by hearing and seeing comedies, farcical representations, dances, and music. We found it to be in the state of an old lumber-room. Large

Chamber of  
Repose.

Saloon of  
the Cha-  
rem.

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(1) "Fertissimum quidem generis, cunctisque hilarius." *Nat. Hist.*  
lib. xxvi. c. 7.

**CHAP.**  
dusty pier-glasses, in heavy gilded frames, neglected and broken, had been left, leaning against the wall, the whole length of one side of the room. Old furniture; shabby bureaux of the worst *English* work, made of oak, walnut, or mahogany; inlaid cabinets; scattered fragments of chandeliers; scraps of paper, silk rags, and empty confectionary boxes; were the only objects in this part of the palace.

From this room we descended into the court of the *Charem*; and, having crossed it, ascended, by a flight of steps, to an upper terrace, for the purpose of examining a part of the building appropriated to the inferior ladies of the *Seraglio*. Finding it exactly upon the plan of the rest, only worse furnished, and in a more wretched state, we returned to quit the *Charem* entirely, and to effect our retreat into the garden. The Reader may imagine our consternation, upon finding that the great door was shut, and that we were locked in. Listening, to ascertain if any one were stirring, we discovered that a slave had entered to feed some turkeys, who were gobbling and making a great noise at a small distance. We profited by their tumult, to force back the huge lock of the gate with a large stone; and this fortunately yielding to our blows, we made our escape.

We now quitted the *Lower Garden* of the *Seraglio*, and ascended, by a paved way, towards the *Chamber of the Garden of Hyacinths*. This promised to be curious, as we were told the *Sultan* passed almost all his private hours in that apartment; and the view of it might make us acquainted with occupations and amusements, which characterize the man, divested of the outward parade of the *Sultan*. We presently turned from the paved ascent, towards the right; and entered a small garden, laid out into very neat oblong borders, edged with porcelain or Dutch tiles. Here no plant is suffered to grow, excepting the *Hyacinth*; whence the name of this garden, and the chamber it contains. We examined the *Sultan's* apartment, by looking through a window. Nothing can be more magnificent. Three sides of it were surrounded by a *divân*, the cushions and pillows of which were of black embroidered satin. Opposite to the windows of the chamber was a fire-place, constructed after the *European* fashion; and on each side of this, a door covered with hangings of crimson cloth. Between each of these doors and the fire-place appeared a glass-case, containing the *Sultan's* private library: every volume was in manuscript; they were placed upon shelves, one book lying upon another, and the title of each

CHAP. I. was written upon the edges of its leaves.  
From the ceiling of the room, which was of burnished gold, opposite to each of the doors, and also opposite to the fire-place, were suspended three gilt cages, containing small figures of artificial birds; which sung by mechanism. In the centre of the room stood an enormous gilt brasier, supported, in an ewer, by four massive claws, like the vessels for containing water which are seen under sideboards in *England*. Opposite to the entrance, on one side of the apartment, was a raised bench, crossing a door; and upon this were placed an embroidered napkin, a vase, and bason, for washing the beard and hands. Over the bench, upon the wall, was suspended the large embroidered *porte-feuille*, worked with silver thread in yellow leather, which is carried in procession when the Sultan goes to mosque, or elsewhere in public, to contain the petitions presented by his subjects. Within a small nook close to the door was also a pair of yellow boots; and upon the bench, by the ewer, a pair of slippers of the same materials. These are placed at the entrance of every apartment frequented by the *Sultan*. The floor was covered with *Gobelins* tapestry; and the ceiling, as before stated, was magnificently gilded and burnished. Groupes of arms, such as pistols, sabres, and poignards,

were disposed, with very singular taste and effect, over the different compartments of the walls; their handles and scabbards being covered with diamonds of very large size, which, as they glittered around, produced a splendid effect in this most sumptuous chamber.

CHAP.  
I.

We had scarcely ended our survey, when, to our great dismay, a *Bostanghy* made his appearance within the apartment: fortunately for us, his head was turned from the window; and we immediately sunk below it, creeping upon our hands and knees, until we got clear of the *Garden of Hyacinths*. Thence, ascending to the upper walks, we passed an aviary of nightingales.

The walks in the upper garden are very small, in wretched condition, and laid out in worse taste, than the fore court of a *Dutchman's* house in the suburbs of the *Hague*. Small as they are, they constituted, until lately, the whole of the *Seraglio Gardens* near the sea; and from them may be seen the whole prospect of the entrance to the CANAL, and the opposite coast of *Scutary*. Here, in an old *kiosk*, we saw a very ordinary marble slab, supported upon iron cramps, which, nevertheless, was a present from *Charles the Twelfth* of Sweden. It is

Upper  
Walks of  
the *Seraglio*.

CHAP. I. precisely the sort of sideboard seen in the poorest inns of *England*; and, while it may be said that no person would pay half the amount of its freight to send it back again, it shews the nature of the presents that were then made to the *Porte* by foreign Princes. From these formal terraces we descended to the Gardener's lodge, and left the gardens by the gate through which we entered.

This copious description of the interior of the *Seraglio* would not have been introduced, but in the hope that an account of it might afford amusement, owing to the secluded nature of the objects to which it refers, and the little probability there is of so favourable an opportunity being again granted, to any traveller, for a similar investigation.

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(1) This visit of the author to the interior of the *Sultan's* palace, as it has excited more of sensation than the subject merits, so has the account of it been also liable to misrepresentation and to reproof. It has been urged, that the *German* gardener's safety may be endangered by its publication; although this gentleman had left *Constantinople*, to reside at *Vienna*, when the first edition of this Work appeared. It has been moreover said, that the author was not the first *Christian* traveller who had explored the interior of the *Seraglio*; which, perhaps, may be true. All that he maintains is this; that no *Christian* traveller ever before ventured to examine the whole of the interior of the *Charem*, whatever may have happened since the time when this visit was made. Many were encouraged, by his example, to obtain admission afterwards into the *Seraglio* Gardens;

*Gardens*: but a sight of those gardens does not necessarily imply that of the *Charem*, which is a part of the Sultan's palace very differently circumstanced; and it is from confounding these together, that the author's observations with regard to the *Charem* in particular have been applied to the *Seraglio* in general. *De La Motraye* indeed, by means of a French watch-maker, was enabled to see a part of the women's apartments in the Winter Palace; but this is a very different part of the *Seraglio*, as appears from his account of a descent from it into the gardens, by means of a staircase, (See Vol. I. p. 173. Lond. 1732,) which the author also ascended, in going from the Garden of Hyacinths, after he had quitted the *Charem*.





Constantinople, from the Sultan's Minister's Palace.

## CHAP. II.

### CONSTANTINOPLE.

*Procession of the Grand Signior, at the Opening of the  
Bairam—Observations on the Church of St. Sophia—  
Other Mosques of Constantinople—Dance of the  
Dervishes—Howling Dervishes—Curious Observations  
—Bazar of the Booksellers—Greek Manuscripts—  
Exercises of the Athletæ—Hippodrome—Obelisk—  
Delphic Pillar.*

CHAP.  
II

ONE of the great sights in *Constantinople* is  
the Procession of the *Grand Signior*, when he

goes from the *Seraglio* to one of the principal mosques of the city. At the opening of the *Bairam*, this ceremony is attended with more than ordinary magnificence. We were present upon that occasion; and although a detail of the procession would occupy too much space in the text, it may be deemed unobtrusive, and perhaps interesting; as a note.

CHAP.  
II.

Procession  
of the  
G and Sig-  
nior, at the  
opening of  
the *Bairam*.

Our ambassador invited us, on the preceding evening, to be at the *British* palace before sunrise; as the procession was to take place the moment the sun appeared. We were punctual in our attendance; and being conveyed, with the ladies of the ambassador's family, and many other persons attached to the embassy, in the small boats which ply at *Tophana*, we landed in *Constantinople*; and were all stationed within the stall of a blacksmith's shop, which opened into one of the dirty narrow streets near the *Hippodrome*; and through this street the procession was to pass. It was amusing to see the Representative of the King of *Great Britain*, with his family and friends, squatted upon little stools, among horse-shoes, anvils, old iron, and horse-dung. Upon his first arrival, some cats, taking alarm, brought down a considerable portion of the tiling from the roof; and this, as it embarrassed his party,

CHAP.  
II.

excited the laughter of the *Turks* in the neighbourhood, who seemed much amused with the humiliating figure presented by the groupe of *Infidels* in the smithy.

We had not been long in this situation, before the *Janissaries*, with their large felt caps and white staves, ranged themselves on each side of the street leading to the mosque: forming an extensive line of sallow-looking objects, as novel to an *Englishman's* eye as any in the *Turkish* empire.

About a quarter of an hour before the procession began, the *Imâm*, or High-Priest, passed, with his attendants, to the mosque, to receive the *Sultan*. They were in four covered waggons, followed by twenty priests on horseback. The procession then began; and continued, according to the order given below<sup>1</sup>. Afterwards, it

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(1) *Procession of the GRAND SIGNIOR, at the Opening of the Bairâm.*

1.

A *BOSTANGHY* \*, on foot, bearing a wand.

2.

FOUR *BALTAGHIES*, or Cooks of the *Seraglio*.

3.

Fifteen *ZAÏN*, or Messengers of State.

4. Thir-

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\* The *Bostanghies* were originally gardeners of the *Seraglio*, but are now the *Sultan's* body guard. Their number amounts to several thousands.

returned in the same manner, although not with the same degree of regularity. CHAP.  
II.

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4.

Thirteen of the CHIAOUX, or Constables, with embroidered turbans

5.

A party of Servants of the Seraglio.

6.

Thirty CAPIGHY BASHIES, or Porters of the Seraglio, in high white caps, and robes of flowered satin; flanked by Baltaghies, or Cooks, on each side, who were on horseback, with wands.

7.

BALTAGHIES, on foot, with caps of a conical form, and white wands.

8.

Fourteen ditto, more richly dressed, and mounted on superb horses.

9.

Other BALTAGHIES, on foot.

10.

Ten of the HIGH CONSTABLES on horseback.

11.

Forty Servants on foot.

12.

The TEFTIRDAGH, or Financier of the Realm, on horseback, most magnificently caparisoned

13.

Forty Servants on foot.

14.

The REIS EFFENDY, or Prime Minister, in a rich green pelisse, on a magnificent charger with most sumptuous housings, &c.

15.

Twenty Servants.

16.

The great body of the CHIAOUX, or Constables, with magnificent dresses, and plumes on their heads.

17.

The COLONEL of the JANISSARIES, with a helmet covered by enormous plumes.

18.

A party of Fifty Constables of the Army, in full uniform, with embroidered turbans.

19. Ten



## CONSTANTINOPLE.

CHAP.  
II.

When the ceremony concluded, the *Grand Signior*, accompanied by the principal officers

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19.

Ten beautiful Arabian Led Horses, covered with the most costly trappings.

20.

The CAPUDAN PASHA, on one of the finest horses covered with jewelled housings, in a rich green pelisse lined with dark fur, and a white turban.

21.

BOSTANGHIES, on foot, with white wands.

22.

Ten Porters belonging to the *Grand Vizier*.

23.

The KAIMAKAN, on horseback, as Representative of the *Grand Vizier*, in a rich crimson pelisse lined with dark fur, and accompanied by the appendages of office.

24.

Twenty Servants, on foot, bearing different articles.

25.

Twenty of the Grooms of State, on horseback, followed by slaves.

26.

The MASTER of the HORSE, in embroidered satin robes.

27.

Servants on foot.

28.

The Deputy Master of the Horse, in robes of embroidered satin.

29.

Servants on foot.

30.

Inferior Chamberlains of the *Seraglio*, on horseback.

31.

BOSTANGHIES, with white wands, on foot.

32. ‘

The Sumpter-Horses of the Sultan, laden with the antient Armour taken from the Church of St. Irene in the *Seraglio*; among which were antient Grecian bucklers, and shields, magnificently embossed, and studded with gems.

33. Forty

of State, went to exhibit himself in a *kiosk*, or **CHAP.**  
tent, near to the *Seraglio Point*, sitting on a **II.**

33.

Forty **BOSTANGHIES**, bearing two turbans of State, flanked, on each side, by Porters.

34.

An officer, with a bottle of water.

35.

Fifteen **BOSTANGHIES**, in burnished helmets, bearing two stools of State, flanked on each side by Porters.

36.

The **GRAND CHAMBERLAIN**, most sumptuously mounted.

37.

**BOSTANGHIES**, in burnished helmets covered by very high plumes.

38.

Lofty waving plumes, supported by Chamberlains on foot.

39.

{	<p><b>THE GRAND SIGNIOR</b>, on a beautiful managed Arabian horse covered with jewels and embroidery, in a scarlet pelisse lined with dark fur, and a white turban; flanked, on each side, by tall Plumes, supported by Chamberlains.</p>	}
Plumes.		Plumes.

40.

Lofty waving Plumes, supported by Chamberlains on foot.

41.

Slaves of the *Seraglio*, in black satin, having poignards in their girdles, the handles being studded with pearls.

42.

**BOSTANGHIES**, on foot.

43.

The **SELIKTAH AGHA**, or Sword-bearer of State, carrying a magnificent sabre.

44.

A party of Attendants, on foot.

45.

The **AGNATOR AGHA**, or High Chamberlain, on horseback, scattering *para's*, the small coin of the empire, among the people.

46.

Party of Attendants, on foot.

47. The

## CONSTANTINOPLE.

CHAP.  
II.

sofa of silver. We were enabled to view this singular instance of parade, from a boat stationed near the place; and, after the *Sultan* retired, were permitted to examine the splendid

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47.

The KISLAR AGHA, or Chief of the Black Eunuchs, on horseback, making his *salaams* to the people, and flanked, on each side, by a party of BOSTANGHIS

48.

Other Officers of the *Seraglio*, on horseback.

49.

The SECRETARY of STATE, on horseback, bearing the *Grand Signior* embroidered leathern *porte-feuille*.

50.

A Party of Attendants.

51.

The CHANNATOR AGHA, or Second of the Black Eunuchs, on horseback

52.

Party of Attendants

53.

The inferior Black Eunuchs of the *Seraglio*.

54.

Attendants.

55.

The TREASURER of STATE.

56.

Black Eunuchs.

57.

The CAIRFEGHY BASHY, or Coffee-bearer of the *Grand Signior*.

58.

Two Turbans of State, on Sumpter-Horses.

59.

Party of Black Eunuchs, in very magnificent dresses.

60.

Officers of the *Seraglio*, followed by a numerous suite of Attendants, some of whom were leading painted Mules, carrying carpets and various utensils.



pageant brought out for the occasion. \* It was a very large wooden couch, covered with thick plates of massive silver, highly burnished. From the form of it, as well as from the style in which it was ornamented, there is little doubt that this also constituted a part of the treasury of the *Greek* Emperors, when *Constantinople* was taken by the *Turks*. CHAP.  
II.  
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Among the misrepresentations made to strangers who visit *Constantinople*, they are told that it is necessary to be attended by a *Janissary* in the streets of the city. In the first place, this is not true: in the second, it is the most imprudent plan a traveller can adopt. It makes a public display of want of confidence in the people: and, moreover, gives rise to continual dispute, when any thing is to be purchased of the *Turks*; besides augmenting the price of any article required, exactly in the proportion of the sum privately exacted by the *Janissary*, as his share of the profit. Another misrepresentation is, that a *fîrmân* from the *Grand Signior* is requisite to gain admission to the *Mosque of St. Sophia*; whereas, by giving eight *piastres* to the person whose business it is to shew the building, it may be seen at any time<sup>1</sup>.

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(1) At the same time as a *Fîrmda* is necessary, in order to see the other mosques of the city, it may be proper to add, that having obtained

CHAP.  
II.

Observations on the Church of St. Sophia.

The architectural merits of *St. Sophia* and *St. Peter's* have been often relatively discussed; yet they reasonably enter into no comparison. No accounts have been more exaggerated than those which refer to the former, whose gloomy appearance is well suited to the ideas we entertain of its present abject and depraved state. In the time of *Procopius*, its dome might have seemed suspended by a chain from heaven; but at present, it exhibits much more of a subterraneous, than of an aërial character; neither does it seem consistent with the perfection of an edifice intended to elevate the mind, that the entrance to it should be by a descent, as into a cellar. The approach to the *Pantheon* at *Rome*, as well as to the spacious aisle and dome of *St. Peter's*, is by ascending; but in order to get beneath the dome of

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obtained one for the purpose of gaining admission to *St. Sophia*, it is also a passport to all the others. The words of the *Firmân* for seeing the mosques, when literally translated, are as follow.

“ To the Keepers and Priests of the Great *St. Sophia*, and  
“ other Holy Mosques of the Sultans.

“ It being customary to grant to the subjects of powerful Allies permission to visit the Holy Mosques; and at this time, having taken into  
“ our consideration an application made by certain English Gentlemen  
“ travelling in these Countries, to enter the Mosques of this City, we  
“ hereby consent to their request; granting to them our permission  
“ to view the holy temple of *St. Sophia*, and other Mosques of the  
“ Sultans: also ordaining, upon their coming, accompanied by the  
“ respective guards appointed for that purpose, that you do conduct them  
“ everywhere, and allow them free observation of all things, according  
“ to established usage.”

*St. Sophia*, the spectator is conducted down a long flight of stairs. We visited it several times, and always with the same impression. There is, moreover, a littleness and confused *Gothic* barbarism in the disposition of the parts which connect the dome with the foundation; and in its present state it is bolstered on the outside with heavy buttresses, like those of a bridge. *Mosaic* work remains very entire in many parts of the interior. The dome seems to have been adorned with an uniform coating of gilded *tesserae*, which the *Turks* are constantly removing for sale; attaching superstitious virtues to those loose fragments of *Mosaic*, from the eagerness of strangers to procure them. In the great arch, opposite to the principal entrance, the *Mosaic* is coloured, and represents the figures of *Saints*, of the *Virgin*, and groupes of enormous *wings* without bodies. We copied a few letters of an Inscription in that part of the building, which were, beyond all doubt, coëval with the edifice itself; and therefore, although they offer a very imperfect legend, it is proper they should be preserved; nothing of the kind having hitherto been noticed in *St. Sophia*.

Ο ΣΚΑΙΧΡΥΣΟY  
ΠΕΝΤΗΚΟΝΤΑ  
ΤΑΛΑΝΤΑΘΕΟΚ  
... Ν ... ΘΙCNE  
... ΕΚΕΙ ...

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II.

The engravings published by *Banduri*<sup>1</sup>, from drawings by *Grelot*, connected with his own description, afford so accurate a representation of this building, that any further account of it would be superfluous. Many absurd stories have been circulated concerning the contents of some small chapels once used as oratories, the doors of which are seen in the walls of the galleries. Great interest was making, while we remained in *Constantinople*, to have these chambers examined. A little gold soon opened all the locks; and we scrutinized not only the interior of these apartments, but also every other part of the building. They were all empty, and only remarkable for the *Mosaic* work covering the ceilings. Some of the doors were merely openings to passages, conducting to the leads and to the upper parts of the building; these were also either empty, or filled with mortar, dust, and rubbish. Still more absurd is the pretended *phosphoric* light, said to issue from a mass of *lapis lazuli* in one of the gallery walls. This marvellous phenomenon was pointed out by our guide, who consented, for a small bribe, to have the whole trick exposed. It is nothing more than a common slab of marble, which, being thin and almost

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<sup>1</sup> *Imperium Orientale*, tom. II. Paris, 1711.

worn through; transmits a feeble light, from the exterior, to a spectator in the gallery. By going to the outside, and placing a hat over the place, the light immediately disappears.

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II.

The other mosques of *Constantinople* have been built after the plan of *St. Sophia*; and particularly that of *Sultan Solymán*, which is a superb edifice, and may be said to offer a miniature representation of the model whence it was derived. It contains twenty-four columns of *granite* and of *Cipolino* marble, together with some very large circular slabs of *porphyry*. Four *granite* columns within the building are near five feet in diameter, and from thirty-five to forty in height. There are also two superb pillars of *porphyry* at the entrance of the court. The Mosque of *Sultan Bajazet* is rich in antient columns of *granite*, *porphyry*, *verde antico*, and *marble*: two of them, within the mosque, are thirty feet high, and five feet in diameter. In the mosque called *Osmania*, are pillars of *Egyptian granite*, twenty-two feet high, and three feet in diameter; and near it is the celebrated *soros* of red *porphyry*, called the *Tomb of Constantine*, nine feet long, seven feet wide, and five feet thick, of one entire mass. This mosque is also famous for its painted glass, and is paved with marble. In the Mosque of *Sultan Achmed*

Other  
Mosques of  
*Constantinople*.

chap.  
II.

are columns of *verde antico*, Egyptian *granite*, and white *marble*. Several antique vases of *glass*, and of *terra cotta*, are also there suspended; as perhaps similar vessels were in the temples of the *Antients*, with the other votive offerings.

Dance of  
the *Dervishes*.

In a mosque at *Tophana* was exhibited the Dance of the *Dervishes*; and in another, at *Scutary*, the exhibition of the *Howling Priests*; ceremonies so extraordinary, that it is necessary to see them, in order to believe that they are really practised by human beings, as acts of devotion. We saw them both: and first, were conducted to behold the Dance at *Tophana*.

As we entered the mosque, we observed twelve or fourteen *Dervishes* walking slowly round, before a superior, in a small space surrounded with a balustrade, beneath the dome of the building. Several spectators were stationed on the outside of the railing; and being, as usual, ordered to take off our shoes, we joined the party. In a gallery over the entrance were stationed two or three performers on the tambourine and *Turkish* pipes. Presently the *Dervishes*, crossing their arms over their breasts, and with each of their hands grasping their shoulders, began obeisance to the Superior, who stood with his back against the wall, facing

the door of the mosque. Then each, in succession, as he passed the Superior, having finished his bow, began to turn round, first slowly, but afterwards with such velocity, that his long garments flying out in the rotatory motion, the whole party appeared spinning like so many umbrellas upon their handles. As they began, their hands were disengaged from their shoulders, and raised gradually above their heads. At length, as the velocity of the whirl increased, they were all seen, with their arms extended horizontally, and their eyes closed, turning with inconceivable rapidity. The music, accompanied by voices, served to animate them; while a steady old fellow, in a green pelisse, continued to walk among them, with a fixed countenance, and expressing as much care and watchfulness as if his life would expire with the slightest failure in the ceremony. We noticed a method which they all observed in the exhibition; it was that of turning one of their feet, with the toes as much inward as possible, at every whirl of the body, while the other foot kept its natural position. The elder of these *Dervishes* appeared to perform the task with so little labour or exertion, that, although their bodies were in violent agitation, their countenances resembled those of persons in an easy sleep. The younger part of the dancers



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moved with no less velocity than the others; but it seemed in them a less mechanical operation. This extraordinary exercise continued for the space of fifteen minutes; a length of time, it might be supposed, sufficient to exhaust life itself during such an exertion; and our eyes began to ache with the sight of so many objects all turning one way. Suddenly, on a signal given by the directors of the dance, unobserved by the spectators, the *Dervishes* all stopped at the same instant, like the wheels of a machine, and, what is more extraordinary, all in one circle, with their faces invariably towards the centre, crossing their arms on their breasts, and grasping their shoulders as before, bowing together with the utmost regularity, at the same instant, almost to the ground. We regarded them with astonishment, not one of them being in the slightest degree out of breath, heated, or having his countenance at all changed. After this, they began to walk, as at first; each following the other within the balustrade, and passing the Superior as before. As soon as their obeisance had been made, they began to turn again. This second exhibition lasted as long as the first, and was similarly concluded. They then began to turn for the third time; and, as the dance lengthened, the music grew louder and more animating: perspiration now

became evident upon the features of the *Dervishes*; the extended garments of some among them began to droop; and little accidents occurred, such as their striking against each other: they nevertheless persevered, until large drops of sweat falling from their bodies upon the floor, such a degree of friction was thereby occasioned, that the noise of their feet rubbing the floor was heard by the spectators. Upon this, the third and last signal was made for them to halt, and the dance ended.

This extraordinary performance is considered miraculous by the *Turks*. By their law, every species of dancing is prohibited; and yet, in such veneration is this ceremony held, that an attempt to abolish it would excite insurrection among the people.

There is still another instance of the most extraordinary superstition perhaps ever known in the history of mankind, full of the most shameless and impudent imposture: it is, the exhibition of pretended miracles, wrought in consequence of the supposed power of *faith*, by a sect who are called the *Howling Dervishes* of *Scutary*. Their orgies were before alluded to, as being similar to those practised, according to Sacred Scripture, by the priests of *Baal*;

Howling  
Dervishes.

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and they are probably a remnant of the most antient heathen ceremonies of Eastern nations. The *Turks* hold this sect in greater veneration than they do even the *Dancing Dervishes*.

We passed over to *Scutary*, from *here*, accompanied by a *Janissary*, and arrived at the place where this exhibition is made. The *Turks* called it a mosque; but it more resembled a barn, and reminded us of the sort of booth fitted up with loose planks by mendicant conjurers at an *English* fair. This resemblance was further increased, by our finding at the entrance two strange figures, who, learning the cause of our visit, asked if we wished to have the "*fire and dagger business*" introduced among the other performances. We replied, by expressing our inclination to see as much of their rites as they might think proper to exhibit: upon this, we were told that we must pay something more than usual, for the *miracles*. A bargain was therefore made, upon condition that we should see *all the miracles*. We were then permitted to enter the mosque, and directed to place ourselves in a small gallery, raised two steps from the floor. Close to one extremity of this gallery, certain of the *Dervishes* were employed in boiling coffee upon two

brasiers of lighted charcoal: this was brought to us in small cups, with pipes, and stools for seats. At the other extremity of the gallery, a party of *Turks* were also smoking, and drinking coffee. Upon the walls of the mosque were suspended daggers, skewers, wire scourges, ~~knives~~, and many other dreadful instruments of torture and penance. It might have been supposed a chamber of the Inquisition, if the ~~hanging~~ ~~of~~ ~~the~~ ~~murderers~~ around had not rather given to the air of a conjurer's booth. It was a long time before the ceremony began. At length, the principal *Dervish*, putting on his robe of state, which consisted of a greasy green pelisse with half-worn fur, opened the business of the exhibition. At first, they repeated the ordinary prayers of the *Turks*; in which our *Janissary* joined, after having washed his head, feet, and hands. All strangers afterwards withdrawing to the gallery, a most ragged and filthy set of *Dervishes* seated themselves upon the floor, forming a circle round their Superior.

These men began to repeat a series of words, as if they were uttering sounds by rote; smiling, at the same time, with great complacency upon each other: presently, their smiles were converted to a laugh, seemingly so unaffected

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and so hearty, that we sympathetically joined in their mirth. Upon this, our *Janissary* and Interpreter became alarmed, and ~~advised~~ us to use more caution; as the laughter we noticed was the result of religious emotion, arising from the delight experienced in pronouncing the attributes of the Deity. During a full hour the *Dervishes* continued laughing and repeating the same words, inclining their heads and bodies backwards and forwards. Then all rose, and were joined by others, who were to act a very conspicuous part in the ceremony. These were some time in placing themselves; and frequently, after they had taken a station, they changed their post again, for purposes to us unknown. Finally, they all stood in a semicircle before the Superior, and then a dance began: this, without any motion of the feet or hands, consisted of moving in a mass from side to side, against each other's shoulders, repeating rapidly and continually the words *Ullah, hoo Ullah!* and laughing as before, but no longer with any expression of mirth; it seemed rather the horrid and intimidating grimace of madness. In the mean time, the Superior moved slowly forward, until he stood in the midst of them, repeating the same words, and marking the measure of utterance, by beating his hands, accompanied with a motion of his

head. At this time another figure made his appearance, an old man, very like the representations which *Spagnolet* painted of *Diogenes*, and quite as ragged. Placing himself on the left of the semicircle, with his face towards the *Dervishes*, he began to howl the same words, much louder, and with greater animation than the rest; and, beating time with all the force of his arm, encouraged them to exertions they were almost incapable of sustaining. Many of them appeared to be almost exhausted, tossing their heads about, while their laugh presented one of the most horrible convulsions of features the human countenance is capable of assuming. Still the oscillatory motion and the howling continued, becoming every instant more violent; and the sound of their voices resembled the grunting of dying hogs; until at length one of them gave a convulsive spring from the floor, and, as he leaped, called loudly and vehemently *"Mohammed!"* No sooner was this perceived, than one of the attendants taking him in his arms, raised him from the floor, and turned him three times round. Then a loud hissing noise, as of fire, proceeded from his mouth, which ceased on the Superior placing his hand upon his lips. The same person then taking the skin of his throat between the finger and thumb of his left hand, pierced it through with

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an iron skewer he held in his right, and left him standing exposed to view in that situation, calling loudly upon *Mohammed*.

By this time, some of the others, apparently exhausted, affected to be seized in the same way, and they were turned round as their comrade had been before.. The person who turned them supported them afterwards in his arms, while they reclined their faces upon his right shoulder, and evidently were occupied in rinsing their mouths with something concealed beneath his garments. The same process took place respecting their hands, which were secretly fortified in a similar way, by some substance used to prevent the effect of fire upon the skin<sup>1</sup>.

We now observed the attendants busied on our right hand, below the gallery, heating irons in the brasiers used for boiling the coffee. As soon as the irons were made red hot, they were taken in a glowing state among the *Dervishes*, who, seizing them with violence,

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(1) It is the same used by conjurers in *England*, who pretend to be *fire-eaters*. In the selections which have appeared from the *Gentleman's Magazine*, this nostrum is made public. It is prepared from *sulphur*.



began to lick them with their tongues. While we were occupied in beholding, this extraordinary sight, our attention was suddenly called off to one of the performers, who was stamping in a distant part of the mosque, with one of the irons between his teeth. This was snatched from him by the Superior; and the man falling into apparent convulsions, was caught by an attendant, and placed upon the floor, with his face to the earth. Some of the rest then jumped about, stabbing themselves in different parts of their bodies,

A noise of loud sobbing and of lamentation was now heard in a latticed gallery above, where some women were stationed, who being completely duped by the artifices which had been practised, became sufficiently alarmed. As we were already disgusted with such outrages upon religion, under any name, we descended from the gallery, and prepared to walk out; when the Superior, fearing that his company might give him the slip, instantly put an end to the *léger-de-main*, and demanded payment. While this took place, it was highly amusing to see all the *fire-eaters*, and the *dagger-bearers*, recover at once from their fainting and convulsions, and walk about,

CHAP. talking with each other in perfect ease and  
 II. indifference

If what has been here stated is not enough to prove the contemptible imposture practised upon these occasions, a circumstance that occurred afterwards will put the matter beyond all doubt.

A Swiss gentleman, acting as goldsmith and jeweller to the *Grand Signior*, invited us, with a large party of other *Englishmen*, to dine at his house in *Constantinople*. When dinner was ended, one of the *Howling Dervishes*, the most renowned for his miraculous powers, was brought in, to amuse the company as a common conjurer. Taking his seat on a *divan* at the upper end of the room, he practised all the tricks we had seen at the mosque, with the exception of the *hot irons*, for which he confessed he was not prepared. He affected to stab himself, in the eyes and the cheeks, with large poignards; but, upon examination, we soon

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(1) It has been deemed proper to insert this circumstance, because it has been stated, that, "totally exhausted by pain and fatigue, they fall to the ground in a senseless trance; when they are removed to their chambers, and nursed with the greatest care, until their recovery enables them to repeat so severe a proof of their devotion." See *Constantinople, Antient and Modern, &c.* by Dallenoy, p. 120.

discovered that the blades of the weapons were admitted by springs into their handles, like those used upon the stage in our theatres. There was one trick which he performed with extraordinary skill and address; it was that of drawing a sabre across his naked body, after having caused the skin of the abdomen to lapse over the blade.

As soon as this exhibition ended, we were told by our host that the *Dervish* should now bear testimony to a miracle on our part: and, as he had no conception of the manner in which it was brought about, it was probably never afterwards forgotten by him. A large electrical apparatus stood within an adjoining apartment; the conductors from which, passing into the room, as common bell-wires, had been continued along the seat occupied by the *Dervish*, reaching the whole length of the *divan*. As soon as he began to take breath, and to repose himself from the fatigue of his tricks, a shock from the electrical machine was communicated, that made him leap higher than ever he had done for the name of *Mohammed*. Seeing no person near, and every individual of the company affecting tranquillity and unconcern, he was perfectly panic-struck. Ashamed, however, that an inspired priest, and one of the guardians

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of the ~~minerals~~ of *Islam*, should betray ~~careless~~ alarm, he ventured once more to resume his seat; whence, as he sat trembling, a second shock sent him fairly out of the house; nor could any persuasion, accompanied by a promise of explaining the whole that had happened to him, prevail upon him to return, even for the payment which was due to him.

Cursory  
Observa-  
tions.

A few cursory observations will now include almost all that remains of the *Notes* made during the author's first residence in *Constantinople*.

Every thing is exaggerated that has been said of the riches and magnificence of this city. Its inhabitants are ages behind the rest of the world. The apartments in their houses are always small. The use of coloured glass in the windows of the mosques, and in some of the palaces, is of remote date: it was introduced into *England*, with other refinements, by the *Crusaders*; and perhaps we may attribute to the same people the style of building observed in many of our most antient dwelling-houses; where, in the diminutive panneling of the wainscot, and the form of the windows, an evident similarity appears to what is common in *Turkey*. The *khans* for the bankers seem to rank next to the mosques, among the public

edition of any size. The *Ménagerie* shewn to strangers is the most filthy hole in Europe, and it is chiefly tenanted by rats. . . . The pomp of a *Turk* may be said to consist in his pipe and his horse; the first will cost from twenty to twenty thousand *piastres*. That of the *Capudan Pasha* had a spiral ornament of diamonds from one end to the other; and it was six feet in length. Coffee-cups are adorned in the same costly manner. A saddle-cloth embroidered and covered with jewels, stirrups of silver, and other rich trappings, are used by their *grandeas* to adorn their horses. . . . The boasted illuminations of the *Ramadan* would scarcely be perceived, if they were not pointed out. The suburbs of *London* are more brilliant every night in the year.

As to the antiquities of *Constantinople*, those which are generally shewn to strangers have been often and ably described. There is a method of obtaining medals and gems which has not, however, been noticed; this is, by application to the persons who contract for the product of the common sewers, and are employed in washing the mud and filth of the city. In this manner we obtained, for a mere trifle, some interesting remains of antiquity; among which may be mentioned, a superb silver medal

CHAP. II. of Anthony and Cleopatra; a silver medal of Chalcedon of the highest antiquity; and an intaglio onyx, representing the Flight of Aeneas from Troy. There is every reason to believe, that, within the precincts of this vast city, many fine remains of ancient art may hereafter be discovered. The courts of Turkish houses are closed from observation; and in some of these are magnificent *soroi*, concealed from view, serving as cisterns to their fountains. In the floors of the different baths are also, in all probability, many inscribed marbles; the characters of which, being turned downwards, escape even the observation of the Turks. No monument was perhaps ever more calculated to exhibit the surprising talents of ancient sculptors, than the Column of Arcadius, as it formerly stood in the Forum of that Emperor. According to the fine representations of its bas-reliefs, engraved from Bellini's drawings for the work of Banduri, the characteristic features of the Russians were so admirably delineated in the figures of Scythian captives, that they are evident upon the slightest inspection.

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(1) *Imperium Orientale*, tom. II. p. 521. The Reader, referring to the work, is requested to attend particularly to the portraits of the Scythian monarch and of one of his nobles, in the third plate.

It is somewhat singular, that, amongst all literary travellers who have described the cities of Constantinople, no one has hitherto noticed the market for Manuscripts; yet it would be difficult to select an object more worthy of examination. The bazar of the booksellers does not contain all the works enumerated by D'Hérbelot; but there is hardly any Oriental author, whose writings, if demanded, may not be procured; although every volume offered for sale is a manuscript. The number of shops employed in this way, in that market and elsewhere, amounts to a hundred: each of these contain, upon an average, five hundred volumes; so that no less a number than fifty thousand manuscripts, Arabic, Persian, and Turkish, are daily exposed for sale. One of our first endeavours was to procure a general catalogue of the writings most in request throughout the empire; that is to say, of those works which are constantly upon sale in the cities of Constantinople, Aleppo, and Chio; and also of their prices. We have procured through the medium of a *Derwisch*. The whole of this Catalogue is given in the Appendix; and it may be considered as offering a tolerable view of the general state of Oriental literature; such, for example, as might be obtained in the literature of Britain, by the examination of the principal bookshelves of

Greek Manuscripts.



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*London and Edinburgh.* The causes of disappointment, which has so often attended search after *manuscripts* by literary persons out from the Academies of Europe, may be easily explained. These men have their residence in *Pera*, whence it is necessary to go by water to *Constantinople*. The day is generally far spent before they reach the place of their destination; and, when arrived, they have their appearance followed by a *Janissary*. The venders of *manuscripts*, who are often *Smies*, and sometimes *Dervishes*, beholding an *Infidel* thus accompanied, gratifying what they consider to be an impertinent, and even a sacrilegious curiosity, among volumes of their religion and law, take offence, and refuse not only to sell, but to exhibit any part of their collection. The best method is, to employ a *Dervish*, marking in the catalogue such books as he may be required to purchase; or to go alone, unless an interpreter be necessary. We found no difficulty in obtaining any work that we could afford to buy. The manuscript of "*The Arabian Nights*"<sup>1</sup> is easily procured, and for this reason;

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(1) As there have been different statements respecting the title of this Compilation in the *East*, we shall state the name exactly as it is pronounced by the booksellers of *Ismay*, and especially those of *Constantinople*, who call this work



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compilation, made according to the taste and opportunity of the writer, or the person who orders it of the scribes; it is found only in private hands; and there are not two copies of it which contain the same Tales. We could not obtain this work in *Constantinople*, but afterwards we bought a very fine copy of it in *Grand Caïro*. It was not until the second winter of our residence in *Pera*, that we succeeded, by means of a *Dervish* of our acquaintance, in procuring a Catalogue from one of the principal shops. The master of it was an *Emir*, a man of considerable attainment in *Oriental* literature, from whom we had purchased several manuscripts, which are now in the *Bodleian* Library at *Oxford*. Whenever we applied to this man for works relating to poetry or to history, he was very willing to supply what was wanted; but if we ventured only to touch a *Korân*, or any other volume held sacred in *Turkish* estimation, our business terminated abruptly for that day. There are similar manuscript markets in all the *Turkish* cities, particularly those of *Aleppo* and of *Caïro*. Many works, common in *Caïro*, are not to be met with in *Constantinople*. The *Beys* have more taste for literature than the *Turks*; and the women, shut up in the *Charems* of *Egypt*, pass many of their solitary hours in listening to persons

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who are employed to read to them for their amusement.

Nor is the search after *Greek manuscripts* so unsuccessful as persons are apt to imagine. By employing an intelligent *Greek* priest, we had an opportunity of examining a great variety of volumes, brought from the *Isle of Princes*, and from the private libraries of *Greek* princes resident at the *Phanár*<sup>1</sup>. It is true many of

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### (1) GREEKS of the PHANÁR.

"There are six *Greek* families of more note than the rest, who live at *Phanár*, a district in the northern part of the city, near the sea; their names are, *Ipsilandi*, *Moroozi*, *Callimáchi*, *Sooro*, *Hand-tzerli*, and *Macrocordato*. These have either aspired to, or obtained in their turns, the situation of *Hospodar*, or *Prince*, of *Walachia*, and *Moldavia*. In 1806, the *Porte* was persuaded, by the *French*, to believe that *Ipsilandi* and *Moroozi*, the *Hospodars* of the two provinces, were in the interest of *Russia*; and in the month of September of that year, they were removed; *Sooro* and *Callimáchi* being appointed in their room, by the interference of *Sebastiani*, the *French* ambassador. *Moroozi*, on his recall, came back to *Constantinople*; but *Ipsilandi* went to *Russia*, and thus brought on his family the vengeance of the *Porte*. His father, aged seventy-four, who had been four times *Prince* of *Walachia*, was beheaded January the 25th, 1807, while I was at *Constantinople*. Among the articles of accusation brought against him, it was alleged, that he had fomented the rebellion of the *Servians*; and that, at the time when the troops of the *Nizam Jedit* were about to march against the *Janissaries* of *Adrianople*, he had given intimation of this, through *Mustapha Bahactar*, a chief in the northern provinces of *Turkey*, to the *Janissaries*, who had accordingly prepared themselves for the designs of the *Porte*.

The only persons in the *Turkish* empire who could in any way promote

them were of little value; and some others, of more importance, the owners were unwilling to

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promote the cultivation of antient literature, and excite the Greeks to shake off that ignorance in which they are plunged, are the Greek Nobles of the Phanár. But, instead of using their influence with the Government, to enable them to encourage and patronize schools in parts of the Levant, they are only pacing in the trammels of political intrigue, and, actuated by the 'lust of lucre,' or of power, are doing what they can to obtain the offices of Interpreter to the Porte, or of Patriarch; or to succeed as Princes of Walachia and Moldavia. Excepting a Dictionary of modern Greek, which was published under the patronage of one of the Mavrocordato family; and a *φροντιστήριον*, or school, the expenses of which were defrayed by one of the Moroozi family; all that has been done, to increase a knowledge of their language among the Greeks, has been effected by the liberal and patriotic exertions of Greek merchants, living at Venice, Trieste, or Vienna. An undertaking, which would have been attended with great advantage, had it not been frustrated by political interference, was a Translation of the Travels of Anacharsis into modern Greek, accompanied with proper maps. This was only begun; the Greek who was employed in it was put to death by the Porte: another Greek, of Yanina, called Sakellaris, has, I believe, translated the whole. Works of this-kind would be productive of greater utility to the mass of the reading and industrious Greeks, than such performances as a translation of Virgil's *Æneid* into Greek Hexameters, which I saw at Constantinople, published by the Greek bishop, Bulgari, who resided in Russia.

"The Greeks of the Phanár are themselves very conversant with the authors of antient Greece, and well understand most of the modern languages of Europe. There is an affectation of using words and phrases of old Greek, instead of the modern, even among the servants and inferior people at the Phanár. The learned Coray is exciting his countrymen, by his writings and example, to a study of their antient language; and the Greek merchants, who are led to visit the different cities of the Continent, return to their country with information and useful knowledge, which is gradually diffused among the Greeks connected with them.

"The following Advertisement, of an Exhibition of Wax-work at

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sell. The fact is, it is not money which such men want. They will often exchange their *manuscripts* for good printed editions of the *Greek Classics*, particularly of the *Orators*. Prince *Alexander Bano Hantzerli* had a magnificent collection of *Greek manuscripts*, and he long corresponded with the author after his return

Pera, may give the Reader a notion of the common Greek used at that place.

## ΕΙΔΗΣΙΣ.

Ὁ Κύριος Καμπιόνης λαμβάνει τὴν τιμὴν τὰ εἰδοποίησθαι τὴν εὐγενιστάτην κενότητα, ὅτι ἤλθιν εἰδὼ με ἵνα μία σύλλογον τεσσαράκοντα καὶ περισσοτέρων ἀγαλμάτων. τὸ πλεῖστον μέρος τῶν Μουσικῶν τῆς Εὐρώτης, καὶ πολλῶν ἄλλων περιτρωσὶ ἱστορικῶν, ἐν αἷς εὐρίσκεται καὶ μία Ἀφροδίτη. Ὅλα αὐτὰ εἰς μίγξις φυσικῶν, καὶ ἐνδεδυμένα ἕκαστον κατὰ τὸν βαθμὸν τῆς ἀξίας τοῦ.

Αὐτὰ τὰ ἀγάλματα παύσιονίζονται καθ' ἑκάστην ἀπὸ τὸ πικρὸν ὥς εἰς τὰς πιντε τῆς νυκτός, εἰς το σταυροῦμι, ἐνδὸν τοῦ ὁσπητίου τῆς κυρίας Τομαζίνας, ἵππων εἰς το Ἐργαστῆς ἐνὸς Κουφίτιση. Τὰ εὐγενῆ ὑποκαίμενα θύει πληρώσων κατὰ τὴν πλουσιτάτην αὐτῶν προαίρεσιν. Ἡ δὲ συνήθης τιμὴ αὐτῶν γέσις ἵνα εἰς κατὰ ἀνθρώπων.

## Translation.

## 'NOTICE.

'Mr. Campioni has the honour to inform the Nobility and Gentry, that he is arrived here, with a large collection of forty and more Figures; the greater part, of the Kings of Europe, and many other illustrious personages. Among them is a Venus. All these are of the size of nature; and dressed, each according to the quality of the person.

'These Figures are exhibited every day, from the morning to eleven at night, in the Staurodromo, in the house of Mrs. Thomasina, above a Confectioner's shop. The Nobility and Gentry will pay according to their liberal dispositions; but the customary price is a piastre a head.'

"To confirm what I have said above, relating to the knowledge which some of the noble Greeks possess of their antient language, I refer the Reader to the elaborate performance of Nicolas Mavrocordato, who was Prince of Walachia, written in antient Greek; the title of which

to *England*'. We sent to him, from *Paris*, CHAP.  
II. the original edition of the French *Encyclopédie*; and no contemptible idea may be formed of the taste of men, who, situate as the *Greek* families are in *Constantinople*, earnestly endeavour, by such publications, to multiply their sources of information. Some of the *Greek manuscripts*

which is *περὶ Καθηκόντων*. This work was printed at Bucharest, in 1719: it contains nineteen chapters, and embraces a variety of moral and religious topics, relating, as its title imports, to the '*Duties of Man*'. The following paragraph is taken at random from the work, as a specimen of the language

Γῆ τε γὰρ οὐκ ἀρδισομένη συνέχει μὲν ἐν κόλποις, ὥς ἐκίπν, τὰ σπέρματα, ἀλλ' ἄνωχυρος ἐστὶν ὑἱῆσαι καὶ εἰς φῶς αὐτὰ προαγαγεῖν· καὶ τοὺς κὰν εὐφυῶς ἴχνη, τῆς ἔξωθεν μίντοι γ' ἀρδίας ἀμοιρῆσαι, ἥ ὅλως ἐστίρωται πρὸς ἰνιεργίαν τῶν καλῶν, ἢ καθ' ἑαυτοὺς οὐρῶν καὶ σφαδάζων, ἀκολασταίνου, μὴ παιδαγωγούμενος, μήτε τυπούμενος εἰς κρίσιν καὶ αἴρισιν ἀρετῆς.

'*Am et terra, cum non rigatur, continet quidem sinu suo, ut ita dicam, semina, sed ad ea vegetanda, et in lucem edenda, invalida est, et mens quamvis habilis, si destituatur irrigatione, aut plane sterilescit ad bonos actus, aut per se turgens et lascivens protervè agit, dum non instituitur et formatur ad discernendam et eligendam virtutem.*'

"The library of Nicolas Mavrocordato was stored with manuscripts procured from the different monasteries in Greece, and the islands of the Archipelago; and so valuable was it in every respect, that Sevin, who had been sent, by the Government of France, to collect manuscripts in the Levant, in a Letter from Constantinople to Maurepas, dated Dec. 22, 1728, thus expresses himself '*La bibliothèque du Prince de Valachie peut aller de pair avec celles des plus grands princes; et depuis deux ans il a employé deux cents mille écus en achats des manuscrits Turcs, Arabes, et Persans.*'" *Walpole's MS. Journal.*

(1) It was through his means that the author procured for Mr. Cripps, at the particular instigation of the late Professor Porson, the superb copy of the *Orators*, now in the possession of Dr. Burney.

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now in the *Bodleian* were originally in his possession; particularly a most exquisite copy of the Four Gospels, of the tenth or eleventh century, written throughout, upon vellum, in the same minute and beautiful characters.

*Athletæ.* The exercises of the *Athletæ*, whether derived or not by the *Turks* from the subjugated *Greeks*, are still preserved, and often exhibited, in different towns of the empire'. The combatants

(1) "The combats of wrestling, which I have witnessed near Smyrna, are the same as those which the antient writers describe; and nothing strikes a traveller in the East more than the evident adherence to customs of remote ages.

"The habit of 'girding the loins' was not formerly more general than it is now, in the countries of the Levant. The effect of this on the form of the body cannot fail of being observed at the baths, in which the waists of the persons employed there are remarkable for their smallness. The long sleeve worn at this time in all the East is mentioned by Strabo, and Herodotus, lib. vii. The head was shorn formerly, as now; and the persons of common rank wore a lower sort of turban, and those of dignity a high one; as is the case to this day in Turkey. (*Salm. Plin. Exc.* 392.) The following passage in Plutarch (*Vit. Themist.*) describes a custom with which every one is acquainted: *The Persians carefully watch not only their wives, but their slaves and concubines; so that they are seen by no one: at home, they live shut up; and when on a journey, they ride in chariots covered in on all sides.* We find that antimony, the *stibium* of Pliny, which is now employed by the women in the East, who draw a small wire tipped in it between the two eye-lids, and give the eye an expression much admired by them, was used in former times. Jezebel 'put her eyes in paint,' (*2 Kings*, ix. 30.) and Xenophon calls this, *ἰφθάλμιον ἐργαστήριον*. (*De Cyri Inst.*) The corn is now trodden out by oxen or horses, in an open arca, as in the time of Homer; (*Il. T.* v. 495.) and a passage of that poet, relating to fishing, would have been understood,

appear with their bodies oiled, having no other clothing than a tight pair of leathern breeches covered also with oil. So much has been already written upon these subjects, that any further detail would be superfluous. *Belon*, in his interesting work, composed near three centuries ago, appropriated an entire chapter to a description of the *Turkish* wrestling-matches<sup>2</sup>.

The same observation is not applicable to the *Hippodrome*; now called *Atmeidan*, which also signifies the *Horse-course*; because many erroneous statements have appeared with regard to the antiquities it contains, particularly the absurd story, generally propagated, concerning the blow given by *Mohammed the Second*, with his battle-axe, to the famous *Delphic Pillar* of three brazen serpents: it is said he smote off the head of one of the serpents. This place preserves nearly the state in which it was left by the *Greeks*. The mosque in front, near the

*Hippodrome.*

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Food, if the commentators had known, that the Greeks, in fishing, let the line with the lead at the end run over a piece of horn fixed on the side of the boat; this is the meaning of κατ' ἀγραύλαιο βοὸς κίρας ἰμβιβαντες. (*H. O.* v. 81.) The flesh of the camel, which bears in taste a resemblance to veal, is now eaten by the Turks, as also by the Arabians, on days of festivity, as it was by the Persians in the time of Herodotus. (*Clio.*)<sup>1</sup> *Walpole's MS. Journal.*

(2) *De la Luitte de Turquie*, chap. xxxviii. liv. iii. *des Singular. observées par Belon*, p. 261. *Par.* 1555.



CHAP. II. *Obelisk*, is that of *Sultan Achmed*; and the more distant one, that of *St. Sophia*. Not a single object has been either added or removed, to interfere with the fidelity of the delineation: every thing is represented exactly as it appeared to us at the time; although we were under some apprehension from the *Turks*, who will suffer nothing of this kind to be made with their consent.

*Obelisk.* A representation of the *Hippodrome* is given in bas-relief upon the base of the *Obelisk*: by this it appears, that there were originally two *obelisks*, one at either extremity of the course. That which remains is about fifty feet in height, according to *Tournefort*<sup>1</sup>: it is of one entire block of Egyptian *granite*. The manner in which this immense mass was raised, and placed upon its pedestal, by the Emperor *Theodosius*, is represented also, in a series of bas-reliefs upon its base. The workmen appear employed with a number of windlasses, all brought, by means of ropes and pulleys, to act at once upon the stone<sup>2</sup>.

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(1) *Tournefort*, lett. 12. According to *Bondelmont*, its height is fifty-eight feet; and this nearly coincides with the statement of Mr. *Dallaway*, who makes it equal to sixty. See *Dall. Constant.* p. 67.

(2) See the engraving in *Wheeler's Travels*, (*Book ii.* p. 183. *Lond.* 1682.) which gives a faithful representation of these bas-reliefs.



There is nothing either grand or beautiful in the remains of the *Brazen Column*, before mentioned, consisting of the bodies of three serpents twisted spirally together. It is about twelve feet in height: being hollow, the *Turks* have filled it with broken tiles, stones, and other rubbish. But in the circumstances of its history, no relic of antient times can be more interesting. It once supported the *golden tripod* at *Delphi*, which the *Greeks*, after the battle of *Platæa*, found in the camp of *Mardonius*. This fact has been so well ascertained, that it will probably never be disputed. “The guardians of the most holy relics,” says *Gibbon*<sup>3</sup>, “would rejoice, if they were able to produce such a chain of evidence as may be alleged upon this occasion.” Its original consecration in the temple of *Delphi* is proved from *HERODOTUS* and *PAUSANIAS*; and its removal to *Constantinople*, by *ZOSIMUS*, *EUSEBIUS*, *SOCRATES ECCLESIASTICUS*, and *SOZOMEN*<sup>4</sup>. *Thevenot* relates the story of the injury done to the head of one of the serpents by the battle-axe of

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(3) Vol. II. c. 17. Note (48).

(4) See *Gyllius* (*lib. ii. c. 13. Top. g. Const.*) The three heads remained in his time; for he describes them as placed in a *triangular* form, rising high upon the shaft of the column. According to *Eusebius*, it was a representation of the *serpent Python*.

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*Mohammed.* The history of the subsequent loss of these heads is related by *Chishull*'. "The "second pillar," says he, "is of wreathed brass, "not above twelve feet high; lately terminated "at the top with figures of *three serpents, rising "from the pillar, and with necks and heads forming "a beautiful triangle.* But this monument was "rudely broken from the top of the pillar, by "some attendants of the late *Polish ambassador*," "whose lodgings were pointed in the Cirque, "opposite to the said pillar." An absurd notion has prevailed, that the present mutilated state of the column originated in the blow it received from the axe of *Mohammed*.

(1) *Travels in Turkey*, p. 40. *Lond.* 1747.

(2) After the publication of the first edition of this Part of the author's *Travels*, one of the Reviewers contradicted this observation of *Chishull*; saying, "not of the *Polish*, but of the *Imperial ambassador*;" citing *De La Motraye's Travels* in support of the objection. It is however founded upon one of those errors to which Reviewers as well as Authors may be liable, for *De La Motraye* distinctly states, that the ambassador was *Count Lasinsky*, Palatine of *Posen*, "who came to *Constantinople* in quality of *Ambassador Extraordinary* from the *King and Republic of Poland*." See *De La Motraye's Travels*, vol. 1. p. 205. *Lond.* 1732.



A View of the Hellespont, and Navy Station of the Greeks.

## CHAP. III.

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### FROM CONSTANTINOPLE TO THE PLAIN OF TROY.

*Arrival of an American Frigate—Departure from Constantinople—Dardanelles—Situation of Sestos—Dismissal of the Corvette—Visit to the Pasha—Voyage down the Hellespont—Appearance caused by the Waters of the Mender—Udjek Tife—Koum-kalé.*

**T**HE arrival of an American frigate, for the first time, at Constantinople, caused considerable sensation, not only among the *Turks*, but also

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## FROM CONSTANTINOPLE


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Arrival of  
an Ame-  
rican Fri-  
gate.

throughout the whole diplomatic corps stationed in *Pera*. This ship, commanded by Captain *Bainbridge*, came from *Algiers*, with a letter and presents from the *Dey* to the *Sultan* and *Capudan Pasha*. The presents consisted of tigers and other animals, sent with a view to conciliate the *Turkish* Government, whom the *Dey* had offended. When the frigate came to an anchor, and a message went to the *Porte* that an *American* ship was in the harbour, the *Turks* were altogether unable to comprehend where the country was situate whose flag they were to salute. A great deal of time was therefore lost in settling this important point, and in considering how to receive the stranger. In the mean time, we went on board, to visit the captain. We were sitting with him in his cabin, when a messenger came from the *Turkish* Government, to ask whether *America* were not otherwise called the *New World*; and, being answered in the affirmative, assured the captain that he was welcome, and that he would be treated with the utmost cordiality and respect. The messengers from the *Dey* were then ordered on board the *Capudan Pasha's* ship: who, receiving the letter from their sovereign with great rage, first spat, and then stamped upon it; telling them to go back to their master, and inform him, that he would be served after the

same manner, whenever the *Turkish* admiral met him. Captain *Bainbridge* was, however, received with every mark of respect and attention, and he was rewarded with magnificent presents. The fine order of his ship, and the healthy state of her crew, became topics of general conversation in *Pera*; and the different ministers strove who should first receive him in their palaces. We accompanied him in his long-boat to the *Black Sea*, as he was desirous of hoisting there, for the first time, the *American* flag; and, upon his return, were amused by a very singular entertainment at his table during dinner. Upon the *four* corners were as many decanters, containing fresh water from the *four* quarters of the globe. The natives of *Europe*, *Asia*, *Africa*, and *America*, sat down together to the same table, and were regaled with flesh, fruit, bread, and other viands; while, of every article, a sample from each quarter of the globe was presented at the same time. The means of accomplishing this are easily explained, by the frigate's having touched at *Algiers*, in her passage from *America*, and being at anchor so near to the shores both of *Europe* and *Asia*.

About this time, news arrived in *Constantinople* of the expedition to *Egypt*, under General *Sir Ralph Abercrombie*; and intelligence was

CHAP. III.  received of the safe arrival of the *British* fleet, with our army, in the *Bay of Marmorice*. The *Capudan Pasha*, on board of whose magnificent ship, the *Sultan Selim*, we had been with our ambassador, previous to the sailing of the *Turkish* squadron for *Egypt*, ordered a *corvette* to be left for us to follow him; having heard that the author's brother, Captain *George Clarke*, of the *Braakel*, was with the fleet in *Marmorice*, to whom he expressed a desire of being afterwards introduced. Nothing could exceed the liberality of the *Turkish* admiral upon this occasion. He sent for the captain of the *corvette*, and, in our presence, gave orders to have it stored with all sorts of provisions, and even with wines; adding also, that knives, forks, chairs, and other conveniences, which *Turks* do not use, would be found on board.

Departure  
from Con-  
stantinople.

We sailed in this vessel on the second of *March*; and, saluting the *Seraglio* as we passed with twenty-one guns, the shock broke all the glass in our cabin windows. Our *Turkish* crew, quite ignorant of marine affairs, ran back at the report of their own cannon; trusting entirely to a few *Greeks* and some *French* prisoners, to manage all the concerns of the vessel. We were not sorry to get away from the unwholesome place in which we had lived, and to view

the mosques and minarets of *Constantinople*,  
 disappearing in the mists of the *Sea of Marmora*,  
 as we steered with a fair wind for the *Hellespont*<sup>1</sup>.

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(1) "I quitted Constantinople at the end of autumn, 1806, for the purpose of visiting the Troad a second time, and examining it with more accuracy than in the spring of the year. The Greek vessel in which I embarked was bound to *Tricliiri*, a little town on the coast of Thessaly. The Greek vessels are in general filled with great numbers of Greeks, all of whom have a share, large or small, in the ship, and its merchandise. The vast profits which the Greeks reaped about ten years past, when they carried corn to the ports of France and Spain, from the Black Sea and Greece, particularly Thessaly, and from *Carmania*, excited a spirit of adventure and enterprise, which soon shewed itself in the building of many hundred vessels, belonging chiefly to the two barren islands of *Spezia* and *Hydra*, situate on the eastern side of the *Morea*. Vessels are to be seen navigated by Greeks, carrying twenty-two guns: one of this size I met in the *Archipelago*, off *Andros*, in company with other smaller ships; all sailing before the wind, with large extended sails of white cotton, forming a beautiful appearance. The Greeks on board the *Tricliiriote* vessel were not very numerous. My fellow companions were three Turks: one was going to *Eubœa*; another to a village near *Thermopylae*; and the third was a *Tahitar*, who profited by the northerly wind that was blowing, and was going to the *Morea*. At sun-set, the Greeks sat on the deck, round their supper of olives, anchovies, and biscuits, with wine; and in the cabin, a lamp was lighted to a tutelar saint, who was to give us favourable weather. The wind that bore us along was from the N. E.; to which, as well as the East, the name of the *Levanter* is given. This wind is generally very strong, and the epithet applied by *Virgil*, '*violenter Eurus*,' is strictly appropriate. After a little more than a day's sailing, we found ourselves opposite to a village on the European coast of the *Sea of Marmora* called *Peristasis*. The distance from Constantinople we computed to be about forty leagues. I was informed that a Greek church at this place was dedicated to *St. George*. This explains the reason why that part of the *Propontis*, which is now called the Bay and Strait of *Gallipoli*, was formerly designated by the appellation of *St. George's Channel*. At the distance of eighteen or twenty miles to the south of *Gallipoli*,

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Towards evening, the wind strengthening, the crew lowered all the sails, and lay to all night. In the morning, having again hoisted them, we found, at nine o'clock A.M. that we had left *Marmora*, a high mountain, far behind us. The *Isle of Princes*, from the position of the strata, as they appeared through a telescope, which was the nearest view we had of the island, seemed to consist wholly of limestone. We wished much to have visited the ruins of *Cyzicum*, but had not opportunity. The small isthmus, near to which they are situate, is said to have accumulated in consequence of the ruins of two antient bridges, which formerly connected

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*Gallipoli*, are the remains of a fort, *Xoipânarpo* (Pigs-fort), which a Turkish vessel, as it tacked near us, saluted; for here, it is said, the Turks first landed, when they came under Soliman into Europe.

"The ship anchored off the castle of the Dardanelles, on the Asiatic side, according to the custom enforced by the Turks on all ships, excepting those of war, which pass southward. At this time, and ever since the Mamlûks had shewn dispositions hostile to the Ottoman Government established in Egypt, under Mahomed Ali, the actual viceroy, all ships, and vessels, particularly Greek, which might be supposed to be the means of conveying supplies of Circassians to the Mamlûks, to increase their numbers, were strictly searched.

"The population of the town, *Chanak kalesi*, on the Hellespont, where I landed, consists of Mohammedans, Jews, and a few Greeks; amounting, in all, to about 3000. It derives its name from a manufactory of earthenware; *chanak* signifying a plate, or dish. The houses are mean, and built chiefly of wood. From this place I took a boat, and sailed down the Hellespont, to Koum-kalé (the Sand-castle), situate between the mouth of the Simois and the Sigeon promontory." *Walpole's MS. Journal.*



and ~~stand~~ with the main land. Recently, above ~~at~~ <sup>CHAS. III.</sup> ~~thousand~~ coins had been found on the site of ~~the~~ <sup>the</sup> ~~site~~ in *Mysia*, and sold by the peasants to the master of an *English* merchant vessel: we saw the greater part of them; they were much injured, and of no remote date, being all ~~the~~ copper, and chiefly of the age of the later *Emperors*. Between *Marmora* and the *Dardanelles*, and nearer to the latter, on the *European* side, appears a remarkable *tumulus*, on the top of a hill near the shore. The place is called *Hexamil*; and, according to the map of *De l'Isle*, was once the site of *Lysimachia*.

The entrance to the Canal of the *Hellespont*, from the *Sea of Marmora*, although broader than the *Thracian Bosphorus*, has not the same degree of grandeur. Its sides are more uniform, less bold, and they are not so richly decorated. The only picturesque appearance is presented by the *European* and *Asiatic* castles, as the straits become narrower. Before coming in sight of these, the eye notices a few houses and windmills, belonging to the present village of *Lamsaque* which are all that remains of the antient *Lampsacus*. The wine of the place no longer retains its antient celebrity.

Having anchored about three miles above the *Dardanelles*.

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castles, we landed, and walked to the town of the *Dardanelles*. In our way, we observed the shafts of several pillars of *granite*; some of these had been placed upright in the earth, as posts, by means of which to fasten cables for vessels; others were dispersed and neglected. In the recess of a small bay, before reaching the town, is the best situation for viewing the narrow part of the strait, where *Xerxes* is believed to have passed with his army; and here the two castles have a very striking appearance. *Tournefort* objects to the story of *Leander's* enterprise, reasoning upon the supposed impossibility of a man's swimming so great a distance as that which separated *Abydos* from *Sestos*. The servant of the *Imperial* Consul at the *Dardanelles* performed this feat, more than once, in a much wider part of the straits, passing from the Asiatic side of the European castle; whence, after resting himself a few minutes, he swam back again<sup>1</sup>.

When we arrived, we found all the shops shut. The *Turkish* fleet had passed the day

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(1) *Lord Byron*, in company with, Lieutenant *Blenhead* of the *Salsette* frigate, swam across the *Hellespont*, upon the third of *May* 1810. They were only an hour and five minutes in completing the passage. See *Lord Byron's* own narrative of the event, and the exquisite little poem he composed upon the occasion. *Childe Harold's Pilgrimage*, p. 178. *London*. 1812.

before; and the greatest terror prevailed among the inhabitants, who upon these occasions are exposed to plunder from the promiscuous multitude of barbarians, drained from the provinces of *Anatolia* to man the fleet. It often happens that these men have never seen the sea, until they are sent on board. Whenever the fleet comes to anchor, they are permitted to land, and then they are guilty of the greatest disorders. The *Capudan Pasha* himself told us that it was in his power to bring them to order, by hanging some ten, or a dozen, a day; “*but then,*” said he, “*how am I to spare so many men?*”

The wine of the *Dardanelles* is sent to *Constantinople*, to *Smyrna*, to *Aleppo*, and even to *England*. It will keep to a great age, and, if the vintage be favourable, is preferable to that of *Tenedos*. Both sorts are of a red colour. That of the *Dardanelles*, after it has been kept twenty or thirty years, loses its colour, but not its strength. It is made chiefly by *Jews*, and called, in *Italian* (the language spoken throughout the *Levant*), *Vino della Legge*; because it is pretended, that the *Jews*, by their law, are prohibited the adulteration of wine. Its price, when of a good quality, equals eight *parás* the *oke*; about two-pence a bottle.

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On the *European* side of the straits, precisely on the spot where it is believed *Sestos* was situate, and where it is laid down by *D'Anville*, are three *Tumuli*. Concerning these a silly fable is related by the *Turks*, which affirms that they were formed by the straw, the chaff, and the corn, of a *Dervish*, winnowing his grain. The largest is called *Sest' Têpe*. *Sest*, in *Turkish*, signifies an echo; but there is no echo, either at the tomb or near it; whence it is not too much to conclude that *Sestus* afforded the original etymology of this name, and perhaps the site of it may be thus ascertained. Near to this tomb is a place called *Akbash*, where there are said to be *Ruins*, and where a *Dervish* resides, who has frequently brought medals and other antiquities, found there, to the *Dardanelles*. Farther up the straits, towards the *Sea of Marmora*, at about the distance of three *English* miles from *Akbash*, and on the same side, are the remains of a Mole, having the remarkable appellation of *Gaziler Eschielesy*, the *Pier* or *Strand of the Conquerors*; whether in allusion to the passage of the *Getæ*, who from *Phrygia* and *Mysia*, crossing the *Hellespont*, first peopled *Thrace*, *Macedonia*, and *Greece*; or to the *Persic* invasion, many ages after; or to the conquest of the *Turks* themselves; cannot now be determined. That this people have retained in