

علاء الدخان افندی - تقدیم شد -
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دکتر تقی بولی عثمانی
رشد
MEHMED RESHID

Concise Guide

to the

Palace of Topcapou (Old Seraglio)
Other Palaces and Important
Information to the Tourists

Fully Illustrated



CONSTANTINOPLE

Soc. An. de Pap. et d'Imprimerie - FRATELLI HAIM

1926

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PREFACE

My aim in preparing this Concise Guide to The Palace of Top Capou (Old Seraglio) and other Palaces worth visiting in Constantinople, has been to avoid confusing the reader with a great mass of historical details while at the same time calling his attention to the salient points of interest in a clear and connected manner.

The rapid sale of my previous "Practical Guide to Constantinople and Environs" and the praise it has received from tourists and others who have used it, have encouraged me to prepare the present Guide, which will, I think, satisfy the reader's curiosity regarding the famous palaces to which it relates.

MEHMED RESHID



His Ex. MOUSTAFA KEMAL PASHA
The First President of the Turkish Republic

H. E. Moustapha Kemal Pasha, The First President of the Turkish Republic

By his genius, energy and grand qualities as a leader of men Ghazi Moustapha Kemal Pasha has, under circumstances of the greatest difficulty and after Turkey had suffered the greatest misfortunes during the great war, restored the Country to its present position among the civilized nations and instituted a Republican and enlightened regime which now commands the respect of all countries.

His military ability has also been clearly manifested. Surrounded by a few faithful companions he quickly succeeded in raising and equipping a powerful army, with which he succeeded in driving the Greek invaders from Anatolia and establishing his sway over the whole country. The drastic changes which he and his Government have introduced with a

view to placing the country on a level with the western civilized nations have naturally met with opposition in certain quarters, but this has already been swept away and the Country is set free to advance in the path of civilization, along which it is being led with consummate skill and success.

No wonder the people as a whole look upon him as their deliverer and saviour from the oppressive regimes of the past and their earnest hope is that he may long continue to guide them in the path of progress and prosperity.

CONCISE GUIDE To The Palace of Topcapou (Old Seraglio) and Other Palaces

The Palace of Top Capou, called the Old Seraglio by foreigners, is situated on the site of the acropolis of the ancient city of Byzantium prior to the Christian era. It occupied the eastern part of a vast oblong platform which projects from the Hippodrome (the Atmeidan

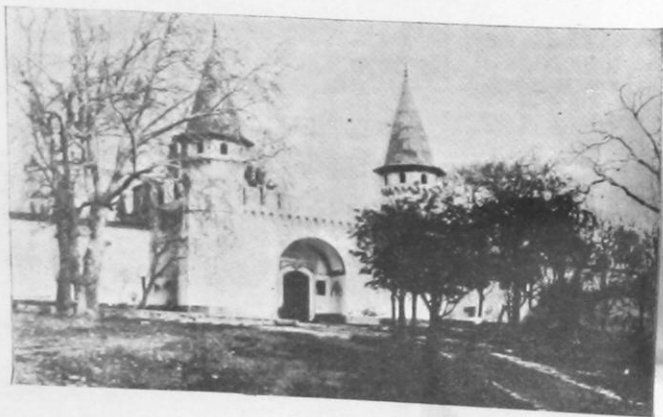


General view of Top Capou Palace (from sea)

of to-day) up to the farthest terraces of the palace ground. This is the first of the seven hills on which the city of Constantinople is built. The grounds include, in addition, the slopes towards the sea and thus form a triangle, bounded on two sides by the old sea walls and on the other by the land wall which separates the Palace from the city.

The angle which advances as a cape towards the Bosphorus is called by the name of Serai-Bournou or Seraglio Point.

During the Byzantine period many churches had been built on the commanding portions of the ground. Only St. Irene, the most important of these, still exists. The others had disappeared



Babi-salam (Door of Salvation)

before the conquest of the city. On the other hand there exist in the lower part of the hill important substructures and ruins of various great buildings such as churches, palaces, etc.

The Palace of Topcapou was constructed by Sultan Mahomed the second. The successors of the Conqueror have subsequently enlarged and decorated this palace by adding to it pavilions, apartments, mosques, fountains, libraries, porticoes and many dependencies. The whole is unique in the world as well for its architecture, the richness of its tiles and earthenware and the variety of its decorations as by the valuable and historical articles which it contains. It thus represents in all its magnificence the continuity of Turkish art during four and a half centuries. It forms an inexhaustible mine for the study of Turkish "faiences" and decorative art. As seen from the sea the appearance of the Palace is most majestic. Its beauty is enhanced by the multitude of domes and high chimneys, covered with lead, in the middle of an immense park.

One year after the conquest of Constantinople, which took place in 1453, Mahomed, the second had at first constructed a palace on the site of the Ministry of War or Seraskiarat, today transformed into a University. It was only in 1462 that he undertook the construction of the Palace now in question. The date of its com-

pletion is not certain but is supposed to be between 1472 and 1467. Only two buildings bear an inscription of the reign of Mahomed second: the Chinili Kiosk (today the museum of Musulman art) with the date 1472 (877) (*) and the Bab-i-Humayoun (see below) with that of 1478 (883). For the other constructions of Sultan Mahomed we are obliged to take the indications of historians or the tradition of the palace. Finally, since then this palace, has taken the name of Yeni Serai or New Palace, which is alone mentioned in Turkish history and by old European travellers. The first palace, that of the Seraskiarat, consequently became the Eski Serai or Old palace. However, neither the conqueror nor his two successors Bayazid the second and Selim the first, had installed private residence for the Court, it was only Suleiman I. who added apartments for women, known as the Harem, which were afterwards enlarged.

The name of Topcapou still given today by the Turks to this palace is derived from an entrance in the portion of the wall facing Seraglio Point.

Topcapou means, Cannon Gate on account of the cannons which were placed there. This door no longer exists. In this neighbourhood

(*) The figures in parentheses indicate the corresponding date of the Hedjira.

there was a large palace built of wood which became a prey to the flames at the beginning of the reign of Abd-ul-Aziz in 1862 (1279). It was after the Sultans abandoned the palace of Topcapou in the first-half of the 19th century and the definite establishment of the imperial residence in the modern palaces on the Bosphorus that Europeans began to give it the name of the "Old Seraglio". This appellation which, by the way, has no foundation, has never been used by the Turks.

This palace does not constitute a great single building like the palaces of Europe or Dolma Bagtche but consists as already stated of many buildings of various sizes situated in the middle or on the sides of courts and gardens. These buildings are often called "Kiosks", that is: pavilions. The visitor will see the most important of these situated in four large courts which one reaches by three monumental doorways and a passage arranged almost on the same axis.

But before commencing a visit one must remember that the service of the palace was most complicated. It would be very difficult to describe it in a few words within the limits of this little guide. It will nevertheless be useful to remember certain details.

For each of the numerous services there were "Ojaks" or corporations, "Kogoushes" or

salons and "Odas" or rooms. All these organizations had separate distinct traditions and regulations which were strictly observed. The most perfect order reigned everywhere. The physical and moral education of the personal or staffs was the object of the greatest care. Each branch had its own teachers and gymnastic instructors. Here the arts and music were cultivated. Each corporation had a mosque and a bath. Very often the members were called to the highest state functions. One found among them a considerable number of learned men,



Second Court

workers and painters. Nearly every profession or occupation was here represented.

Besides these corporations the palace con-

tained many functionaries such as chamberlains, doctors, grooms, standard-bearers, architects; falconers, chief of the black and white eunuchs etc.

The Harem also had a highly organized administration. The hierarchy was strictly observed among the men as well as the women. To-day these "Ojaks" have been abolished and only three groups or "messes" have been maintained. We shall speak of these later on. The Harem is no longer occupied.

After these few generalities we will begin our walk through the parts of the palace open to the public.

First Courts.

The first entrance of the palace, on coming from St. Sophia, is that called the Bab-i-Humayoun (Imperial entrance). Before entering one will admire the delightful fountain of Sultan Ahmed III in polyhedron gilt marble. There is no need to describe it here, but one will remember that two verses of the inscription were written by Ahmed the Third himself and that the chronogram fixes the date of construction as (1141) 1728. The imperial doorway is rectangular and resembles a triumphal arch. It is the principal door in the land wall. The facades are framed in architectural details in marble ornamented with several inscriptions. That immediately above the external entrance refers to the construction of the land wall of the palace by Mahomed the Second in 1478 (883). Inside between the two doors a small square space with a cupola serves as vestibule to the rooms of the guardians. It also gives access to the stairs leading to the terrace where a pavilion formerly existed as may be seen in old engravings. The fountain which one sees in this vestibule is the "Jellad Cheshmesi" transferred here.

On passing through the Bab-i-Humayoun one enters the first Court which is about 330 meters long. This court is also called the Parade Ground. One here sees to the left, a space

between the land walls and St. Irene, closed at the end by a wall. This was formerly the wood-yard. It also contained workshops for the making of matting for the palaces. The church of St. Irene transformed since the conquest into an armory to-day serves as a military Museum with rich collections. The Mint in front of which one will observe in passing the trunk damaged by the weather, of the Janissaries. A door on the way which leads down to the Museum of Antiquities is called by the corrupted name of *Koz Bekdjiler*, instead of *Kiz Bekjiler Kapousi* (door of the girls, guardians). There were formerly dwelling here for the guardians, who also guarded the Mint and the neighbouring pavilions. There is a vacant piece of ground on a terrace behind the new museum. Here was the administration of Pious Foundations and also the "Pavilion of Justice". The closed door at the bottom of this ground is that of the old stables of the palace which no longer exist.

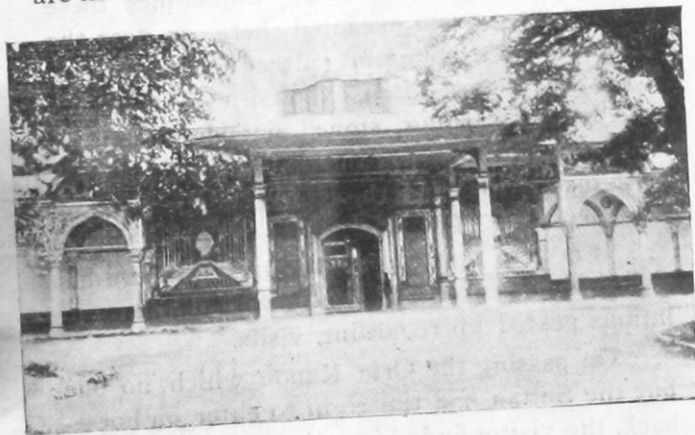
Let us now return to the Bab-i-Humayoun. We see on the right the ground on which stood the former Department of Finance, now burnt down. Behind this ground there stands to-day the National Printing establishment, the door of which has been cut through the land wall. Then a sloping path leads to the military hospital of Gul Khaneh. The name means "the

house of roses". On the extensive grounds which stretch towards the East and around the hospital there were formerly many beautiful pavilions which have now disappeared either through neglect or owing to the construction of the railway line. We may here mention the Kiosk of Sinan Pasha, constructed in 1589 (997) for Sultan Murad the Third on the border of the Sea of Marmora and on a tower of the wall. One can still see the foundations. Farther to the East were the Kiosks of Ishakiyeh, Gul Khaneh, Balouk Khane and towards Seraglio-Point the Superb Injili Kiosk. At the top of the incline descending to the hospital one could formerly see the door called "Tchizme Kapou" and the Infirmary of the palace. One then follows on the right of the path a long wall. Behind were the Bakeries and the dwellings of the corporation of bakers, of which we observe about half way the door dated 1616 (1025). All these vast grounds beyond the wall have been converted to-day into kitchen gardens. A little farther on is a square water fountain in marble. Before reaching the second door of the palace there could still be seen in 1889 (1307) on the right against the wall the lugubrious Jellad Cheshmesi (Executioner's fountain) which was removed by order of Abd-ul-Hamid and placed inside the Bab-i-Homayoun.

Second Court.

We have at last in front of us a monumental gateway constructed of dressed stone well fitted together and flanked by two massive towers of octagonal form with conical roofs.

Between these are battlements. The whole presents a middle-ages appearance. This is the second door of the palace. The internal arrangement is like that of the Bab-i-Humayoun, that is to say: it is a double entrance with a vestibule. It is called Orta Capou (middle door) and was also formerly called Bab-i-selam (door of salutation). The large and heavy leaves of the door are in wrought iron. On the edge of that on the



The Door of Felicity

left is engraved the name of the workman, "Isa Mehmed" with the date, (931) 1544, which corresponds with the beginning of the reign of Suleiman the first. The vestibule is distinguished for the fine decorations of its ceiling. Old arms are suspended on the walls. The lodges of the guardians are arranged on the right and left. The head door-keeper had his lodge here. He was one of the high functionaries in the palace. In the towers there are dungeons lighted by loop-holes. The whole is called Kapou Arassi (between the doors) and formerly served as a prison for persons of distinction who fell into disgrace or were accused of conspiracy or other offences. Sometimes these persons were even executed here or near the "Executioner's fountain" already referred to. Their heads were often exposed on a stone slab called the "warning stone" outside near the doorway. Both sides of the door are ornamented with inscriptions and the ciphers of the Sultans known as the "Toughra".

It is here that the visitor must procure his ticket of admission and take notice of the regulations posted up regarding visits.

On passing the Orta Kapou which no one but the Sultan had the right to enter on horseback, the visitor finds himself under an immense protective roof supported by ten marble columns.

The paintings and decorations observed here date from the 19th century. We are now in the second Court, which is 160 meters long by about 130 meters wide which impresses one by its peacefulness and poetic suggestiveness. Four paths start from this point to the opposite door. They are well bordered with cypresses. The middle path is the principal one and joins the two great entrances. The path on the right leads to the kitchens; of the two on the left one leads to the door of the Harem called "Arab Kapousi" while the other which is paved called the "Divan Yoli", leads to the Divan Saloon.

On the right border of this path are three marble boundary stones, at different distances called Selam Tashi (Salutation stone) before which the Grand Vizier and the other viziers in proceeding to the Koubbeh Alti, had to salute, in accordance with a fixed ceremonial the functionaries and soldiers posted behind these stones.

This court with its magnificent trees is called by tradition Ikindji Yer (second place) or Divan Meidani (divan place) on account of the different ceremonies which took place here. It is enclosed on the four sides, with some intervals by a portico with arcades supporting a roof. On the third column of the portico on the right of the door and on the same level are engraved two inscriptions in Turkish. The higher one

of 1847 (1263) indicates the existence of two Sarcophagi lids in red porphyry lying between two large plane trees a few meters in front of the column while the lower one relates to their removal in 1916 (1335) to the Museum of Antiquities where they can be seen lying on their sargophagi. These sargophagi served as coffins of the Byzantine emperors of the first period. On the right side of the Court and behind the arcades we see arranged in two rows a series of 10 cupolas surmounted by chimneys. These are the Kitchens of the palace with special departments for the preparation of sweet meats and preserves, workshops for the tinning of copper utensils, two mosques, a library a bath and living quarters for the cooks etc. (These places are closed to the public). It must not be forgotten that the permanent staffs of the palace numbered nearly 5000 persons. This number was often increased to 10,000 during fête-days and important ceremonies. One can therefore understand the necessity for such extensive kitchens.

Let us now cast a glance on the left side of this court. An enormous plane-tree with a circumference of 9 meters at its base first attracts our attention. Near it is a fountain of a good period and a well. The door at the end behind the fountain by which dead bodies of men were

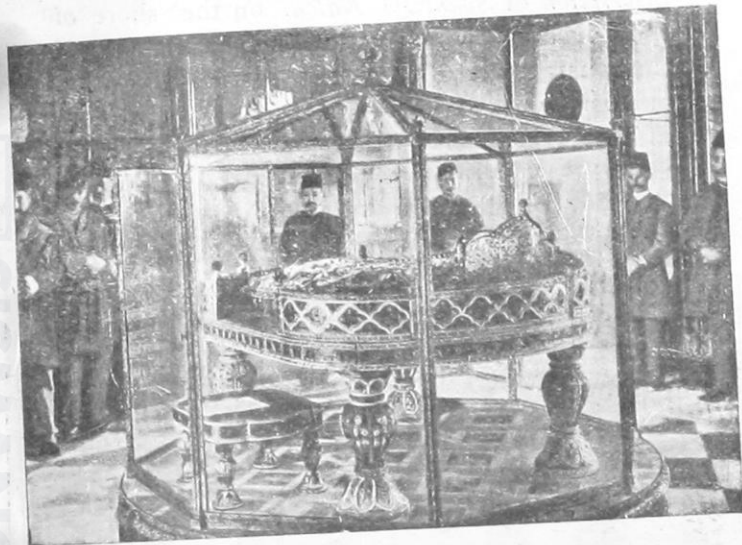
taken out is called Meyit Kapousi (door of the dead). Another door of the same name is found at the lower part of the Harem for dead women. Behind the arcades on the left were the private stables of the sultans with the quarters of a numerous staff who formed a district corporation. These buildings have been partly demolished or transformed. At the end of the portico are two doors with inscriptions. The one of the year 1587 (995) leads to the quarters of the important corporation of Baltajis (halberdiers). The other, of the year 1588 (996) which is quite near, is that of the Harem called Araba Kapousi, (Carriage entrance). It was here that the ladies mounted carriages when they left the palace.

In front of this door there projects towards the court a charming little palace, the Koubbah Alti (under the cupola) of the Turkish roccoco style. It is richly ornamented but unfortunately much broken down. Its wide roof is supported by columns of white marble and granite. Its three large windows of which two have doors are furnished with fine gratings in gilt bronze. The gratings between the columns are modern. According to the tradition of the palace and the testimony of some historians the first foundation of this palace and historical memories go back to the reign of Mahomed the Second (15th century). Its present decoration external

and internal is of the time of Ahmed the Third (1703-1730). Two long inscriptions in verse on the outer wall refer to restorations in 1792 (1297) and 1819 (1235). The interior of this palace consists of several rooms of which two form the Principal Salons. In those on the left the councils of Ministers called «The Divan» were held. Against the walls are the seats of the ministers and other officials. The Sultan was present at the discussions behind the grilled window of a small cabinet raised three meters high and facing the Court. The ministers who had the right to be present at the council were from the time of Suleiman the First eight in number and later seven. They were known as the « Viziers of the Cupola ». It was also here that the foreign ambassadors were received by the Grand Vezier. They took part at the meals offered by him and were presented with robes of honour. It was then that they were introduced with great ceremonial to the Sultan, as explained later on. Up to last century all Turkish state affairs were dealt with in this building. Justice was also dispensed here. Indeed it may be said that the Koubbeh Alti was the heart of the empire.

Behind the Koubbeh Alti rises a high square tower which may be seen from the city and the sea. The lower part dates from the 16th

century while the upper part was constructed by Mahomed the Third in 1819 (1235).



The Throne of the Persian Shah Ismail.
Particulars will be given in the following pages.

Adjoining the Koubeh Alti is the *Itch-Khazneh* (interior treasury). It is a solid construction with a window looking towards the court.

Here relics of the Janissaries are preserved. Later there were deposited here objects in gold, silver and porcelain. In 1909 old state archives were found here and transferred to the Sublime Porte.

A paved path leads to the third door. We note on the right a marble socket bearing the inscription of *Sokhoum Kaleh*, on the shore of the Caucases, which was erected in memory of the construction in 1727 (1140) of the fortification of this town by Ahmed II. It was brought here in 1878 (1295) when Sokhoum Kaleh was retaken by the Turks.

To the right of the paved way there are three small stone basins.



Mosque of the Holy Mantle of the Prophet
and other relics

During the Bairam (a religious festival) ceremonies the Grand Vizier stopped here to make his first reverences to the Sultan, seated on his throne in front of the door.

We are now in front of the third door called *Babi Saadet* (door of felicity) or *Ak-Agalar Kapoussi* (door of the white eunuchs).

It is provided in front with a high roof with a cupola supported on four elegant columns.

The walls are decorated with paintings of the 19th century. Above the doorway is a long inscription in verse of the year 1774 (1188) on the occasion of a restoration.

Under the roof is a small marble block indicating the spot where on certain occasions, the «*Sandjak Cherif*» (prophet's standard) was set up.

It is on this spot also that the imperial throne was placed for the grand ceremonies of Bairam up to the reign of Abdul Aziz. These ceremonies were afterwards transferred to the palace of Dolma-Bagtche, constructed by Sultan Abdul Medjid in 1853.

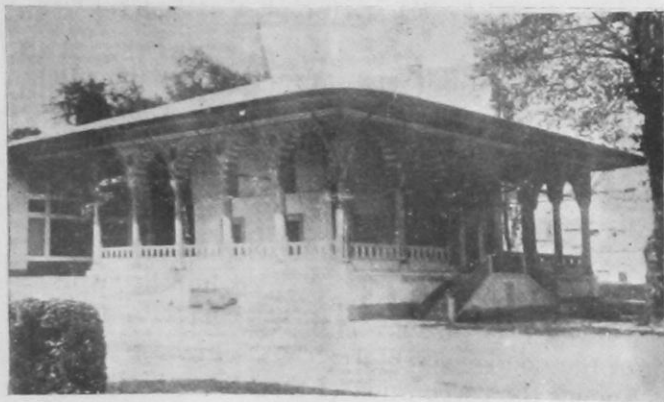
This door is still guarded by the white eunuchs. One of these is the *Kapou Agassi* (chief of the doorkeepers) formerly the highest person among the corporation of the palace. In ancient times they served in the Harem, a duty of which they were relieved in 1582 (990) when it

was entrusted to the black eunuchs whose chief, Kizlar Agassi, had almost unlimited power.

The interior of this double entrance shows the same arrangements as the two others. On the right and left of the vestibule are the extensive living quarters of the corps of the white eunuchs, of whom there was formerly a considerable number.

Third Court.

On passing through this double doorway we find ourselves in a transverse covered passage where we see suspended on the walls three circular tablets bearing the names of all the



The Reception Room

Sultans with the dates of their accession and the length of their reigns. In front of us is the *Arz Odassi* (audience chamber) rectangular in shape surrounded by an arcade of a pleasing sober style. Between the columns there runs a marble parapet. The construction is certainly of

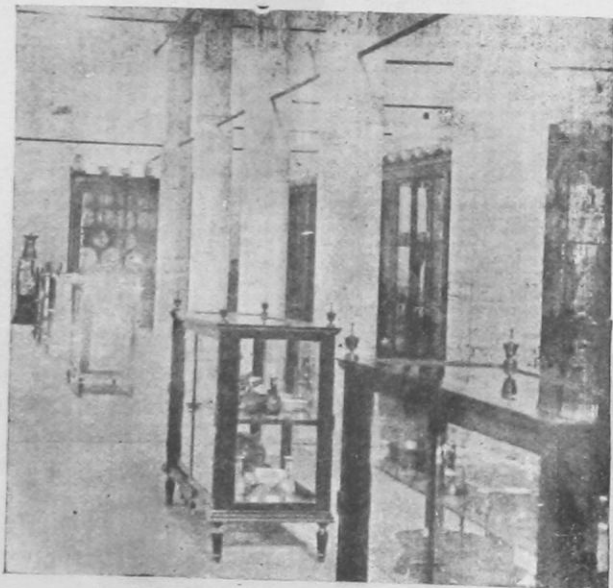


The Throne in the Audience Chamber

the 15th century but it has been restored on several occasions.

Between the entrance and the window of the facade we see three beautiful porcelain panels and a lovely marble fountain of the 16th century. In front of the entrance we see in the paving a round tablet in red porphyry.

It was here that the body of the reformer Sultan Selim III, assassinated in 1808 (1225) as



The room containing the Collection of Porcelains

the result of a revolt instigated by his successor Mustapha IV was laid out. The interior of this pavilion or kiosk is of modest dimensions.

The left angle is occupied by a throne in the form of a large window recess surmounted by an awning.

This throne dates from 1696-97 (1005-6) and is together with the bronze chimney-piece adjoining, of the period of Mahomed III.

All the remainder of the decoration consists of a recent restoration effected after the fire of 1859.

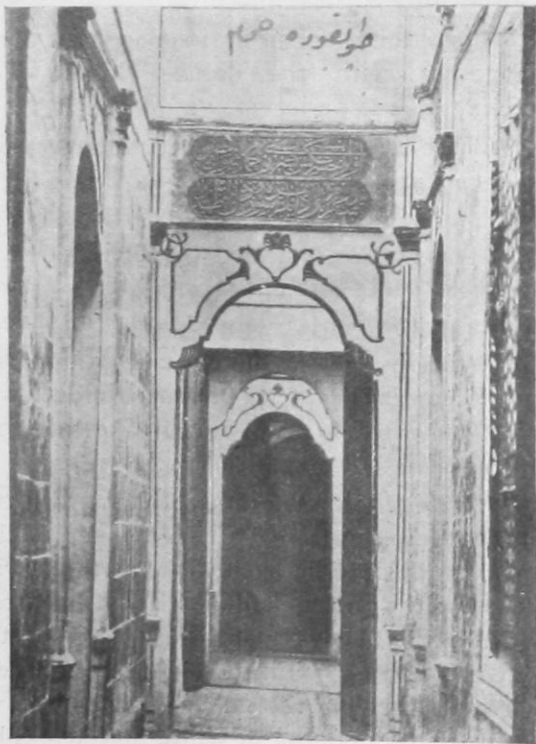
It was in this hall that the ancient sultans received in audience ambassadors, foreign princes, the veziers and great dignitaries of state.

We see inside near the exit a small fountain which, according to the legend, sometimes, flowed during audiences so as to prevent the conversation from being heard outside.

This pavilion is the first edifice which one visits in the third court which is also called *Enderoum* (the interior) and where all the service quarters of the ancient sultans were concentrated. We have already made some remarks on the very complicated organisation of these different services. In leaving the audience chamber we note in front a building in white marble. This is the palace *Library* founded by Ahmed III in

1719 (1131) and containing several thousand oriental MSS of great value (closed to the public).

The visitor next proceeds towards the portico on the right, the columns of which are of old green marble.

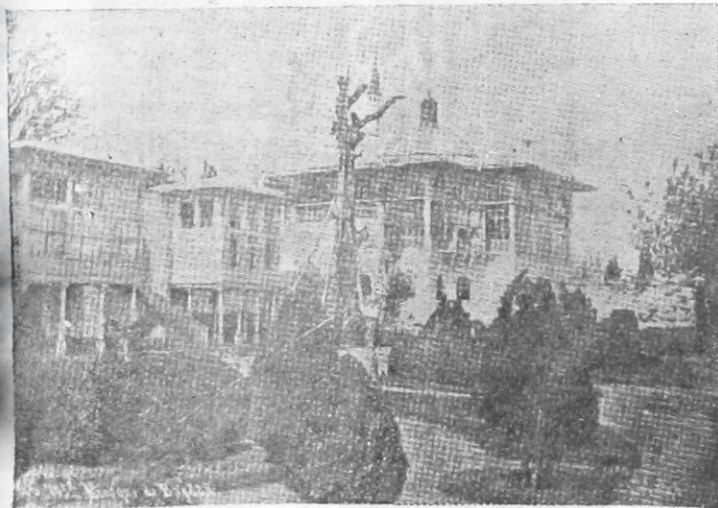


The Entrance of a Typical Turkish Bath in the Harem

Behind this portico is the *China Porcelain Museum* installed in two immense oblong halls with vaulted recesses and stone pillars.

These were constructed by Ahmed I at the beginning of the 17th century to serve as rooms for the personal of the *Seferli*. This corps among other duties accompanied the sultans when they went out and also during campaigns. In 1916 (1335) these rooms were turned into a porcelain museum.

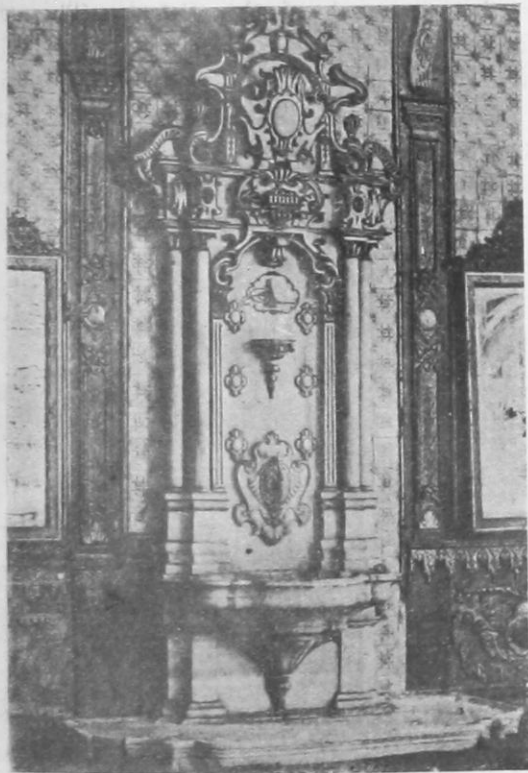
On entering, the whole of the right side is occupied by porcelain varnished in green called



(Ravan) or Erivan Kiosk

"Celadons", of the dynasty of Sung (960-1279); then on the left by blue-white porcelain of the period of the dynasty of Ming (1368-1643).

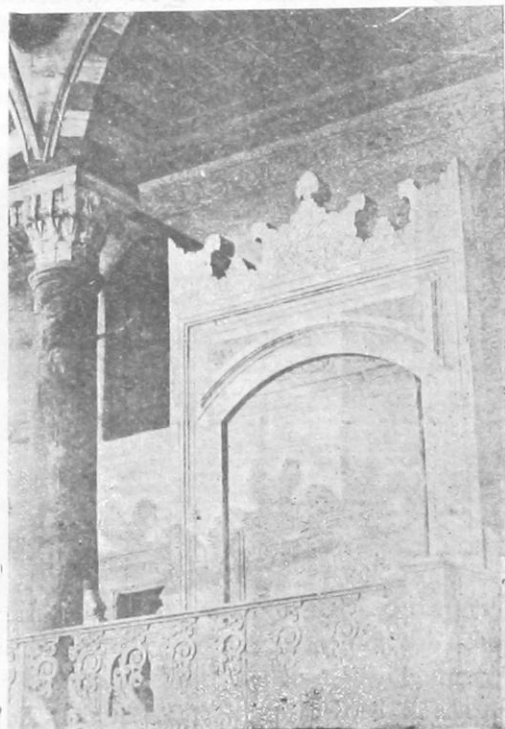
In the second room parallel to the first, on the right is porcelain of the reign of the Empe-



Ā Fountain in the Harem Department

ror Kang-Hi (1662-1772) with a profusion of varieties.

On the left side of the door are porcelains called "The green family" also of the period of Kang-Hi and the "Rose family" of the dynasty



Ā corridor and a Turkish typical fountain (in Seraglio)

of Tsing and other specimens from more recent periods. This collection is probably one of the richest of utensils and articles generally used in the palace. On leaving this museum we see on the left a modern building in no particular style.

This is the palace school for the scientific and musical instruction of the servants.

To the right of the museum there is a large bath not now in use, of a beautiful style.

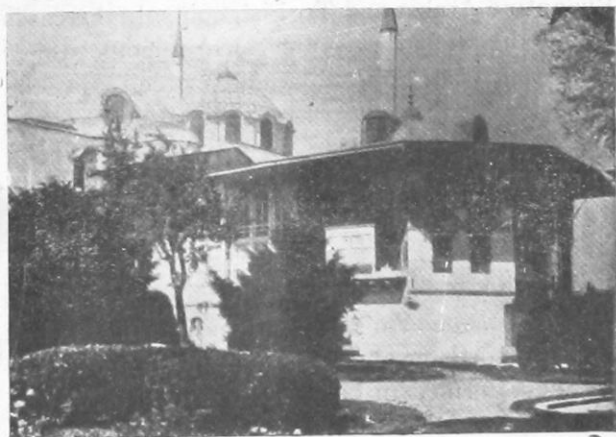


A Pond adjoining the Erivan Kiosk

According to the historians this bath was constructed by Selim II (1569-1574) probably for the personnel of the palace (now closed). Beyond the bath and behind a portico is the "Palace treasury,

Treasury : The first room below contains a

fine collection of old Turkish arms and armour : in the centre is an inlaid Persian throne, (see Page 23) set with rubies and emeralds captured by Sultan Ahmed I in 1514, from the Shah of Persia Ismael. Opposite the entrance near a window, is the bronze statue of the last Sultan Abdoul-Aziz on horseback. The adjoining glass case contains the sword of Constantine Paleologus the last Byzantine Emperor; and on the left are glass cases sword handles of emerald, vases filled with coral, and large unwrought pearls besides costly gold contemporary embroideries and saddles. Visitors are next conducted upstairs. The most remarkable object to be seen here is the throne of Sultan Ahmed III made of precious wood



The Mosque of the Holy Mantle

inlaid with tortoise shell and set with turquoises and a large emerald the whole being an exquisite specimen of early Turkish art. In the glass case on the left is the chain mail worn by Sultan Murad IV at the taking of Bagdad in 1638. Visitors come down again and proceed to another room upstairs where are to be seen state robes and aigretted turbans worn by the various Sultans from Mahomed II to Mahmoud the Reformer and of Sultan Abdoul Medjid his son and a small picture of the famous Ali Pasha mentioned by Byron asleep with his head pillowed on the knees on his Greek concubine Vassiliki. In the centre of the room below is a glass case containing a fine collection of Roman Byzantine Arabic and Turkish coins. In the cases round the walls are numerous precious stones and other costly objects among which may be remarked in the glass case to the right on entering a sitting Egyptian figure made out of a single pearl.

Here was formerly the room of the dispensers called *Kilar Kogoushi*. Farther on, come the apartments of the treasury officials called *Khazneh Kogoushi*. Adjoining their apartments but on the north facade and behind the porticoes is a door formed in beautiful tiles called *Shadirvan Kapoussi* (fountain door). This forms the entrance to the *Kirkai Sherif*, the sanctuary in

which the mantle of the Prophet and other relics are preserved.

These relics are the Prophet's standard, his mantle, sword, stick and bow and the three swords of the ancient Caliphs, Aboubekir, Omer and Osman. The first owner of these relics was the Arab poet Kaab-bin-Soheir, from whom they passed to the Fatimites, then to the Memlukes, and at last to the hands of Sultan Selim the Great during the war in Egypt.

Mahmoud I enriched the interior of this building and had a solid silver reliquary made weighing 79,000 drams which equal about 253 Kgr.

A little farther to the left is the apartment

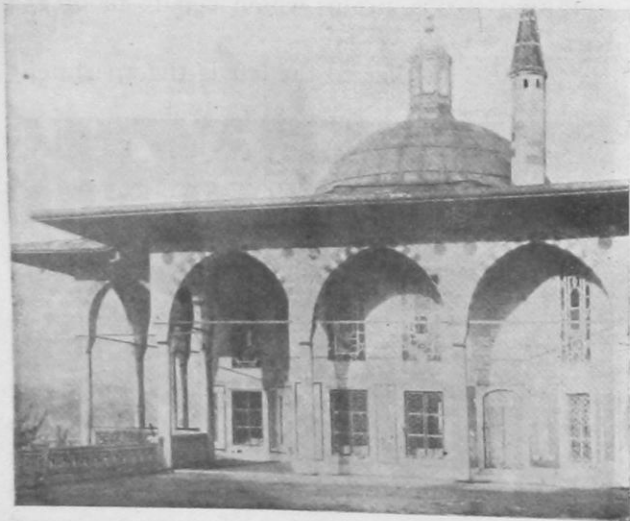


This is a souvenir written by Ahmed III in the same building and means "he who has patience wins"

called *Khass Oda* for the officials charged with the permanent service of the sanctuary.

Adjoining this apartment we see a large and beautiful construction in disrepair. This is the mosque called *Agalar Jami* (closed). Between this mosque and the apartments of the white eunuchs there was until recently a wall with a door.

The Koush Khaneh Kapoussi (saucepan door) behind leads to the small kitchen for the sultan personally.



The exterior of the Bagdad Kiosk

The *Harem* occupies the whole of the north-west part of the palace and the eunuchs' apartment has only recently been opened to the public. One cannot visit this court without being struck by the impression of dignity and importance which arise in contemplating the sanctuary whose tiled entrance we have already admired. The elegance of the cupolas as well as the characteristic lines of the interminable colonades and the various buildings complete the harmoniousness of the place.

One does not pass from the third to the fourth Court by a monumental entrance. Here discretion has induced the formation of a stairway under the building of the palace administration department which forms a passage from the one court to the other.

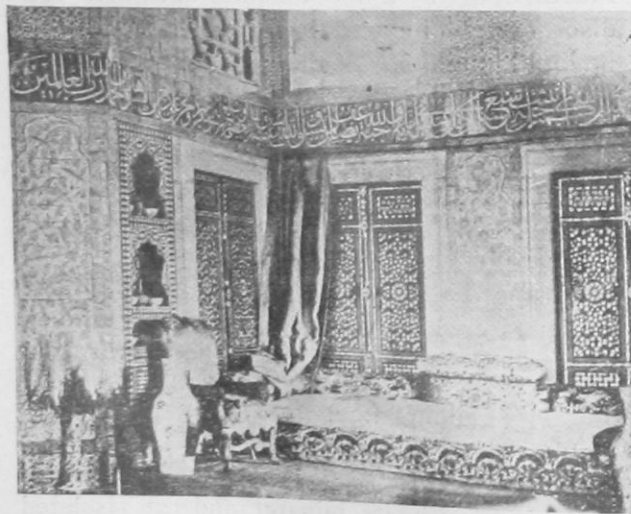
This stairway is no longer in use. One uses to-day the two open passages between the buildings on the left side.

That between the administration department and the treasury apartment forms a gentle descent by which visitors pass and it allows for the first time a glimpse of the Bosphorus to be seen.

The buildings and gardens of this fourth and last court lie on various terraces. Here one sees to the right a small modern mosque called *Safa Jami* with its minaret and an isolated chamber.

We cross a garden where we find on an slightly elevated marble terrace, the modern building called *Yeni Kiosk* (new kiosk) or *Medjedteh Kiosk* because it was constructed by Sultan Abdul Medjid during the first part of the 19th century in the Louis Philippe style.

On the site of the two superb pavilions or kiosks in the Turkish style, stood the «Tchadir Kioski» and the «Uchunji yeri Kioski» which, being in a dilapidated condition, were demolished instead of being restored. The interior of the new pavilion is of a pretty good style of its period



The interior of the Bagdad Kiosk

with some old furniture. The regret of the visitor in being no longer able to admire the old pavilions which have disappeared is compensated by the incomparable view, acknowledged to be unique in the world, of the harbour, the Bosphorus, the Asiatic coast, the Princes Islands and finally in clear weather the Bysanthium Olympus Mount (monk Mount) with its eternal snows.

On the left of the terrace there is a fourth and last door which opens on to the park.

It is at present closed. It is called *Uchunju*



Interior of the Kiosk of Moustapha Pasha

Capou (third door) and is of modern construction without any special style.

From the terrace of the New Kiosk we observe in the park a high column with its capital erected, it is said, by the Emperor Cland II (2nd half of the 3rd century after Christ) in memory of the victory against the Goths.

In retracing our steps we ascend on the right a marble stair to a terrace with a garden called *Lalé Baghchessi* (tulip garden). Formerly tulips were cultivated here.

On the edge of this terrace is a little square edifice in solid white washed stone which is no other than a base of an old tower with only one chamber inside. Under Mahmoud II (1808-1839)



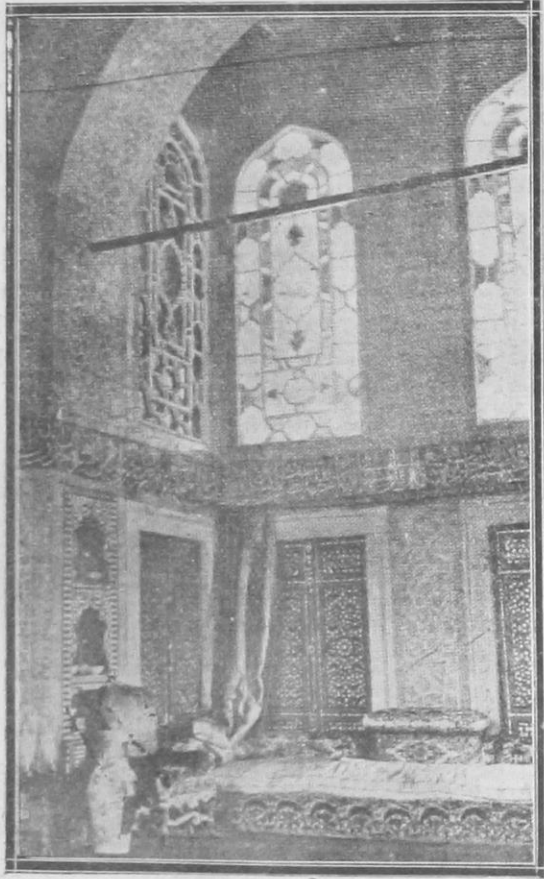
Side view of the Erivan Kiosk

there was an upper storey in wood called « Bash lala Koulessi » (tower of the head instructor). The lower was the *Chamber of the Head Doctor* of the palace. There are still preserved here bottles of drugs and of medical material, and two pipes of jasmine.

We next follow a thick wall with wide grilled openings which appears to be of very ancient construction. At the end of this wall we visit a charming wooden Kiosk called the *Mustafa Pasha Kiosk* (see page 41) of which the date of construction is unknown, but according to the inscriptions found there this kiosk is called the *Safa Kioski* (terrace kiosk) and was restored for the first time by Ahmed III in 1704 (1116), and for the second time by Mahmoud I in 1752 (1166) under the surveillance of the Grand Vizier.

At this period a Mustafa Pasha occupied that post and it is presumed that this kiosk took his name. The interior decoration is of a charming rococo Turkish style. The preservation of the wood-work of the ceiling and walls is perfect. The portion facing the tulip garden is furnished with a Turkish divan. Here one specially notices a Mangal (brazier) in gilt bronze the work of a celebrated French metal-worker Duplissis. It was sent as a present by Louis XV to Mahmoud I in 1742 (1155).

From the exit of this Kiosk a path round the garden leads to a marble stair by which one



Another interior view of the Bagdad Kiosk

mounts to a higher terrace. At the left angle we admire the outside of a building with wing, balconies and protective roofs.

The walls are covered with fine tiles.



Interior view of the Bagdad Kiosk

This is the *Ravan Kiosk* (Erivan kiosk) otherwise known as *Sarik Odassi* (Turban room).

It was constructed by Murad IV after the conquest of Erivan in the Caucasus in 1635 (1045).

It forms part of the sanctuary of the

The Holy Mantle of the Prophet

Khirkai Sherif. On mounting the above terrace, which is ornamented with white marble we see, to the left a large square basin, bordered on the one side by the Ravan Kiosk and on the other by the sanctuary (see page 34).

Farther on is a building of 1640 (1050), the *Sunnet Odassi*, which may be translated among other meanings, as the «Circumcision Room» because it is believed that the young princes here underwent that operation.

Facing the stair, there stands on a projection facing the fig-tree garden a roof called *Iftariyeh*, supported on four columns, the whole in gilt bronze. Inside there is an inscription in verse which gives the name of the Sultan Ibrahim and the date 1640 (1050).

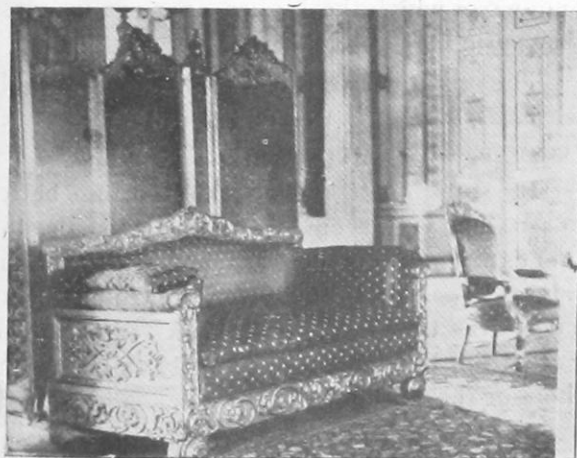
We reach at last the famous *Bagdad Kiosk* situated at the right angle of the terrace.

It is certainly the finest and best preserved monument of the palace, It was constructed by

Murad IV in commemoration of the taking of Bagdad in 1638 (1048). It is octagonal in plan and is surmounted by an elegant cupola (see page 40).

The outside walls are covered at the base with marbles and coloured stones and higher up with tiles of the finest design. The interior is divided into four rectangular niches situated at the four cardinal points of the compass.

The leaves of the three doors as well as the windows and cupboard are in ebony incrustated with ivory and mother of pearl. The walls and the arches are lined with magnificent tiles up to



A saloon in the Medjje Kiosk

the base of the cupola which are crossed by a frieze with an inscription from the Coran. Here is also another on the tile-work, in white letters on a blue ground. The caligraphist of these inscriptions was called Mahmoud Tchelebi of Tophane. The cupola is painted and embellished with gilding (some say the ceiling is covered with ornamented deer skin).

The ceiling of the niches are in wood with geometrical designs in gilt and coloured with exquisite skill. A high chimney-piece in gilt Bronze lies against the south wall.

The building is lighted by 32 superposed windows of which the higher ones are in glass of the period.

The unknown architect of the incomparable *Bagdad Kiosk* has neglected nothing in the execution of this work of art.

Its situation could not have being better chosen. The view from the gallery on the top extends in fact on the one side to Stamboul, Galata, Eyoub up to the top of the Golden Horn and on the other over both banks of the entrance of the Bosphorus and finally embraces the whole of the harbour.

Here ends our visit to the palace and one has to go back through all the courts in order to visit the eunuchs' department.

The visitor in retracing his steps passes between the audience chamber and the Bab-i-Saadet and approaches the buildings in front of him, among which is the mosque called the "Aghas," mosque, rectangular in form. It is large and solid and dates from the time of the Sultan Mahomed II. It will be repaired and refurnished soon as a library. Formerly the name "Babi-Koush-Hane" was given to an entrance

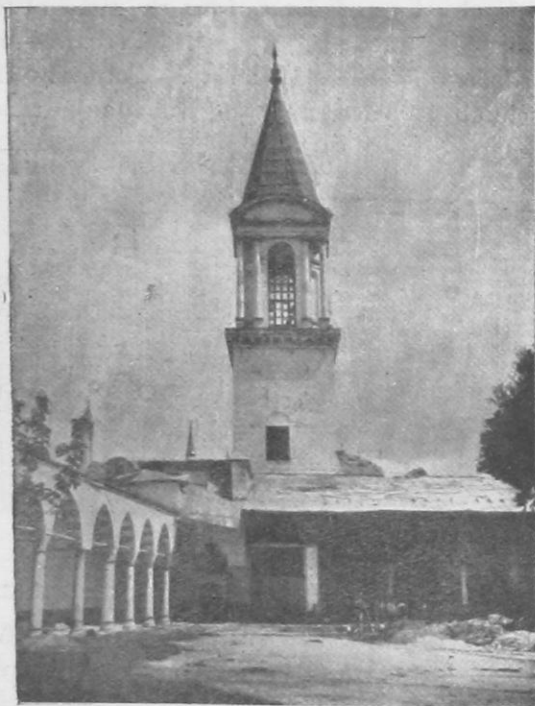


The first entrance of the Seraglio

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separating the Eunuch kiosk from the corner of this mosque.

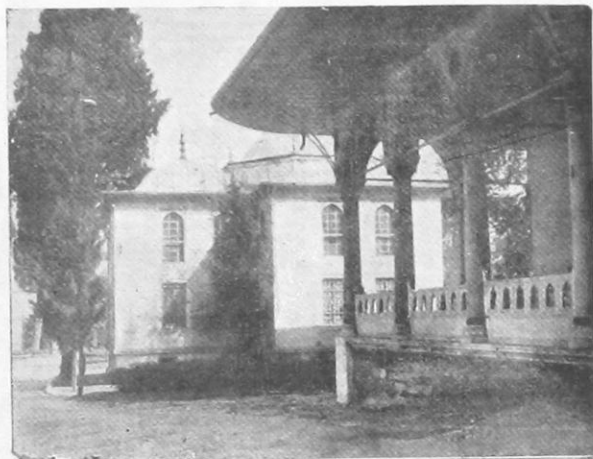
This door was unfortunately demolished in (1335) 1919 but its side is still visible. The spot



The nine viziers' rooms or two cupolas rooms behind which rises a square lofty watch tower (see pages 22-23)

is known under the name of Koush-Hane (saucepain place).

To the left rises the fountain erected by Sultan Mahmoud in (1148) according to an inscription upon it. The insignificant-looking building adjoining the fountain served as a special kitchen for supplying the imperial table.

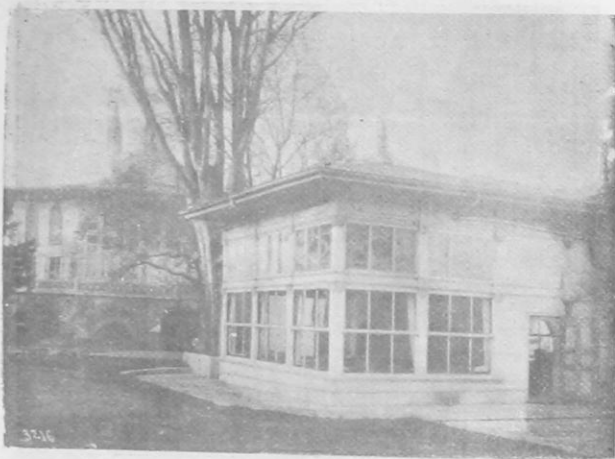


The Library and a side view of the Audience Chamber

Hence the name Koush-Hane. On the right rises a stair leading to the quarter of the chief-cook (the balcony in front is of recent construction). It is in this Koush-Hane ground and that Sultan Mahomed II was able to escape the attempt on his life by his enemies.

An inscription may be seen on the 4 columns entrance on the left passing the door, and give the date 1147 as that when "the saucepan," was restored by Sultan Mahmoud I after the fire.

After passing this door we enter a dark corridor 10 metres long. It is sheltered under a vaulted roof. At the end of the passage is a



Moustapha Kiosk, built by Ahmed III. in 1704, in the garden of tulips

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recess where the body of Khurrem Sultana (the mother of Sultan Ibrahim) also called Mah-Peyker Sultana, was laid before interment. She was strangled by Kuchuk Mehmed Baltadji (a wicked pikeman).



A saloon in the Harem

A green painted railing surrounds the spot. If we turn to the right we enter a small gallery by a door with iron leaves at the foot of which we read the date (1077).

Still on the right is the principal entrance in bronze of the Harem. The date (1078) marks the period of the building. Beautiful tiles ornament the neighbouring wall with pictures of cypress trees and flowers. A double door leads to a marble apartment facing the principal entrance, that lying to the left. We now reach the quarters of the chief page and the "Neubet Odassi," (watch room). By the other door we reach those of the chief of the Eunuchs

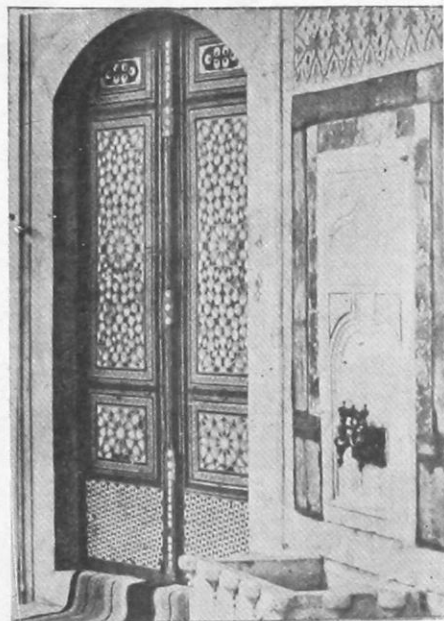
On the upper floor is the school of the Princes. The lower floor is covered outside with tiles. Two marble steps lead to a platform from which we reach two doors.

On the left immediately beyond we see a fine fountain near which is the bath of the chief Eunuch. This bath, which is now in ruins, is closed. The room reserved to the chief Eunuch has window recesses covered with tiles.

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We reach this by the door on the right. In the walls there are fixed tiles covered with inscriptions. There are also cupboards and a chimney-piece. The tiles of the chimney-piece are in the European style.

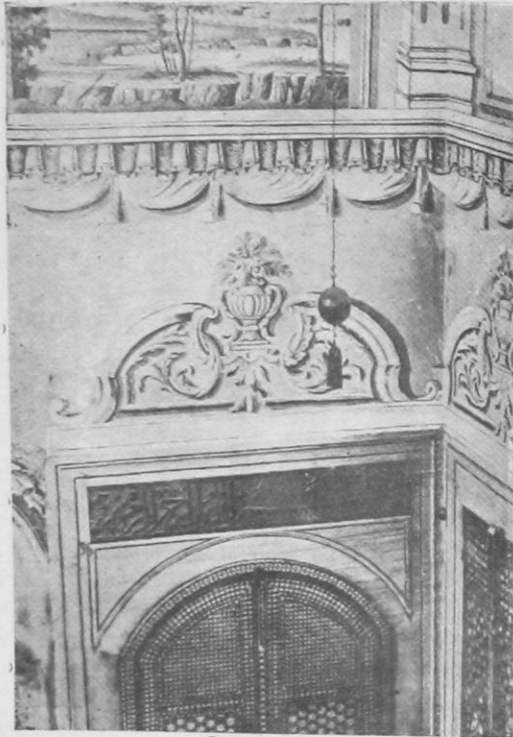
The coloured screen is in plaster. The door of a dark room of small dimensions which



A fountain and door inlaid with mother-of-pearl
(in the seraglio).

follows has a verse from the Coran on its lintel placed there by Abbas Agha the chief Eunuch. The inside of the wall is hidden from view behind tiles. Here is a chimney-piece of the same kind.

A stair-case with several landings leads to



A sample of Turkish architecture

the upper floor. It begins near the door of the bath and the last landing is flanked by walls ornamented with yellow tiles of Spanish design.

The door in front of which the stair ends opens on a transverse salon whose walls are also ornamented with tiles with an inscription running all round. There are marble slabs above all the doors. The Caaba is indicated in sculpture on the wall facing the door of the stair. The picture states that it was painted in (1077) by a certain Ali, halbardier of the Guard a native of Alexandria. We enter the study intended for the Princes of the blood in crossing the threshold of an open door to the left of this picture. This room is magnificently decorated.

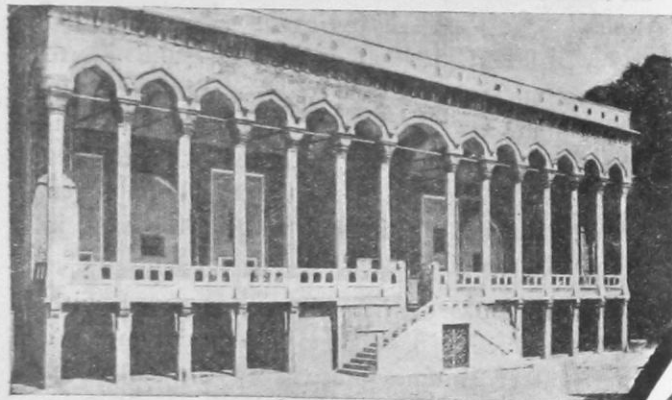
The *plinths* of the walls are covered with gilding, wooden panels and artistic carving. A fine plaster chimney-piece faces the entrance. To the right and left of the salon as well as in

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front of the windows are raised platforms covered with matting.

On the upper part of the recesses we read religious inscriptions written by Bechir Agha, the chief of the Eunuchs dated (1162) 1749. It is not difficult from this to assume that the orna-

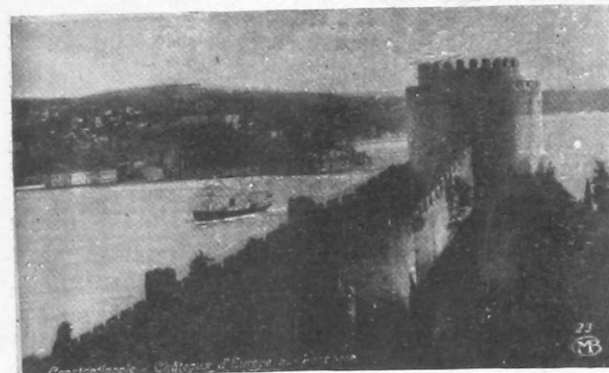


Tchinili Kiosk, or China Pavilion, a very important monument in the history of Turkish architecture, built by Mahomed II. in 1446 and subsequently restored by Sultan Murad III. in 1590. Just opposite the Museum of Antiquity.

mentation in wood in rococo style goes back to the reign of Mahmoud I. and that the writing is really by the hand of the calligraphist just mentioned, who was executed in Leander's Tower after falling into disgrace in (1169) 1752.

The wood ornamentation is accompanied by tilework of great beauty. This forms a souvenir of the middle of the 9th century.

The wooden ceiling divided into three sections supports a central cupola which deserves attention from many points of view. A brazier and two candlesticks decorate the salon and are all three in bronze.



A splendid view on the Bosphorus, Roumeli-Hissar (citadel)

These room received the Princes and perhaps the Princesses who came to receive instruction. The leading Eunuchs had to superintend the first steps in the study of member of the imperial family. Two rooms sumptuously decorated still indicate the importance of the floor we are now visiting. One of these rooms was the bedroom

of the chief Eunuch. The doors of the presses for beds and bedding are coloured and carved. The walls and the ceiling are covered with tiles.

This construction is of a rare architectural style.

The second room (called Kahve Odjiaghi) where coffee was prepared and served à la Turque, contains one of the finest chimney-pieces to be seen in the Palace of Top-kapou.

The walls are whitewashed. To the left of the door opening on the stair are the extensive lavatories, with their water-taps and tile ornamentation. If we descend the stair we reach a gallery open to the sky.

The rooms on both sides of the vestibule were formerly occupied by the Eunuchs. Immediately opposite the quarters of the chief Eunuch is the Kiosk of the chief page (closed).

The long terrace along one side is known by the name of Kirkler-Yeri (place of the forty), where, according to one story, the last services were rendered to the nineteen brothers of Sultan Mehmed III who had them put to death on his accession to the throne (1003), and where, according to another legend lay the remains of those who were massacred on account of their participation in the murder of the Valide Hurrem Sultana. We then come to

the quarters of the superintendent of the treasury and the chief treasurer, called respectively "Haziné Vekili," and "Hazinedar Agha,,"

The Harem is situated in front, behind the 6 column portico. It consists of three floors. We enter it by a door of the left of which is a tiled



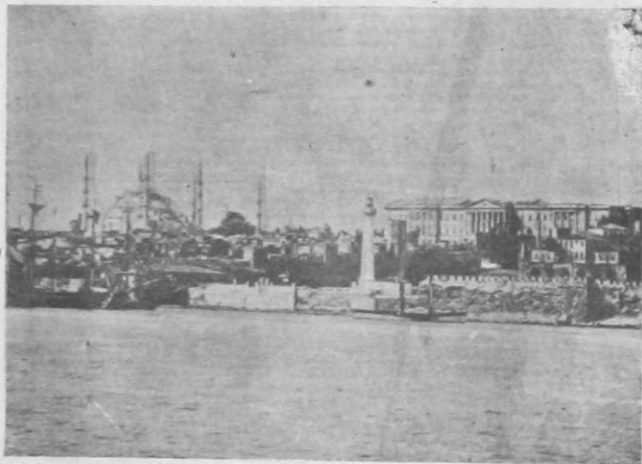
A fountain at Beycos, Bosphorus

wall of which the date (1078) can be read. Then there follow two inscriptions dated 1099 and 1235. In the interior we follow a long corridor leading to the high arcades and, more to the left, quarters for the first guardian, "Bash Kapou Goulami,,"

The second floor was reserved for the "Besanja,," the third for the "Hassili,," and the

other apartments for the young Eunuchs.

At the bottom of the corridor rises a large chimney-piece and retiring rooms for the servants, with a fountain, repaired in the year 1116. An inscription opposite gives the date 1079. The whole edifice is of superb architecture (the upper floors are closed). Seven long inscriptions



A splendid view from the sea just opposite the mosque of Sultan Ahmed

engraved in order of date may be read on, between, and at the sides of the windows of the quarters of the chief guardian.

These run also to the outside, under a portico, with as indications of the dates of construction

the figures 1193, 1210, 1222, 1231, 1232, 1265 and 1279.

They give an account of the presents distributed on the occasions of a change of reign.

The black Eunuchs entrusted with the service of the Palace were lodged in the quarters discribed. The first treasurer, the superintendent of the treasury, the first page and the first guardian form a hierarchy in this order and yield place only to the chief of the Eunuchs.

Of the two doors at the end of the gallery one leads the visitor to the little mosque of the Aghas (Eunuchs) "Aghalar Jami,, through the porticoes while the other goes to the fountain called "Chadirvan Tashlighi,,. The walls of the mosque are covered with tiles. A pulpit used by preachers attracts attention. It is in coloured wood. On the walls are pictures of the holy places of the Hejaz. A stair of four steps leads from the mosque to a room of modest dimensions where the lower grade of female servants were instructed.

The place is under a cupola. The other door of the mosque gives access of the Chadirvan. This place is so named on account of a jet of water issuing from a marble slab. The

Sultan here mounted on horseback. The walls which surround the fountain are covered with circular and oblong tiles with various inscriptions.

All these objects are so may constructions dating back to the reign of Sultan Murat IV (1077, 1078 and 1079). The door opposite gives access to the high tower. We now come to the grilled window of the apartment referred to in the description of the *Koubbe Alti* and which was reserved to the Sultan, by the door of the Chadirvan. The Sultans, after the ceremony of girding on the sword, entered the Palace by the great entrance *Ikindji Kapou* now condemned and formed near the smallest entrance to the mosque.

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By a door with bronze leaves opening on the Chadirvan ground we reach a room called *Dolab Koubbessi* (the cupboard cupola).

The walls here are whitewashed. Three rows of cupboards are here found. According



The Medjiedieh Kiosk, which was built in the beginning of the 19th century by Sultan Medjid

to one version the documents and registers relating to foundations under the care of the chief Eunuch and according to another story the small purchases made in the bazar were stored in the cupboards or presses.

A legend which found credence at the Palace is to the affect that a certain Eunuch

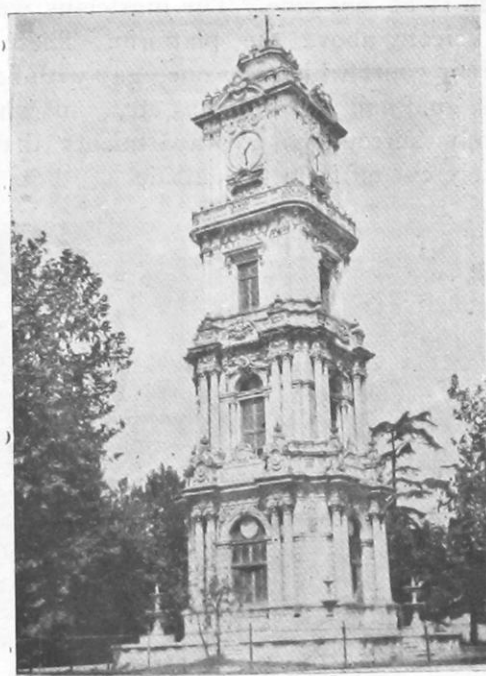
named Mehmed Agha, a novice, pursued by the sovereign for having seduced a domestic servant attached to the service of the Palace and flying with the idol of his heart from his august master had the good fortune to find a hiding-place in one of these numerous mural recesses, but after all he was seriously punished.



Bab-i-Humayoun and fountain of Sultan Ahmed III

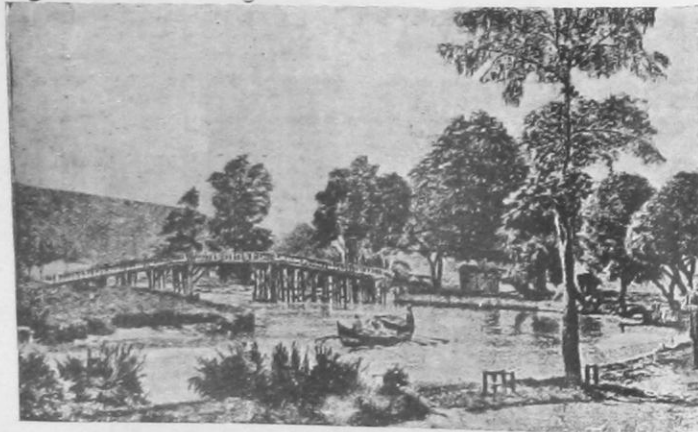
The arrangement of the Harem (apartments, that were set aside for the exclusive use of the Sultan and the ladies of his household) is as follows: We enter by one passage and door and are conducted through many rooms within rooms down one passage way and another until we traverse four sides of a square, then retract-

ing our steps several times we enter various rooms which, apparently, had no connection whatever with the outside world and are finally let out by an entirely different passage and doorway and completely lost as to the points of the compass. One room, upholstered in red, was reserved for the exclusive use of the Eunuchs



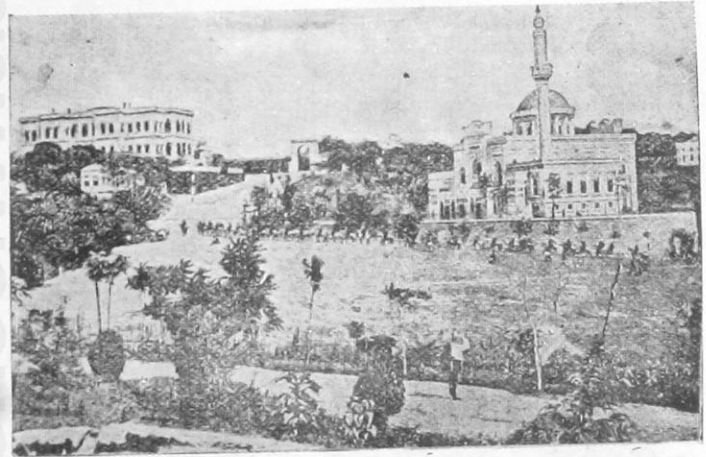
A clock tower in front of Dolma Bagtche Palace

who were the guardians of "my lady's bower". The bath-room is cool and beautifully white, all in the finest marble. The large hall with walls were once covered with fine mirrors and brocades and has a raised platform at one end which was the Saloon of the Dancers, who were brought in to entertain the Sultan. The ladies sat on the raised platform and the Sultan on the throne which is at one side. The musicians were in the balcony above the platform. There is an open-air court which was once gay with flowers, birds, gold and silver lamps etc, and which is entirely surrounded by apartments that are entirely cut off from the outside.



A view in the Golden Horn

The Sultan had his own little Prayer-Room all done in fine Venetian tiles and frescoes. One Sultana had a picture of her summer palace frescoed on the ceiling of her bedroom. It was the only thing about the place that reminded one of fresh air, for all the rooms were padded and well protected from contact with the outside world. In one room the only light came from



Yildiz Kiosk

the ceiling. The rooms are many of them still furnished. Each apartments had been decorated with gold veneer or pearl and ivory inlaid and hangings of the most expensive materials.

Each Sultan had built as the passing fancy

dictated, a room here, a passage there. Now a sun parlor, there another court, without any reference to the rest of the apartments. For all its beauty it was only a gilded cage. Today it is so quiet and forlorn that it is hard to repeople it with men and women of flesh and blood.

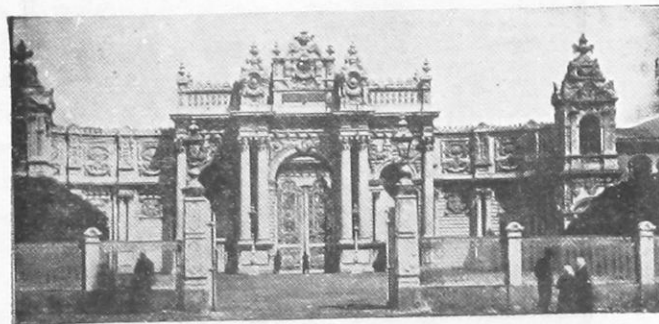
An iron door then leads the visitor to the second court quite near the Koubbe Alti. This entrance is one of the doors of the Imperial Harem where the inmates mounted carriages for excursions: Hence its name of "Araba Kapoussi" (carriage doorway).

It was also called "Kizlar Kapoussi" (the girls' door). An inscription on the lintel gives the date (996) 1588. Another door formed to the right of the other leads to the quarters of the



One of the entrance Gates to the Dolma Bagtche Palace
in the main road

Baltajis (halberdiers) and the figures (995) 1587 written above it gives the date of construction. The apartment is one of three rooms in use for the interior service of the Palace. Our visit to the Palace here comes to an end. Visitors leave the place in following the paved path and in passing in front of the "Selam stones".



Another view of one of the entrance Gates to the
Dolma Bagtche Palace

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His Excellency Ismet Pacha



H. E. Ismet Pacha, the Turkish Prime Minister stands next to H.H. Ghazi Moustafa Kemal Pacha in the high esteem and affection of

the nation. He was distinguished as a soldier during the struggle for independence but he came more prominently still before the public eye as a great diplomatist. During the allied occupation he negotiated with General Harington the Moudania convention as a consequence of which Turkey was evacuated by the Allied forces. Later on he ably represented Turkey in the discussions which led to the conclusion of the Treaty of Lausanne under which peace was finally restored between Turkey and the Allies and Turkey secured immense advantages. The Capitulations which had restrained the liberties of Turkey for ages were abolished and the new Government of the Republic was recognised. He therefore deserves well of his country and he still as Prime Minister continues with great success to guide the destinies of the Republic and its rapid advance in the ranks of civilised nations.

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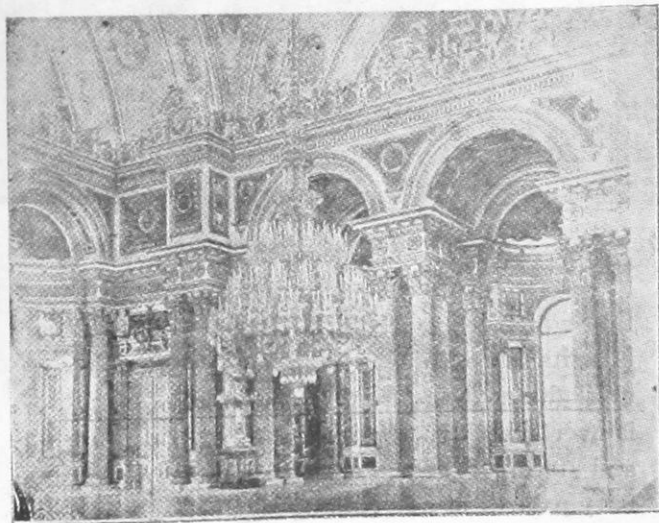
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Entrance Gate to Eski Serai

At the time of taking the city in 1453, Mahomed II (Fatih) thought of building quietly for himself a palace in the heart of the city. With this object he took a large part of the forum of Theodosius (now Bayazid Square) and in 1453 he there began to build a palace which was completed in 1457. This palace is known under the name of the Old Saraglio (Eski Serai). The Palace, which it took half-an hour to walk through, was surrounded by gardens and high

walls pierced with three doors or gates: the Divan gate on the East, the Bayazid gate on the South and the Suleimanie gate on the west. At the time of construction of the Suleimanieh Mosque, Suleiman the Magnificent encroached on the dependencies of the old Seraglio; he even transformed the Palace for his Grand Vizier. In 1714 the Palace, which was constructed of wood, was completely burnt down. It was rebuilt a few years later, with magnificence and was endowed with a splendid bath. The present Palace, which dates from 1870, served until 1920 as



The largest saloon in the Dolma Bagtche Palace

Ministry of war. Now the University is installed there.

The Palace of Dolma Bagtche, of which, none in all Turkey is more beautiful has a set-

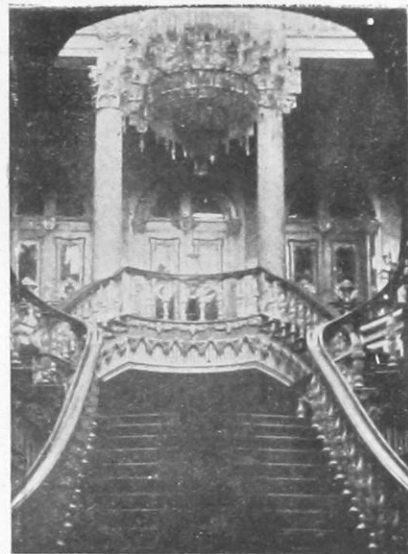


Dolma Bagtche (from the sea)

ting which is unsurpassed, with deep blue water is at its feet, in which at night are reflected its myriad lights, and green hills are at its back. It is overlaid in true eastern style with every kind and form of ornament. It reminds one of the fairy palaces of our childhood "made all of cake and covered white a thick frosting."

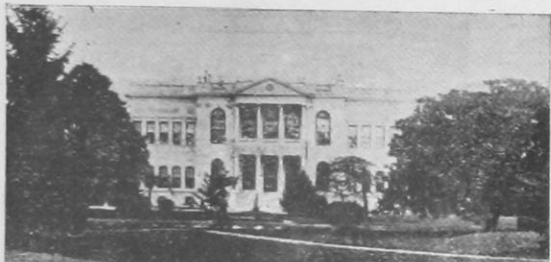
The palace is built on filled-in ground and is called the Palace of the „filled-in ground“. The terrible „Barbarosa“ or „Red,, (The Admiral of Suleiman), who built the garden, was often heard to boast that he had produced land that grew „the finest cabbages in Constantinople. ”

It may be of interest to know that, it was in this harbour which has been filled up, that



A saloon in the Dolma Bagtche Palace

the soldiers of the 4th Crusade, under the leadership of the Old Doge of Venice, Dandolo, leaped into the water stormed the town and captured the Tower, to which the famous chain was fastened. By so doing they were able to cut the chain and effect an entrance into the Golden-Horn and this was the beginning of the end of the long siege, after which the city fell into the hands of the Doge.



Entrance to Dolma Bagtche Palace

The Dolma Bagtche palace was built between 1853 and 1861. The Sultan's aim was to build a palace that should surpass in magnificence grandure, size and beauty all other palaces that any Sultan had ever lived in anywhere.

That he certainly did. Every western, as well as eastern splendour of colour and ornamentation was used.

One passes to the throne room, by way of crystal stairways, lighted by cut glass chandeliers, holding 333 silver sockets; furnished with tables of malachite and lapislazuli, and hangings of brocaded satin and gold that will "stand alone". The walls are hung with mirrors, the largest



A view in the Yildiz Kiosk

ever made, there are chimney-pieces of malachite and serves porcelain etc. The whole produces an effect that dazzles as well as bewilders one, the mind not being able to take it all in at once. The bath-rooms have alabaster floors and ceilings. The Palace is hidden on the land side behind huge walls, and is entered through two gateways that are worthy of notice.

The throne-room is 150 feet in length, almost square; the ceiling is upheld by colonnades of Corinthian columns in groups of four.

The ceiling is rich in frescoes painted by French artists of note.

It is said to surpass in grandure of proportions colouring and costliness any other throne-room in Europe. The gardens are famous for their beauty and were designed exclusively for the use of the ladies in the Harem.

It was too elaborate and pretentious for the simple tastes of Abdul Hamid II, so he created Yildiz, or the Star Palace, which was the home of Sultan Mahomed IV. It will be opened to the public. It is said that Abdul Hamid II abandoned the Dolma Bagtche Palace. Although Yildiz is not so fine as Dolma Bagtche, it is situated on one of the vantage points of the Bosphorus and the view from the Palace is unsurpassed.

The grounds are spacious and beautiful, and contain rare trees, shrubs and flowers.

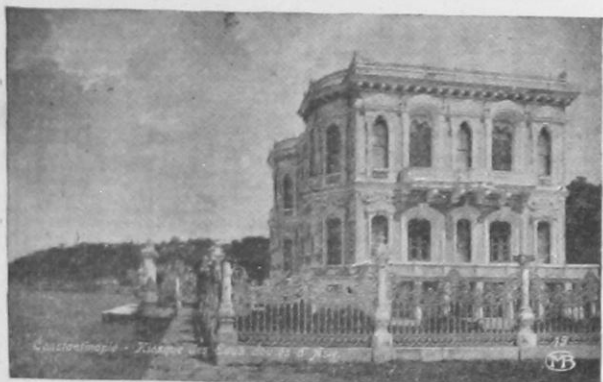
Besides the Palace the walls enclose a mosque, a small theatre, the Harem, artificial lakes, and even a porcelain factory.

Buy American Express travellers cheques,
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Palace of Yildiz.— Constructed by Abdul-Aziz and enlarged by Abdul Hamid II. on a wonderful site; it is composed of a large number



The entrance gate of the Palace of Geuk Sou (Sweet Waters of Asia) near Candilli, Bosphorus.



The Palace of the Sweet Waters of Asia

of kiosks spread over a vast and beautiful pleasure garden. On the right of the Avenue which leads to the entrance gate and in the of an esplanade Abdul Hamid constructed middle the Hamidié Mosque. This palace and park are on the point of being leased to a private concern which will here instal a first class hotel and a casino.

Palace of the Sweets Waters of Asia.— Constructed by Mahmoud I in 1740 and restored under Selim III in 1795, it was almost entirely reconstructed in 1815 by the mother of Sultan Abdul-Medjid. It is one of the smallest but most artistic palaces on the Bosphorus. There is a beautiful covered fountain near the palace.



Beylerbey Palace

The Beylerbey Palace, was built in 1866 by Sultan Abdul-Aziz.

The whole building is of white marble. The greater part of the Bosphorus frontage is set apart for the Harem. The interior decoration and furniture are Oriental; and the Eastern character is further enhanced by the matting with which the floors are covered instead of carpets. The grand hall of columns, with a marble basin in the centre, and the staircase, as well as some of the saloons of the Harem and the dining-rooms, are masterpieces of Turkish decorative art. In the garden, scattered here and there among the magnolias and flower-beds, may be seen several bronze figures of animals. The menagerie on the hill in the grounds belonged to the late Sultan Abdul-Aziz, who was very fond of animals. This is the palace where the Empress of French, Eugenie, stayed in 1869, during her visit to Constantinople.



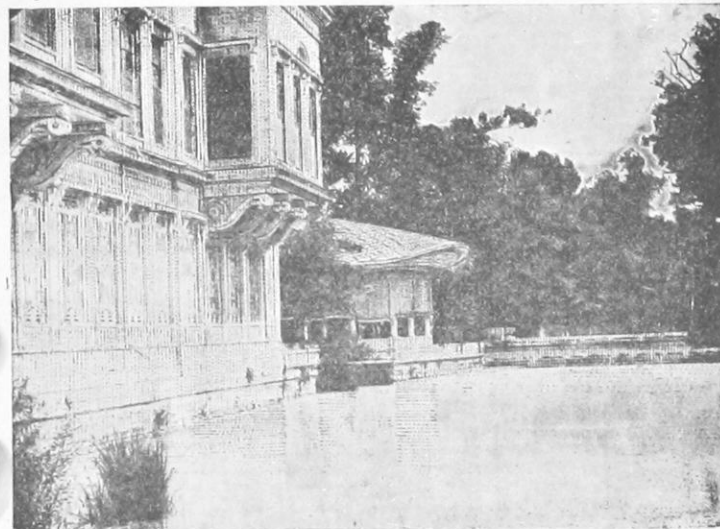
The Palace of Tcheragan.

Palace of Tcheragan.—It was constructed on the European side of the Bosphorus in 1874 by



Ḥ Saloon in the Tcheragan Palace

Sultan Abdul-Aziz on the site of the palace of the Grand Vizir of Ahmed Damad Ibrahim Pacha, and was occupied for a long time by Mahmoud II. It was of unheard of Oriental luxury, built entirely in marble in a Turkish renaissance style it served both as a prison and a residence. It is here that Sultan Murad V. (1896-1876) was confined for 20 years by his brother Abdul-Hamid II. Sultan Mehmed V. was also confined there several years. After the Constitution of



The Palace of Kiahat-Hané
(Sweet-waters of Europe)

1908 this palace served as a Parliament and Senate from October 1909 to January 1910. A fire destroyed it completely on 19th January 1910. To-day one only sees the bare charred walls which had formerly enclosed so much grandure.

The Palace of Kiahat-Hane, was constructed by Ahmed III. who called it Seaadabad.

During the revolt of 1731 the Kiosks of Kiahat-Hane were destroyed. They were reconstructed twice: under Selim in 1792 and under Mahmoud II. in 1809.

Custom House Formalities

Travellers arriving at Constantinople by steamer land at the Passengers Costom-house of Galata, where first of all they have to show their passports. It is advisable for a traveller to engage one of the dragomans on board the steamer who will arrange that the inspection of luggage shall be a mere matter of form. Cigars and tobacco, rifles, revolvers, and ammunition, silk, gold, any sort of new staffs and the like are prohibited. Travellers arriving by rail are set down at the Railway station Custom-house, and here luggage is inspected both on coming in or going out of the city. Whether travelling by steamer or by rail, luggage has to go through the Custom-house for examination. Do not fail to take a guide when embarking or disembarking.

Important informations to the tourists

Embassies and Consulates

British Embassy	Rue Tepe Bashi Pera.
Summer Residence	Yenikeuy, Upper Bosphorus
British Consulate	Rue Voivoda, Galata.
U. S. Embassy	Rue Kabristan, two doors from Pera Hotel, Pera.
U. S. Consulate	Rue Kabristan, opposite the Pera Municipality and adjoining Psalty's furniture warehouse, Pera.

Passports and permits to travel in the interior
of Turkey, etc.

Passports

All travellers visiting Constantinople, or any town in Turkey, must be provided with a passport duly vised by the Turkish Consul at the place they started from or at the capital or outport of the country they belong to or that they have last left. A passport will always be found to be convenient, as offering a ready means of identification, and more particularly when letters have to be claimed at a poste restante, or for any kind banking transactions.

Visas

Travellers leaving Turkey for Servia, Roumania, Bulgaria and Russia, etc., are particularly and earnestly recommended to have their passports vized, by the Consul for the nation they belong to, and by the respective Consuls for each country, they intend to visit. On leaving Turkey for any other country, travellers must have their passports vized by the Turkish Police Authorities.

Seyahat Teskerehsi

This is a permit to travel in the interior of Turkey. Travellers proceeding up country or to any small town along the coast, at which steamers to and from Europe do not call, must be provided with an official Teskereh or permit, to be obtained from the Turkish authorities. These teskerehs serve the traveller in lieu of his own passport which few of the officials in the interior can read and which he is not called upon to produce. Personal application for a teskereh is not necessary ; it can be obtained easily by the American Express Company's Travel Department. The charge for a teskereh is the same as that for the visa of a passport. A Teskereh is available for a year and must be vized, every time the holder leaves one town to proceed to another.

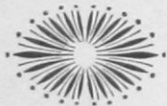


H. E. Mouheddin Bey, the present Prefect of the City of Constantinople, although he has only been as yet a short time in office, has already given proof of his exceptional capacity and energy in carrying out improvements for the benefit of the people and the embellishments of the City.

He is well-known as an excellent organiser and he has gathered round him a body of skilled assistants who under his watchful eye do not fail to carry out his orders rapidly and effectively.

He has had great experience in perfecting work and is familiar with the best methods followed in European Cities.

It is therefore anticipated that under his able guidance the amenities and attractions with which nature has endowed Constantinople will be still further enhanced.



An offer of service

To the stranger in foreign parts, this chain of offices acts as a periodical link with home. Letters may be addressed to any branch to be held or forwarded according to instructions. You are invited to use the visitors' rooms, with which many offices are equipped. Everything necessary for your further travels, or your return journey, railway and steamship tickets, hotel reservation, independent and conducted tours, baggage insurance, or foreign exchange can be obtained or arranged on the premises. Business men have every facility for effecting transactions in international banking and shipping, special departments dealing with these services being established at every American Express office.

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When currency is lost or stolen it is seldom recovered. If the American Express Travelers' Cheques are lost or stolen their value is refunded by the Company on certain formal conditions being observed. Thus if you carry these Cheques you are insured against the trouble, delays and difficulties about payments which inevitably crop up during foreign travel. Having American Express Travelers Cheques you have

ready money—immediately wherever you may halt. You have also freely at your disposal the helpful services for travelers established throughout Europe by the far-reaching American Express organization.

Summer resorts and Amusements in and near Constantinople

The sweet waters of Europe

In Spring or Summer it is very pleasant to proceed by motor-car or boat to the "Sweet Waters of Europe," known to the Turks at *Kiahat Hane* at the inner end of the Golden Horn. Here there is a Summer Palace or kiosk near a cascade. The banks of the stream are most picturesque and form a favourite resort of Turkish women from all parts of the city as it is more accessible to the town dweller than the Sweet-Waters of Asia half way up the Bosphorus. The scene here especially on Fridays is quite oriental and is well worth a visit by the Tourist. Numerous excursions are made to this resort and one sees quite a fleet of small rowing and

motor boats which have come up from the Galata bridge and other places.

According to the historians there were formerly several kiosks in this place surrounded by beautiful flower gardens.

The Sweet Waters of Asia

The tourist should not fail to ask his guide to take him by steamer or motor-boat to the "Sweet Waters of Asia," a picturesque and delightful stream which enters the Bosphorus on the Asiatic side close to Anatoli Hissar and nearly opposite the American Robert College. The Turks call this stream *Geuk Sou* (Heavenly Water). The place is a favourite resort of Turkish women, especially on Fridays. There is a rustic bridge an old water mill and the green banks are shaded by numerous trees under which there are ideal spots for picnics. There are many small boats on this water many of which are filled with Turkish women and children while on the banks Oriental Music may often be heard. The scene here is even more quaint and rustic than at the "Sweet Waters of Europe," at the inner end of the Golden Horn.

Near the outlet of the stream lies the palace or kiosk of Geuk-Sou with its interesting fountain already described in a previous page. Under the shade of lofty trees near this Kiosk the

Turks also enjoy themselves and listen to music near a small stream known as *Kuchuk Sou* (the little water or stream).

Chiftlik Park and Kiosks

This park is situated between two hills just behind Dolma Baghtche Palace. There are two small kiosks here and also a small pond well-stocked with fish. The place is beautifully laid out as pleasure grounds and is brilliantly illuminated at night with electric light.

The musicians who regularly play here sit in a typical oriental pavilion under a large tree and many Turks and others come here to enjoy the fresh air. Under the new republican regime men and women mix freely with one another and all are thankful to be released from the severe restrictions imposed under the Sultans. The visitor should not fail to bring his camera as he will have many opportunities of recording interesting and quaint oriental scenes.

The place has only been open to the public for a short time and was formerly a private domain of the ruling Sultan: but the present government are doing their utmost to get rid of all the oppressive customs and restrictions of

former times so as to bring Turkey up to the level of other civilized countries.

Kiosk

A kiosk is a small palace or Summer residence usually built and occasionally occupied by the Sultan or wealthy persons.

Seraglio Point Gardens

The visitor should drive here about 5.30 PM. The gardens are most picturesquely situated at the extreme point of the old Seraglio grounds formerly attached to the Palace of Top Capou. The place now forms a delightful cafe and place of amusement brilliantly lit up at night with electric light. Here both European and Turkish music is provided by an excellent band. The view over the sea of Marmora and the Bosphorus as well as towards Galata and Pera, is very fine.

Floria

Floria is a small place a little beyond San-Stefano which is usually reached by railway in about half an hour and is the favourite bathing place of the people of Constantinople as there is an extensive and excellent sandy beach well

provided with bathing cabins, cafe etc. There are portions of the shore enclosed for private bathing or mixed bathing can be enjoyed without restriction. The place can also be reached by motor car in a short time.

Trip to the Princes Islands

These were formerly the favourite resort of the Roman Emperors and Princes. There are altogether nine islands but only the largest four are inhabited. They are called in order of distance from the city : Proti, Antigoni, Halki and Prinkipo. These islands are most picturesque and well covered with pine and other trees. At Halki is the Turkish *Naval Gollege*.

Besides the above there are several public gardens and open air cabarets in Pera as well as at Bebek on the Bosphorus where the "Rose Noir,, is the best known resort on the Bosphorus.

Scutari

Scutari is part of the city of Constantinople situated on the Asiatic side of the Bosphorus opposite the Golden-Horn. It may be reached by ferry steamer from the Galata bridge but the tourist will find it a most pleasant experience to cross to Cadikeuy and proceed along the coast by motor car to Scutari thus obtaining a

charming view of the mosques and Seraglio Building of Stamboul as well as Galata, Pera, and the palaces on the European shore.

A few minutes after leaving Cadikeuy the visitor reaches Haidar Pacha, the terminus of the Anatolian Railway, near which lies the British Cemetery where those who fell in the Crimean War are buried (see page 163) (of the Practical Guide to Constantinople) Here a high Monument commemorates those who died in the defence of Turkey against Russia.

It was also in the adjoining hospital that Florence Nightgale so bravely tended the British sick and dying.

The cemetery is still used for the interment of British subjects who die in the city and vicinity.

Here is also a great Turkish cemetery shaded by lofty and beautiful cypress trees. The place was formally an empty plain which was used from times immemorial for reviewing Turkish troops before undertaking any important expedition.

The travellers should then proceed to Frenk-Tépé and rest for a while at the small Café from which a charming view of the city and the Bosphorus can be obtained. To the right on the

asiatic side the white palace of Beylerbey may be seen.

Empress Eugenie stayed during her visit to Constantinople in 1869 (see p. 139 of my Practical Guide) On the European side high up on the hill stands the Palace of Yildiz, so long occupied by Sultan Abdul Hamid, now let out as pleasure grounds. Farther north, just behind Arnoutkeuy stands in a high prominent position the Constantinople College for Woman, an American institution.

A short distance farther. up on the same side stands the well known Robert College for

The well-known
ORIENTAL MUSEUM
of antique of carpets and rare rugs

This well-known house is strongly recommended to all purchasers of carpets and oriental curiosities. The largest New-York and Londons firms obtain their supplies from this firm and buyers have

boys, also an American institution, near the towers built by Mahomed II shortly before the conquest of Constantinople.

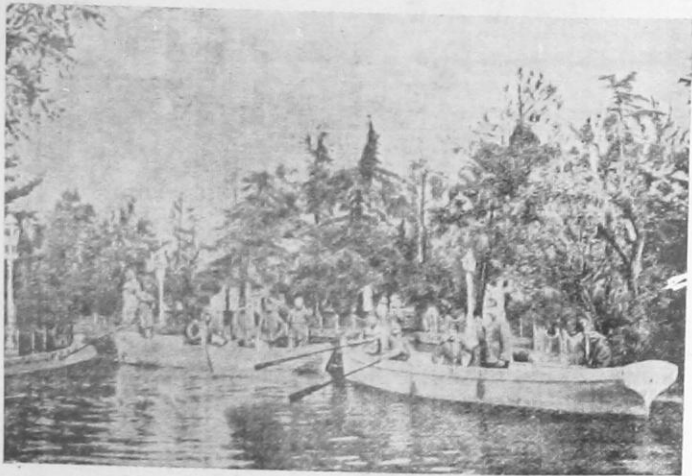
The visitor can return to the city either from Scutari or Haidar Pacha.

Among other places of entertainment are the Taxim Gardens where variety entertainments are given in Summer and where one obtains an excellent view over the Bosphorus and the Sea of Marmora. There are also many good cinemas in the Grande Rue de Pera, (see the following pages among the advertiments).

guarantee of fair dealing which is hard to attain elsewhere. The prices are fixed and the house is recommended by all the Embassies. The premises are decorated in a typically Oriental manner and present one of the most interesting curiosities of the Bazars.

S. HAIM
Opposite Pera Palace Hotel
Pera-Constantinople

During the last twenty years Turkey has passed through many changes. Even during the great war development was taking place but it is after the war and up to the present time that the changes have been most rapid and extensive. The old sultanate and the caliphate have disappeared and with the establishment of the present republican regime the people and their leaders have recognized the necessity of putting the country as quickly as possible on a level with the most civilized countries of Europe. Great steps



An artificial lake in the Yildiz gardens. The inner garden has a small artificial rivulet on which the ex-Sultan and his numerous wives used to go in canoes and rowing boats

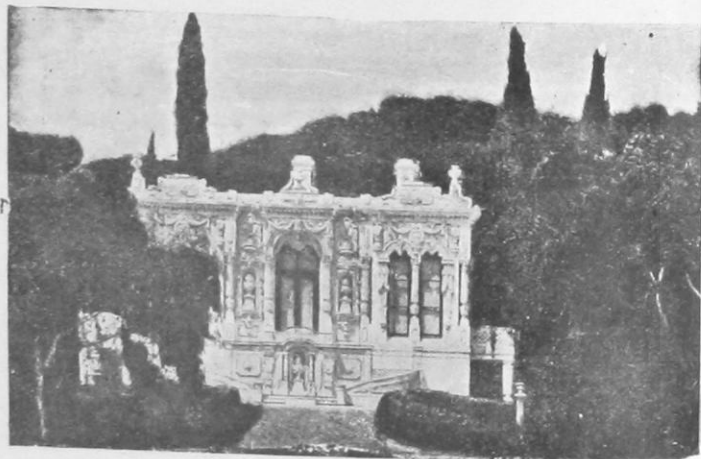


Robert College on the top of the hill of Roumeli Hissar (Bosphorus). This college was founded by M. A. Robert of New York in 1863 and is called after him



American Constantinople College for girls
Arnaout-Keuy (Bosphorus).

have recently been taken in this direction in all walks of life. The old style of headdress (the fez and turban) have been abolished and the western style of dress has been adopted. Again in social life old habits and customs have been discarded. Women for example have been emancipated from the harem and the veil and move about freely like those of any other country while polygamy has now been abolished. Education which was formerly much neglected is now encouraged and helped in every way by the Government according to the latest scientific methods.



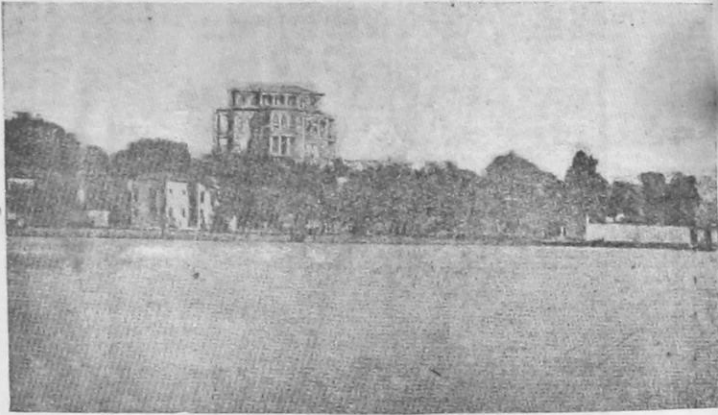
Kiosk of Ihlamur. A favourite summer residence of Sultan-Aziz in the neighbourhood of Yildiz kiosk



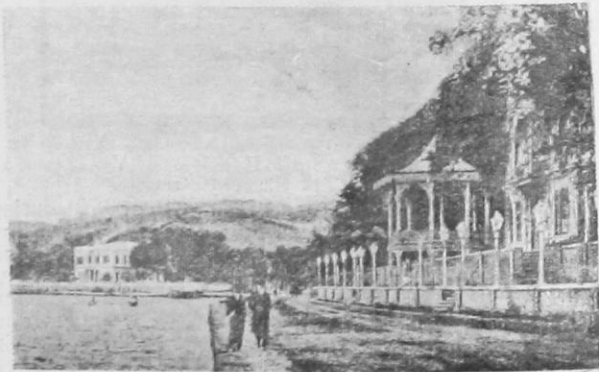
Lt. Col. Gen. Staff EKREM BEY
Chief of Constantinople Police

Since his appointment to this important Post during the critical period through which we recently passed the Ekrem bey has come prominently before the public and his superiors on account of his skill and energy in various directions but more particularly the people and foreign visitors are grateful to him for the effective manner in which he has curbed the activity of robbers and pick-pockets throughout the city.

Thanks to his able action the population feel that they can now move about with security both inside and outside the city. He has thus assured general security everywhere.



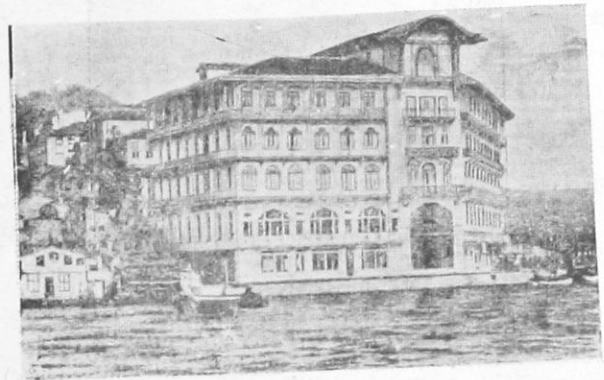
Beicos Palace Asiatic side in the middle of a park on the upper part of the Bosphorus is now open to the public



A splendid view just opposite the Black Sea (upper part of the Bosphorus)

Besides the establishment of numerous new elementary schools, secondary and technical training is rapidly developing so as to fit the Turks for the higher scientific work formerly left to experts from European countries.

Formerly it was the fashion to shun and distrust western methods and modes of life but the country is now convinced under the present enlightened regime that in order to progress in civilization and take a worthy place among the other more advanced and experienced countries of Europe it is necessary to adopt their manners and customs as well as their methods of education. The best way to attain material and intellectual independence is to strive to reach the



This Hotel Summer Palace is on the European shore, Therapia in the upper part of the Bosphorus and belongs to the Tokatljan Hotel

same high level as other leading countries by the use of the methods which have proved so effective in those countries.



MESSOUD DJEMIL BEY

A well-known tanbourist and teacher at the Turkish Conservatoire. (Tanbour: is a large six stringed lute)



SEIFEDDINE ASSAF BEY

Violinist and teacher of violin at the Turkish Conservatoire

The following pictures will show the changes which have taken place in the dress of Turkish women within the last 20 years as well as the present absence of the veil and the manner in which they are now training in the musical and other professions.



A typical Turkish lady wearing the yashmak in the time of Sultan Abd-ul-Hamid



The first Turkish lady to discard the veil



A Turkish lady violinist



Turkish lady playing the oud (lute) a favourite
Turkish musical instrument



A Turkish lady pianist of the present time



MIHRIBAN HANOUM

A well-known violin student of the Turkish conservatoire



DJEMAL RESHID BEY

A well-known pianist, composer and teacher in the Turkish
conservatoire graduate from the Paris conservatoire



A mixed group in the Turkish conservatoire



1926

A group of Turkish foot-ball champions



ALI SEZÂ-I-BEY

A well-known violonist and composer,
and violin instructor in the conservatoire

AN ORIENTAL MUSEUM

An Oriental Museum in any town in Europe or America would always attract visitors because it seems to convey a feeling and atmosphere of the East which to the European spells of age and romance. But how much more attractive such a museum would be in its natural surroundings, viz in the East or Near East.

Such a Museum is to be found in Constantinople, a city incomparable in position and history, full of romance, one of the gateways of the East and one may truly say the meeting place of the East and West and of all races.

The Museum of S. HAIM opposite the Pera-Palace Hotel in the heart of Pera, Constantinople, should not be missed by any visitor to this city for in it you will find a permanent and fascinating exhibition of *Antique Carpets and rare Rugs—Brocades—Embroideries—Miniatures—Faience—Fine works of art—And Jewellery—Arms—Modern Carpets and Rugs—of all Makes and Descriptions.*

Mr HAIM'S name as collector of antiques is known to all dealers in Europe and America and to many well-known and distinguished private collectors who from time to time visit Constantinople. No visitor to this Museum need be concerned as to the genuineness of the antiques offered or as to the sound condition of the modern goods at the prices demanded, because in it are to be found articles to suit everybody's pocket.

S. HAIM

Opposite Pera-Palace Hotel, Pera Constantinople

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