

Endnotes Chapter 1. Introduction

¹ Ebersolt_1918_214: L'ambassadeur de Napoléon 1^{er}, le comte Andréossy, voulut, comme M. d'Aramon, le marquis de Nointel et le comte de Choiseul-Gouffier, que son ambassade fût en même temps une véritable mission scientifique. Il étudiait en hydrographe le Bosphore et le système des eaux à Constantinople, les souterazis, les aqueducs et les citernes. Il explore avec soin et décrit avec exactitude les réservoirs byzantins.

² Carlisle_1855_41: We also saw the mosques of Sultan Achmed, which has six beautiful minarets, and is, I believe, the only mosque in the Ottoman Empire which has so many; and of Solyman the Magnificent, called the Suleimanye, which has noble dimensions, and four enormous red columns. Then there were two mausoleums of Solyman and the late Sultan Mahmoud, in the pattern of which last I recognized a great likeness to our own at Castle Howard.

³ Forbin_1819B_135 Jerusalem, visits the Governor: in token of submission and respect, approached to his forehead the firman of the Grand-Seignor ... I insisted on being allowed to take views of the city and adjoining territory. Abdil-Kerym, after a long explanation respecting the object and the means, at length granted me this favour.

⁴ Brewer_1830_174 After leaving Panteichion, we passed three ruined monasteries, on an island and two long promontories. One of these which had been the scene of an engagement with a body of pirates, was converted by the Turks into a store house. In another, though unroofed, the paintings of the chapel are suffered to remain, and it is still occasionally visited for devotional purposes, from the neighboring village of Tousla. No monastery or church is suffered to be built, or even repaired by the laying up of a single stone that has fallen down, without a firman from the Sultan. As this cannot be obtained without a greater sum of money than the straitened circumstances of the people and those of the devotees are able to furnish, the consequence is that monasticism in the vicinity of Constantinople is almost at an end.

⁵ Bernard_1621_25–34: Passeport du Roy, et autres lettres necessaires pour le voyageur de la terre Saincte.

⁶ Varthema_1888_XVII, travelling 1500: Varthema nous apprend qu'il s'embarqua pour l'Egypte dans le courant de l'année 1500 et qu'il visita successivement Alexandrie, le Caire, Beyrout, Tripoli et Alep. Son récit ne devient détaillé qu'à partir du moment où il arriva à Damas. Il fit dans cette ville la connaissance d'un officier de mamelouks d'origine franque, probablement italienne, qui s'était converti à l'islamisme. Celui-ci l'enrôla dans sa compagnie sous le nom musulman de Younis (Jonas).

⁷ Varthema_1888_IX introduction: Quoiqu'il en soit de la personnalité du voyageur connu sous le nom de Louis de Varthema [1470–1517], il n'est pas douteux pour moi qu'il ne soit né à Bologne et qu'il ait longtemps résidé à Rome. Il avait certainement vu Venise, Milan et parcouru le royaume de Naples et la Sicile. Chaque fois qu'il est interrogé sur sa patrie, il répond qu'il est Romain, et tous les monuments qu'il rencontre sur sa route sont comparés par lui à ceux de Rome. Il estime que l'étendue de la ville du Caire égale celle de Rome; la mosquée des Omeyyades à Damas lui rappelle Saint-Pierre et le temple de la Mekke, le Colysée; il trouve que la mosquée de Taz [Yemen] ressemble à l'église de Sainte-Marie-la-Rotonde. Il dit aussi aux chrétiens de Sarnao qu'il a longtemps vécu dans la terre de saint Pierre et de saint Paul.

⁸ Leclercq_1881_4–5: La civilisation mauresque, si opposée à la nôtre, a pu cependant prendre autrefois un merveilleux essor; mais une société qui reposait sur le fatalisme musulman ne pouvait être douée de perfectibilité. Aussi, que reste-il de cette brillante civilisation? Que sont devenus ces Maures si chevaleresques, si belliqueux? Quand on s'est trouvé parmi ces barbares du XIX^e siècle, on se demande si ce sont eux qui ont conquis l'Espagne, qui ont édifié les splendides palais, les merveilleuses mosquées que l'on admire encore à Cordoue, à Séville, à Grenade, à Tolède. L'Europe était encore plongée dans l'ignorance et la barbarie, que les Maures excellaient dans les arts et les sciences: et aujourd'hui ce peuple agonisant n'a plus même souvenir de son glorieux passé. Les livres qui retraçaient son histoire ont disparu, les bibliothèques ont été détruites, et il ne s'imprime plus un seul livre dans tout l'empire. Le Coran, l'unique livre qu'on lise au Maroc, s'imprime en Angleterre. / Les Maures n'ont cessé de dégénérer du jour où ils furent chassés d'Espagne. Gouvernés tantôt par des princes faibles et ignorants, tantôt par des tyrans sanguinaires, ils ont gardé leurs usages, leur langue, leur religion, mais ils ont perdu les arts et les sciences, et cette nation autrefois si éclairée s'est transformée en une horde de sauvages.

⁹ Howel_1796–7_156–157: S'il m'était permis de transporter à Constantinople un peuple qui fût aussi grand par son courage que par les succès de son industrie et de ses arts, les Français en feraient la dominatrice des mers, la reine des villes commerçantes, le séjour des sciences et le trône de la liberté; tous les peuples de l'Orient leur enverraient demander des lois: c'est alors qu'on dirait de cette ville qu'elle est la première de l'univers, puisqu'elle serait la résidence du peuple le plus heureux, le plus magnanime et le plus doux. / C'est là que le voyageur peut contempler ce que l'art d'accord avec le génie a fait de plus admirable, de plus vaste, de plus hardi, et en même temps de plus majestueux dans la mosquée de Sainte Sophie: en y entrant on se sent transporté d'un sentiment d'admiration mêlé de surprise.

¹⁰ Titmarsh_1846_93–94 while at Smyrna: They still occasionally beat a man for going into a mosque, but this is almost the only sign of ferocious vitality left in the Turk of the Mediterranean coast, and strangers may enter scores of mosques without molestation. The paddle-wheel is the great conqueror. Wherever the captain cries "Stop here" Civilisation stops, and lands in the ship's boat, and makes a permanent acquaintance with the savages on shore. Whole hosts of crusaders have passed and died, and butchered here in vain. But to manufacture European iron into pikes and helmets was a waste of metal: in the shape of piston-rods and furnace-pokers it is irresistible; and I think an allegory might be made showing how much stronger commerce is than chivalry, and finishing with a grand image of Mahomet's crescent being extinguished in Fulton's boiler.

Endnotes Chapter 2. Churches, Mosques and Travellers

¹ Rycaut_1670_unpaginated Epistle dedicatory addressed to Lord Arlington, Principal Secretary of State: It hath been the happy fortune of the Turk to be accounted barbarous and ignorant; for upon this perswasion Christian Princes have laid themselves open and unguarded to their greatest danger, contending together for one Palm of land, whilst this puissant Enemy hath made himself master of whole Provinces, and largely shared in the rich and pleasant possessions of

Europe. / This contempt of the Turk on one side, caused the Emperour to be so backward in opposing that torrent of the Ottoman Force, which in the first year of the late War broke in upon him and the suspicion of designs from France on the other, altered the Resolutions and Councils of the Emperour for prosecution of the War, which then running favourably on the Christian part, was no less than with the astonishment of the whole world.

² Newberie, John, *Two voyages, one into the holy Land, the other to Bassora, Ormus, Persia and backe throw Turkie*, in Purchas, his pilgrims, etc., VIII, Glasgow 1905, 449–481. Travelling 1581–2.

³ Spilman, James, *A journey through Russias; by two English Gentlemen ... in the year 1739*, London 1742.

⁴ Fryer_1698_260–261 Isfahan, mentions royal mosque, “with its variegated marble pillars,” but no further description of its architecture.

⁵ Williams_Jackson_1911_150–151 Semnan: An informal chat [with an official] ensued, and when the conversation turned to international affairs, a pleasant opportunity was given to show him some of the governmental recommendations for our journey. I gave the matter no thought then or later, until, after my return to Teheran, a friend said: ‘I see you’ve been figuring in the Persian newspapers, and that reports of your doings in taking pictures within the sacred shrine of a mosque have been despatched from Semnan.’ I confessed that my transgression, had been committed quite innocently, for I had simply followed where my Muhammadan guide had conducted me; but I then understood the reason for the murmurs of the crowd. / Yet it speaks well in general for the growing spirit of toleration in Persia that no attempt at violence was offered because of the unwitting offence, and also for the progressive tendency shown in the immediate cognizance of the affair by the Semnan police – an unwonted compliment had been paid indeed – while it likewise proved the spirit of enterprise on the part of the youthful press in Persia to report such incidents in Teheran, besides whispering them along the route by word of mouth. Considering the circumstances, I value rather highly the photograph which I secured of the Mosque of Fath Ali Shah and which is here reproduced.

⁶ Cust_1914_39.

⁷ Hodges_1794_65: However partial I must feel, from habit and education, to the Greeks, whose free and unfettered genius, in a long series of ages, improved the original hut of a woody country into the incomparable beauties of a marble temple or palace; yet I freely avow that this by no means prevents my entertaining a similar partiality for countries, where different models have been brought to an equal perfection. The forms of the first habitations have differed, as the respective countries, climates, and manners of the builders, and as the nature, abundance, or scantiness of materials have directed.

⁸ Cook_Palestine_1876_iii: Travellers in Palestine pass through the land in the saddle, and by night sleep in the tent. Neither tent nor saddle is conducive to close reading, and, if the traveller be only a Tourist, his object is to fill his mind with general impressions, and to leave the minute study of details for a more convenient season.

⁹ Cook_Palestine_1876_iiiB: The special *raison d’être* of the present volume is, that a work is required that shall be so clearly printed as to be read without difficulty, either on horseback or in the dim light of the tent; shall be arranged in such a manner, that in a moment any information may be ascertained; and shall contain the full text of Scripture references, so as to avoid the inconvenience of having to turn to the passage in the Bible.

¹⁰ Murray_1858_xi: The Bible is the best Handbook for Palestine; the present work is only intended to be a companion to it.

¹¹ Fraser_Rae_1891_271–272: When he [Thomas Cook] was but a novice in the business which afterwards owed its growth to his experience, he longed to conduct a party of tourists to Egypt and Palestine. This was in the year 1844. At the present day the majority of those who make a tour in the Holy Land do so on the lines laid down by Messrs. Thomas Cook and Son.

¹² Cook_Egypt_1872_8–9 planned travel for individuals: Any person or persons contemplating a Tour to Egypt with extension to Palestine and elsewhere or not, should make out a programme, or name the places they wish to visit, and Messrs. Cook & Son will send them, without delay, a quotation which will be as low as it is possible the journey can be accomplished for. / Hotel Coupons are issued not only for the countries passed through in reaching the East, but in the East also, and at such a rate as to ensure economy with every comfort.

¹³ Cook_Egypt_1872_1–2 Benefits of associated travel: Apart from the question of expense, travelling in the East, either alone, or with only one or two companions, is not desirable. In Egypt, up the Nile, and through the Desert, the mode of life, language, and customs of the country are altogether different from anything to which the European traveller has been accustomed; the modes of travelling are novel, and the difficulties to be encountered greater than in any part of Europe.

¹⁴ Fraser_Rae_1891_112: Many parties went under the guidance of the Messrs. Cook, or a representative, during the winter of 1869–70, to Palestine, the Nile, Greece, and Turkey.

¹⁵ Fraser_Rae_1891_270–271: 1868 Mr Thomas Cook made his first exploratory journey to the East, and after he had done so he conducted parties of tourists to Constantinople and Athens. His son, or a representative of his firm, did so also, and many friends afterwards requested him to engage in further developing tourist traffic in the East. But it was not till 1883 that it was decided to open the offices, at Constantinople and Athens, in which arrangements can now be made for travel to all parts of Turkey and Greece. Messrs. Cook and Son do not confine themselves to supplying tickets there; on the contrary, they furnish dragomans and tents, and the entire equipment necessary for travel over any of the routes laid down in their programmes. / Since the direct line of railway to Constantinople by way of Vienna, Budapest, Belgrade, Sofia, and Philippopolis was opened, the mode of travelling between Europe and the East has been revolutionised. From the outset Messrs. Cook made their arrangements in view of the change, and now they are able to issue tickets by the new routes in combination with the lines of steamers plying in the Levant and the Mediterranean. Most of the notable travellers in the East, the ambassadors and Government officials, have availed themselves of the advantages held out. At times of political excitement and disturbance travelling in that part of the world is attended with special inconvenience. Happily, Messrs. Cook have been able, through the medium of trustworthy representatives, to give efficient aid in time of trouble to the distinguished persons who have put themselves under their care. They have an office in Athens, and one in Constantinople, with a branch office in Galata.

¹⁶ Cook_Palestine_1907_v: Travel in Palestine and Syria has of late years undergone a considerable change. Owing to the construction of better roads, the introduction of railways and improved hotel accommodation, travellers are no longer under the necessity of journeying on horseback and sleeping in tents, although for the fairly robust this still remains the best method of visiting the country. Travellers in the Holy Land may now, therefore, be divided into two categories, viz.: (1) Those who travel by rail and carriage and sleep in hotels. / (2) Those who prefer the saddle and camp life. / The present edition of our Handbook has been arranged in two parts accordingly.

¹⁷ Cook_Syria_1858_li: For the ordinary traveller in Syria a dragoman is indispensable. He fills the threefold office of interpreter, guide, and purveyor.

¹⁸ Cook_Cruise_1902_21: Services of local guides, interpreters, dragomans, etc., where necessary, and the services of Cook's representatives and Conductors throughout the Cruise.

¹⁹ Relazioni III.I_1840_389, Costantino Garzoni, 1573, summary of his relation: Dirò ora del sito della città di Costantinopoli, della sua ricchezza, grandezza, bellezza, e di ogni altra sua qualità. Dirò del serraglio nuovo del Gran-Signore, e degli ordini che vi sono; della natura de'Turchi; de'loro costumi ed usanze; delle donne, e degli abiti loro; dell' effigie e qualità del Gran-Signore e delli suoi figli e pascià. Dirò l' animo loro, e come siano uniti o disuniti tra loro; né tralascerò di dire della milizia terrestre e marittima di quel potentissimo imperatore; degli arsenali; delle entrate e spese che tiene; dei tesori; della forma del governo; dello stato suo, e di qualche altra particolarità degna di considerazione. E per non confondermi, seguirò l' ordine principiato qui di sopra.

²⁰ Relazioni III.II_1844_235, Jacopo Soranzo in 1581, French ambassador's gifts included: Cento pezze bellissime di tela. / Due tappeti di moschea. / Una cassa d'osso di tartaruga intarsiata d'argento.

²¹ Hammer_1837_VIII_172–175 for 1610, Imperial help for Mecca: la couverture intérieure du sanctuaire de la Kaaba, ainsi que celle de l'extérieur de ce temple, et celle du tombeau du Prophète à Médine, furent sans interruption tissées à Constantinople; pour la première seule, on employa mille soixante aunes d'étoffe de soie pesant quarante mille drachmes. La ceinture de la sainte maison de la Mecque, longue de cinquante-une aunes et large de cinq quarts; la couverture du tombeau de Mohammed dans laquelle entraient sept cent quarante aunes d'étoffe de soie ... Les fils d'or qui servirent dans la composition de ces divers tissus pesaient ensemble mille six cent quatre vingt-douze miskales ... Toutes ces étoffes furent prêtes dans l'espace d'une année, emballées et envoyées à la Mecque et à Médine ... Des trois cents piliers qui courent tout autour du parvis, deux cent quarante-quatre sont d'un beau marbre jaune [NB Roman favourite], auquel sa couleur dorée a valu le nom de marbre du soleil, vingt sont de granit d'Egypte; et les autres de marbre ordinaire et affectant la forme ronde, hexagone ou octogone; les cercles de fer destinés à étreindre ces piliers furent recouverts de lames d'argent et d'or.

²² Hammer_1836_VI_325 for 1567, presents of Persian ambassador: On remarquait, parmi les présens de l'ambassadeur, vingt grands tapis de soie, et plusieurs autres d'une moindre dimension, etc. etc.

²³ Hammer_1837-VII_69 for 1576, Persian ambassador again. As well as a Koran: une tente divisée en quarante compartimens, dont le pilier figurait un arbre d'or incrusté de pierres précieuses, et qu'on tendait par des cordes de soie, quarante tapis, six cassettes pleines de diamans, d'émeraudes, de rubis, de turquoises, etc. etc.

²⁴ Hammer_1837_VIII_270 for 1621, Persian ambassador: mille vases de porcelaine, quarante tapis de soie, quarante en poil de chameau, deux chevaux, quatre éléphants, un rinocéros, et deux tigres. En retour, le Sultan envoya au schah un encrion en bois d'ébène, un miroir, deux montres, deux masses d'armes garnies de pierres précieuses, deux sabres, quatre tentes de soie, quatre belles esclaves, onze vêtements de velours brodé d'or, deux habits en laine également brodés d'or, quatre autres en étoiles d'or, et une coupe d'argent estimée mille ducats.

²⁵ Hammer_1837_IX_305 for 1637, Persian ambassador again: trente ballots de riches fourrures de martre, huit grands tapis d'étoffe d'or et d'argent, une foule de tapis de soie, de turbans, de mousseline, de cachemires et d'étoffes précieuses, enfin huit arcs d'un travail exquis.

²⁶ Hammer_1837_X_14 for 1642, Persian presents include: sept flacons remplis d'ambre et de musc, trente-quatre lames de sabre, quarante-quatre housses en soie, vingt-huit arcs, soixante plats de porcelaine, vingt-six grands tapis, cinquante chameaux avec des harnis enrichis d'or, dix dromadaires et quatorze chevaux de race.

²⁷ Hammer_1838_XI_196 for 1665, Ambassador of the Holy Roman Empire: un panache de héron avec une aigrette en diamans, une grande tente soutenue par un seul pilier, vingt tapis, dont cinq de Perse, cent pièces de mousseline, quatre-vingts pièces d'étoffe, deux livres et demie d'ambre, douze chevaux de main, et deux autres avec tout le harnachement usité aux galas du diwan.

²⁸ Hammer_1838_XI_224 for 1665, Ottoman Ambassador's presents in Vienna: Alors la suite de l'ambassadeur apporta les présens, et lorsqu'on déploya les tapis de Perse, l'ambassadeur dit à l'oreille de l'interprète: "Combien ils éclipsent celui qui est étendu sur la table de l'empereur!"

²⁹ Hammer_1838_XII_58 for 1682, French ambassador's gifts to the Sultan: Ils se composaient d'un écrin de pierreries, de deux fauteuils artistement sculptés, d'une glace de Venise dans un cadre d'argent, de cinq pendules, d'un tapis des Gobelins, de plusieurs pièces de drap, de satin, de velours et de lourdes étoffes vénitiennes.

³⁰ Hammer_1839_XIII_20–22 for 1699, Sultan's gifts to Vienna, with a long list, including much jewellery: vingt-deux pièces de riches étoffes de Constantinople brochées de fleurs; six pièces de laines pour turbans; cent vingt de fines mousselines dont se composaient les turbans impériaux; vingt pièces de mousselines rayées d'or; quatre grands tapis de Perse; quinze de ces tapis turcomans brodés sur lesquels on s'agenouille pour faire la prière; quinze chevaux de main; une chaîne d'argent pour retenir le cheval; un abreuvoir en argent; des housses de Perse brodées d'or; deux léopards retenus par des chaînes d'argent.

³¹ Fulin_1881_124–125 from Piero Zen's account of 1523, of Mustapha Governor of Cairo: E qual Mustaphà è homo molto più inclinato al danaro, et ha fatto un gran thesoro al Cayro, in questo tempo è stato a quel governo ... / ... Questo Mustaphà con Achmath bassà hanno odij intestini; et essendo lui Mustaphà al Cayro li fo levato fama che 'l manzava quelli populi di lo Egypto, e che di le caxe et palazi de li havia exportato via li marmori et pietre di valuta; unde, andato mo Achmath al governo dil Cayro, si ha nova che, zonto, intrato in la moschea, per quella gente fu prima salutato come bassa dil Gran Signor, poi in suo nome. [Achmath got sacked.]

³² Sanudo_Diarii_L_1898_472 for 1529 from Piero Zen in Constantinople, re. Mustapha: Questo bassà ha uno bellissimo palazzo, fato per lui in Constantinopoli, adornato di piere portate del Cayro, che è cosa bellissima et in bel sito, e questo suo ... [gap in MS], ovvero moschea, ch'è bellissima su la Natòlia el si dice spexe 10 milia ducati.

³³ Relazioni III.III_1856_62 Bartolomeo Contarini for 1517–1518: Poi il Signor Turco mandò a Costantinopoli e altrove li principali del Cairo, ricchi mercadanti; adeo il Cairo vien disabitato, e le case van ruinando per esser fatte di creta con calcina suso, che ogni poco, non le racconciando, cadono. Poi ha proibito che le sete, che venivan dalla Persia e Aziminia, non vengano più in la Soria, perch' ei vuol prendano la via di Costantinopoli; e tutto fa per tor le entrate alla Soria, e tener quel dominio basso, sicché il dominio de' schiavi è al tutto ruinato, che era tanto eccellentissimo e ricchissimo.

³⁴ Relazioni III.III_1856_88 Marco Minio in 1522: E perchè nelli altri capitoli delle paci per avanti concluse si dicea che li nostri mercadanti possano praticar a Costantinopoli, Pera, Trebisonda e Caffa ec, non facendo menzion alcuna della Soria nè dell' Egitto, li ho fatto aggiunger: in Alessandria, Cairo e per tutte le scalosie [scali] della Soria, perchè mi è parso molto conveniente e sicuro per li mercadanti e robe che sono in quelle parti, che siccome sono particolarmente nominati li lochi detti di sopra, così etiam fossero nominali quelli che nuovamente sono stati acquistati per questo Signor, acciò che in ogni tempo fosse rimossa ogni cavillazione che si potesse fare.

³⁵ Relazioni III.I_1840_152 Domenico Trevisano in 1554: Alla moschea di sultan Solimano presente imperatore, nella fabbrica della quale si spenderà più d'un milione d'oro, siccome mi dice il signor Rustan-pascià.

³⁶ Relazioni III.I_1840_152-153 Domenico Trevisano in 1554: Questo istituto di fabbricar moschee con assegnar l'entrata [funding], non solo è stato messo in uso dalli imperatori, ma anco da molte particolari persone, a spese delle quali si veggono fabbricare molte moschee e nelle città, e nelli casali; il che pare che sia fatto e per il desiderio che ha ciascuno di lasciar memoria dopo sé, e di far cosa che ritorni a beneficio dell'anima sua, come perchè cadauno sa che ogni altro capitale che potesse lasciare oltre di questo, non sarebbe al certo dispensato a modo suo, ma forse con il volere del serenissimo Gran-Signore. Lequali fabbriche siccome sono belle e di grande comodità alli poveri, così danno occasione di ragionare, che impiegandosi in questo modo molti beni, non possono detti beni facilmente venire in dominio pubblico; onde sua maestà, ovvero il successore suo, abbiano a mettervi ordine e meta.

³⁷ Relazioni III.III_1856_150 Antonio Barbarigo in 1558, Sultan Soliman: È questo imperatore ricchissimo, e tanto che con difficoltà si può far giudizio della sua ricchezza; ma per quello che ho potuto intendere, dico che ha d' entrata sette milioni settecentoquaranta mila ducati l'anno, de' quali ne spende ordinariamente nella sua corte e bisogni quattro milioni e cento mila; tal che ne avanza ogn' anno tre milioni e seicento mila. È di due sorta la sua entrata: dazii e boccadeghi, e di questi boccadeghi paga li suoi soldati e stipendiati; delli dazii paga li suoi capi, sangiacchi, beglierbei, bascià ed altri.

³⁸ Relazioni III.I_1840_37 Bernardo Navagero in 1553, attempts to gauge the Sultan's income: Quello che cava il Gran-Signore dai paesi sopradetti [Asia, Africa, Europe] è difficil cosa a sapersi con verità, perchè molti parlano diversamente, ed alcuni dicono quindici milioni d'oro l'anno, altri trenta mila ducati al dì, che fanno novecento mila al mese, che a ragion d'anno sarebbero dieci milioni ed ottocento mila ducati. [comes up, 39 with 7,166,000 ducats as total].

³⁹ Relazioni III.I_1840_52 Bernardo Navagero in 1553: Di questi azam-oglanì ne sono nel giardino del serraglio del Gran-Signore ottocento ... / Gli azam-oglanì [altrimenti giannizzerotti.] di tutti li giardini sono in numero di due mila, e tutti questi giardini hanno un capo sopra gli altri capi, chiamato bostangì-basci, il quale è timoniero del brigantino del Gran-Signore.

⁴⁰ Relazioni III.I_1840_52-53 Bernardo Navagero in 1553, Seraglio garden: Questo giardino è grandissimo e gira tre miglia, ed in mezzo sono le stanze del Gran-Signore e della Signora Sultana, la stanza della quale è separata; e per andare dall' una all'altra bisogna passare per un giardino piccolo del Gran-Signore murato intorno, e poi per un altro giardino ancora murato della Sultana.

⁴¹ Relazioni III.I_1840_351-352, Andrea Badoaro, 1573, Ambassador after Lepanto: fabbricata sopra sette colli come Roma; ma molto più ameni ed eminenti ... [thus the ms] mila fuochi, fra i

quali vi sono palazzi per li grandi, e moschee del Gran-Signore sontuosissime e ricchissime, ma il più delle case si può dir che siano piuttosto alla rustica che alla civile. La parte che è sopra il mare è in forma di angolo retto, e il palazzo del Gran-Signore, che cinge gran parte d'una bella piazza, ha una loggia sopra la punta di detto angolo, che guarda il Mar Maggiore, reputata, cornee veramente, bellissima. L'altra parte della città poi è in forma di semicircolo, talché tutta insieme è di forma imperfetta, onde più per il sito che dà un bellissimo vedere ed occasione a quantità di piaceri, che per le fabbriche, è tenuta una delle più principali città del mondo; anzi molti vogliono che al presente avanzi di vaghezza, sì come cede di fortezza, a tutte le altre.

⁴² Relazioni III.III_1856_257, Gianfrancesco Morosini, 1585: Costantinopoli, che è la più principale di tutte le altre, posta nel più bello e vago sito che l'uomo si possa immaginare, manca essa ancora di quelle parti che fanno comparire le città, che sono di belle strade, di piazze adornale, di belli palazzi, perchè dalle moschee in poi, serragli, carvanserà e bagni, de' quali ne sono in grandissimo numero, tutto il resto della città è confusione e sporchezza.

⁴³ Relazioni III.III_1856_391 Matteo Zane, 1594: Non si vede altra bellezza di fabbriche che bagni e moschee e studj, che sono veramente fabbriche egregie e sode, a differenza delle case e serragli deboli e senza architettura alcuna, e non si estendono in grandezza oltre il necessario bisogno. Adunque si può concludere, come ho detto, che la grandezza di quell'impero sia smisurata, poichè la unione degli stati sotto il comando di un signore solo lo rende fermo e in certo modo indissolubile.

⁴⁴ Relazioni III.I_1840_101 Bernardo Navagero in 1553, merchants: Si trovano ora in Costantinopoli pochi mercanti, ed è maraviglia che anche quei pochi vi si trovino, perchè tutti si lamentano che fanno poco guadagno; e la causa dell'essere scemali li commercj sono legran spese di provvisioni ed altre di sensali, cortesie, crescimenti di servitori, fitti di magazzini, cali d'ori, che insieme sommano quasi al quattordici per cento: la quale spesa tutta si poteva forse tollerare al tempo che la Porta comprava, come a tempo d' Ibrahim, un mondo di panni di lana e di seta a prezzo vantaggioso e a danari contanti. Ma ora che le faccende della Porta sono strette di modo, che in due anni non si spedisce quello che allora si spediva in una settimana, sono astretti per necessità a negoziare con gli ebrei, li quali se pagano la roba a contanti la vogliono pagar manco di quel che costi di capitale, e se fanno qualche volta a barattolo fanno in modo che è rovinoso per chi ha che fare con loro: e se pure è alcuno che voglia sostenere li suoi capitali non trova via di servirsene, sì che alla fine è anch'esso astretto a fare il medesimo che fanno gli altri e dare per quello che possono la loro roba.

⁴⁵ Relazioni III.III_1856_137 Antonio Erizzo in 1557: Quello che ho detto delle qualità di questo magnifico bassà, dico anco comunemente di tutti li altri ministri di questo Signor, li quali poi che sono naturali nemici de' cristiani, se a questa inimicizia non si fosse anco aggiunta l'avarizia loro, credo che il negoziar in quelle parti sarebbe al tutto impossibile. La quale avarizia è così naturale e tanto cresciuta per abito in questi, che il ricever, che appresso noi è reputato a vizio, è appresso questi così reputato a onore, che l'andare ad essi senza presentarli si tien vergogna grandissima. Per tal causa ho reputato sempre esser bene l'intertenermi con questi, fino a quel termine che ha parso a me portare il beneficio e l' onore di Vostra Serenità, perchè non ho veduto che questi sapiano conoscere il mezzo, ma vogliono li due estremi, la forza o l'oro; però, poi che piace a Dio che non possiamo con la prima per ora, ho giudicato sano consiglio l' intertenerci con il secondo.

⁴⁶ Relazioni III.I_1840_275 Marino Cavalli in 1560, competition for Venetian merchants: Li nostri mercanti sono da dieci o dodici case, che con poca loro fatica fanno il tutto per mezzo degli

Ebrei. Da loro comprano le lane che essi fanno lavorare, e a loro danno li panni, che poi rivedono e guadagnano; con loro contrattano d'allumi, e ciambellotti, e così del resto, guadagnando la metà manco di quello che fariano se facessero da per se. E una cosa è grandemente da considerare, che per mala interpretazione dei capitoli, è permesso che gli Ebrei navighino con nostre navi e galere come Veneziani, e questo non dicono i capitoli; però non tutto in un tratto si potrà provvedere, che per gli Ebrei il Turco non cura nulla.

⁴⁷ Relazioni III.I_1840_341 Marcantonio Barbaro in 1573: Mi ricordo averle scritto nei passati tempi, che quando io arrivai in Costantinopoli, il negoziato con li Turchi era simile a chi giocava con una palla di vetro, che quando il compagno la manda con forza, non bisogna violentemente ribatterla e nemmeno lasciarla cadere in terra, perchè nell'uno e nell'altro mudo si viene a romperla.

⁴⁸ Relazioni III.I_1840_4 Danielo de' Ludovisi in 1534: Il dominio del Signor Turco, come è noto alla serenità vostra, è di paese molto grande in Europa, in Asia, e nell' Egitto. [then lists them 4-6, then with details to 21]

⁴⁹ Relazioni III.I_1840_113-114 Domenico Trevisano in 1554, the fearsome expansion of the Turks: da poi che Ottomano, primo di questi imperatori, cominciò a farsi sentire con aver persuaso l'unione alli Turchi che stavano dispersi nell'Asia, siccome ora gli Arabi nell'Africa, hanno in tempo d'anni dugento cinquantaquattro acquistato tante provincie e tanti regni stabilmente, che panni ragionevolmente poter dire che sia quasi impossibile che un uomo, in sì breve tempo, ed occupato in altri affari, abbia potuto aver la compiuta cognizione di tanti successi, e ne possa fare in così poche ore una particolare relazione. [#then offers a long summary on the present state of the Empire, especially its military capability]

⁵⁰ Relazioni III.I_1840_325-328 Marcantonio Barbaro in 1573: religious divisions amongst Muslims.

⁵¹ Relazioni III.II_1844_367 Lorenzo Bernardo in 1592: Ora fra Turchi non è più una sola religione, ma tre. Li Persiani sono fra Turchi come li eretici fra di noi, perchè alcuni di quelli seguitano la dottrina di Ali, e altri la dottrina di Omar tutti due discepoli di Maometto, ma contrarj di opinione. Li Arabi poi e Mori stimano essi tener la vera e incorrotta religione e che questi altri Turchi di Grecia, che così chiamano questi di Costantinopoli siano Turchi bastardi e di religione corrotta per discender quasi tutti da Cristiani rinnegati, che non hanno ben intesa la maomettana religione; e per il vero ho conosciuti molti rinnegati, che non tengono alcuna sorte di religione, stimando che questa sia invenzione degli uomini per causa di stato, ma che morto il corpo sia morta l'anima, come nelli animali bruti, quali appunto son loro.

⁵² Relazioni III.III_1856_218, Paolo Contarini in 1583: Questo così gran paese posseduto dal Signor Turco, che ha sotto di sé, oltre l'impero di Costantinopoli e quello di Trebisonda, 24 regni, è diviso da'turchi con soli due nomi, cioè Romelia e Natòlia, comprendendo essi sotto il nome di Romelia tutto quello che Sua Maestà possiede in Europa, e e sotto il nome di Natolia quello che possiede nell'Asia e nell'Africa. [#and then enumerates the military forces available.]

⁵³ Relazioni III.I_1840_281-282 Marino Cavalli in 1560: repetition of the three causes that could ruin the Empire.

⁵⁴ Relazioni III.II_1844_378 Lorenzo Bernardo in 1592, the Turks could be lost because of their divisiveness, of Persian aggression, or: La seconda causa, che potria esser la rovina de' Turchi, è se continuassero, come ora fanno li Gran-Signori, nell' avarizia, nelle lascivie e nelle delicatezze, perchè perderiano ogni riputazione, e all' esempio loro fariano anco li magnifici pascià, come

ora se ne vede qualche principio, poich  di quattro regnanti e quattro massuli, cinque sono in tutto inesperti di guerra e di professione militare; ma questa seconda via, se ben ha da capitare a questo fine, sar  pi  lunga della prima.

⁵⁵ Relazioni III.II_1844_100 Jacopo Ragazzoni in 1571: Sono le galee Turchesche pi  alte che le nostre, e vogano quasi tutte a un remo solo per banco, tirato per l' ordinario da tre uomini, e sono i loro remi molto pi  sottili de' nostri; e dicono usarli di quella maniera perch  affannano manco i galeotti. Non usano portar pi  di tre pezzi d'artiglieria per galera, e molte anche ne sono, che ne hanno un pezzo solo.

⁵⁶ Brewer_1830_95, writing of the mosques of Constantinople: Though Christians at present do not obtain access to the interior, you may find in the books of travellers, a minute account of the porphyry, jasper and marble columns, which the ruined cities of Asia Minor, Syria, Egypt and Greece, have furnished for their principal ornament. [#238: He wore "Frank dress."]

⁵⁷ Teixeira_1902_59, travelling 1586–1605, explaining minarets: And, for that I have several times mentioned the akoranes, I will describe them for such as know not what they are. The Moors have these buildings in their mosques, as we have lofty belfries in our churches, and they are of various construction, but commonly like a ship's mast, cylindrical to the top, which is a circular gallery, and above that, like the top-mast, shorter and more slender. Within is a staircase up to the gallery, whence, at regular hours, thrice in the day, and twice in the night, the mulas, who are Moors charged with that public duty, raise a loud and musical chant. And what they say is: "God is great, and there is none like him. He is one, and I believe and bear witness to the same, and that Mahamed is his messenger."

⁵⁸ Boullaye_le_Gouz_1653_530: Meski  est vn mot qui signifie ches les Mansulmans le lieu o  le peuple s'assemble pour les Oraisons publiques, que nous appellons Eglise chez les Catholiques, Temples chez les H r tiques, Pagodes chez les Indou, & Mosqu es par corruption chez les Mansulmans.

⁵⁹ Ouseley_III_1823_35: Ispahan abounds in those tall, slended, cylindrical towers or steeples which the Persians call minareh, generally constructed of brick and sometimes richly decorated with glazed or lackered tiles of various colours.

⁶⁰ Osborne_I_1745_508. In *A general account of the Turkish Empire*: In general their mosques are well endowed, especially those of royal foundation ... The revenue is applied to the maintenance of the Immaus and doctors of their law, who officiate in their respective mosques, and to the education of youth; to the relief of the poor which daily resort for alms at the gates of the mosques, and to provide oil for the lamps: what remains is laid up with care for to repair or beautify the mosque, or to assist the emperor in his wars against the Christians.

⁶¹ Hill_1866_259 Jerusalem: a temple of Mahometan worship, the Mosque of Omar, which nor Jew nor Christian dare approach, even so near as the great outer court. [#Preface vi: "One thing is very easy for the writer to promise, and that is, that nothing will be found in this volume which does not proceed from his own reflections, uninfluenced by anything that has engaged the attention of others; and the title-page will have informed the reader that the impressions received during these travels have been made upon one who has visited many parts of the earth." BUT he doesn't date his trip in the text, and by 1866 the Dome was certainly accessible – cf. Lyne_1871_74.]

⁶² Wellsted_1840_I_248: Nor can we, when we look to the architectural adornments of this people (witness the Alhambra, and the mosque of Omar at Jerusalem), view the boldness of their

designs, their gigantic proportions, their delicate fretwork and elaborate combination of ornament, but yield the palm to the graceful power of the Saracenic architects.

⁶³ Fraser_1838_I_12 Wurzburg: Towards eleven o'clock we came down upon Wurtzburg, the first city of Bavaria; and a picturesque town it is, with its cupolas and minarets, and spires, that have a tinge of Saracenic architecture, lying as it does low in the valley of the Maine, surrounded by richly-clad hills, and crowned by its striking and noble castle.

⁶⁴ Zalonkemeny_1877_54 travelling 1602: Les mosquées sont généralement construites à deux étages et surmontées de petites tourelles rondes bâties à jour, du haut desquelles, trois fois par jour, le matin au lever du soleil, à midi et le soir, un de leurs prêtres crie les paroles suivantes: Allah on Ekber la ila illa llah. Cet appel remplit chez eux le même office que des cloches chez les chrétiens. On ne trouve en Perse ni horloge ni calendrier. M'étant une fois trompé dans mes calculs sur le temps, je fus réduit, pendant six mois, jusqu'à mon retour en Moscovie, à vivre sans distinguer un jour de l'autre.

⁶⁵ Girault_de_Prangey_1841_viii-ix: On doit vivement regretter que jusqu'ici nos savants et nos artistes n'aient pu examiner et dessiner, avec l'attention et le soin que méritent ces monuments, les mosquées de Jérusalem, de Damas, de Constantinople, du Kaire, de Kairouan, de l'Asie-Mineure, etc., et celles non moins intéressantes de Bagdad et des contrées qu'occupèrent les Arabes après la conquête de la Perse; c'est seulement alors, et par la comparaison de ces édifices entre eux, jointe à la connaissance parfaite des monuments Chrétiens de Rome et de Byzance, qu'il deviendra possible d'avoir un jour une histoire générale de l'Architecture, à partir de la décadence; et, grâce au mouvement d'études et de recherches qui distingue si honorablement notre époque, il est permis d'attendre, nous l'espérons, un aussi important résultat.

⁶⁶ Maurice_1806_III_186-187: It was from that ancient nation of fire-worshippers [natives of India] that this hitherto barbarous race of marauders [Arabian and Persian invaders] learned to build those stately mosques whose beautiful domes, rising amidst the embowering verdure of lofty palms, give to the Asiatic cities so magnificent an appearance. Hence the gilded cupolas that glitter at Constantinople, the massy rotundos that ornament Damascus and Cairo, and that noble sepulchral pile of the Mohammedan usurper Shire Shah at Sasseram, in Bahar, of which the admired pencil of Mr Hodges, to whom Europe is indebted for a prospect of so many of the ancient buildings of India, has presented the public with the bold elevation.

⁶⁷ Bernard_1887_4: Il est arrivé en Algérie, en Ifrikia, comme on disait alors, avec le farouche Omar, ce lieutenant de Mahomet qui bâtit quatorze cents mosquées sur les ruines de quarante mille églises; avec Sidi-Okba, cet apôtre fanatique de l'Islam qui, au début des combats, tirait son sabre et en brisait le fourreau.

⁶⁸ Salle_1840_II_448: Les croisades d'Orient durèrent deux siècles, et, pendant tout ce temps, les Européens avaient vu les chefs-d'œuvre des artistes sarrasins. Ils avaient été maîtres de plusieurs grandes villes qui en étaient pleines: Jérusalem, Edesse, Antioche, Tibériade, Ptoémaïs, Damiette. Le Kaire lui-même avait été au pouvoir des Français pendant les expéditions d'Amaury. Dans leur zèle pieux, les croisés commencèrent sans doute par brûler, par démolir les mosquées. Mais quand il fallait bâtir des églises, où prenaient-ils leurs architectes, en cas même qu'ils eussent amené des maçons? Il fallait bien se servir des matériaux tout taillés, tout ornés et suffisamment purifiés par le feu de l'incendie et par l'eau du baptême. Il fallait bien, faute d'artistes francs, se servir des artistes du pays, à qui l'on pouvait et l'on voulait faire abjurer l'islamisme, mais non pas les traditions artistes!

⁶⁹ Porter_1882_71 Bosra: Not far from the church is the principal mosque, built, it is said, by the Khalif Omar. The roof was supported on colonnades, like the early basilicas; and seventeen of the columns are monoliths of white marble, of great beauty. Two of them have inscriptions showing that they formerly belonged to some church, but probably they were originally intended to ornament a Greek temple.

⁷⁰ For basic information on mosques, see the guidebooks, e.g. Joanne, Adolphe, & Isambert, Émile, *Itinéraire descriptif, historique et archéologique de l'Orient*, editions Paris 1861 (427 mentions of “mosquée”); Isambert, Émile, *Itinéraire de l'Orient, III: Syrie, Palestine*, Paris 1882 (267 occurrences); Piesse, Louis, *Itinéraire historique et descriptif de l'Algérie*, Paris 1862 (309 occurrences).

⁷¹ Vernet_1844_1_81 Alexandria: Pourquoi donc en France, où nous avons proclamé la liberté des opinions et des cultes, n'avons-nous, dans aucune de nos villes, aucune mosquée où le musulman puisse exercer sa religion?

⁷² Lusignan_1783_220: The Greeks have at Constantinople and Galata, or Pera, twenty-five churches; the Armenians six, and the Roman Catholics two at Pera.

⁷³ Lusignan_1783_221–223: All the male Christians who are subjects to the Ottoman Porte, pay a capitation tax to the Grand Signior, from seventeen years old to sixty; the rich people and merchants pay twelve half crowns a year; tradefmen six, and labourers six shillings and ten pence half-penny. Those that live in Constantinople are fortunate enough, because they pay no other taxes; but those who live at a distance from that capital, can scarcely support their families and themselves, because the governors impose whatever taxes they please, and the poor wretches have no redress, though they might easily be relieved, if they would join together, and send deputies to Constantinople, with a petition to the Grand Signior; but it must be with the greatest secrecy, or else, if the governor learns their intention, woe betide them; they would be dragged into prisons, loaded with irons, whipt, and perhaps deprived of life. Such is the condition and present state of the poor Christians, except sometimes when their bishop is a man of spirit, and can afford them some relief from their calamities; but for want of money this comfort very seldom happens. The inhabitants of the islands of the Archipelago, are rather better off than those on the continent, because they belong to the Capitan Pasha, or high admiral, and purchase the government of him among themselves, and have no other Turks among them but a cadi, or judge, and their taxation to the the Porte is no more than five shillings a year per head.

⁷⁴ Porter_1768_9–19 on Islam and its teaching: Such absurdities might be looked on, as inventions contrived by Mahomet, merely to amuse and catch his ignorant and simple followers; They would indeed be of little consequence to the moral order of the world, if the conclusions drawn from them by the Turks, were not, in the highest degree, injurious to the rest of mankind: for, hence they deduce, that all who are not of their belief, and embrace not the doctrines of their prophet, are objects of Divine vengeance and abhorrence; consequently of their detestation, on whom they are to exercise violence, fraud, and rapine ... Their superior thirst for gold is the potent preservative of those Christians and Jews who live amongst them. These are an inexhaustible treasure to government; a source constantly flowing to supply the wants of multitudes, even of the powerful and the ambitious, hence therefore, religious tyranny and the inveterate prejudice of enthusiasm, are in some sort subdued and vanquished.

⁷⁵ Biddulph_1609_61: A note for travellers: Yet whoever will liue in quiet amongst them, must a neither meddle with their Law, their Women, nor their slaves.

⁷⁶ Lusignan_1783_223: And now kind reader, having made you acquainted with the present miserable and deplorable condition of that once learned and valiant nation, make yourself easy in your happy situation under the English government, and pray to Divine Providence, to deliver your fellow Christians from their oppressors. As for myself, I thank my God who has delivered me from that tyrannical government, and conducted me to this generous nation, under whose laws I enjoy my liberty, though in an obscure situation.

⁷⁷ Butler_1884_I_36–37: The walls of the Coptic tribune are generally faced with slabs and panels of many-coloured marble, which form a dado six or eight feet high, such as may be seen at Al Adra in the Harat-az-Zuailah. This use of variegated marble for wall-facing and paving is common both in the ancient churches and in the earlier mosques of Egypt: a very beautiful example for instance may be seen at the mosques of Al Ashraf and of Kait Bey, among the so-called tombs of the Khalifs at Cairo, where both wall and floor are decorated with the most exquisite designs and colours. This form of art is however Christian, not Muslim, in origin, and was borrowed by the Muslim builders: or rather was lent by the Coptic architects and builders, whom the Muslims employed for the construction of their mosques. In the West the art seems to have decayed comparatively early: though at Torcello the marbled walls of the apse still remain uninjured in curious likeness to those at Al Adra. In the East the art was applied to church decoration at least as early as the fourth century: for Eusebius, speaking of the church of St. Saviour at Jerusalem in 333 AD, tells of walls covered with variegated marble. Texier and Pullan give a splendid illustration of a mosaic pavement at St. Sophia in Trebizond, which they assign to the second or third century. Long after the Arab conquest, when the beautiful churches of central Syria had fallen in ruins, this form of decoration lingered on in Egypt where most likely it first arose, and in the twelfth and thirteenth centuries, when in greatest danger of decaying, was adopted by the Muslim conquerors for the adornment of their mosques, and during that period, always in the hands of Coptic artists, attained its most sumptuous perfection.

⁷⁸ Butler_1884_I_39: No doubt the Coptic is earlier than the Byzantine form of mosaic-work, and it was never disturbed by its later rival in Egypt. For although the Saracens in Syria borrowed the art from Byzantium and used vitreous enamels for the decoration of their mosque walls, as well as for inlaying jewellery and steel armour on a smaller scale, yet the Mohammedans of Egypt never adopted any but the native or Coptic marble mosaic; partly because its unpictorial character suited their taste, and partly because they found ready made both art and artists, artists whose names have perished, but whose skill is still recorded in work of unexampled splendour which adorns the great mosques of Cairo. In visiting these mosques one is met by a striking coincidence: for just as every Coptic church and chapel has its eastern niche, so every mosque also has its kiblah or niche in the like position: and as in the Coptic church, so in the Muslim mosque, it is the niche that is covered with the most delicate and beautiful mosaics. It would however be perhaps too bold to conjecture that the Coptic architects introduced the niche as well as the mode of its decoration from their own sacred edifices.

⁷⁹ Dumas_1839_67–68: The architects of these two ideas [Islam and Christianity] had this in common: they destroyed to reconstruct; they built the new with the wrecks of the ancient world: they found its skeleton extended on the sand, and they stole its firmest bones and finest proportions. The Christian purloined from the Pantheon, Coliseum, Temple of Jupiter Stator, Golden House of Nero, Caracalla's Bath, and the Amphitheatres of Titus: the Arab, from the Pyramids, Thebes, Memphis, Solomon's Temple, the Obelisks of Karnac, and the Columns of Serapis. This

was in obedience to that immutable Will, which permits nothing to be created anew, but links all things together; and gives to man, by this theory of infinite connexion, a symbol of eternity.

⁸⁰ Dodwell_1819_I_326–327: Chandler tells us that some of the columns of the temple at Sunium were destroyed by the Turks; and we know, from the same author, that the temple of Augustus, at Mylassa in Caria was ruined by them a few years ago, and the materials employed for the construction of a mosque; and that great part of a magnificent temple at Mendelet, and another at Teos in Asia Minor had been converted into lime, the Turks having built kilns within the temples themselves! Many other examples might be adduced of the destructive influence of these tasteless barbarians over the splendid and interesting remains of Grecian architecture.

⁸¹ Post_1830_168 Grove of Aesculapius, near Epidaurus: Antiquity still holds undisputed sway over the scene, and every thing seems to the eye, as if the footsteps of man had not visited it for ages. Here, however, as in other places which have been mentioned, the barbarous work of spoliation has been extensively carried on: this will account for the complete destruction of most of the buildings. The Ligourians many years ago transferred to their village six marble columns, which now decorate their church, and Chandler informs us that during the last century, materials were carried away for building a mosque at Argos, and even for repairing the fortifications of Napoli.

⁸² Girault_de_Prangey_1841_24 note 1 on antique basilica type into church: Exemples très-nombreux à Rome et en Italie, parmi lesquels on peut citer l'ancienne Église Saint-Apollinaire in classe fuori, à Ravenne; la cathédrale de Parenzo, en Istrie; à Rome, Saint-Paul hors les murs, Saint-Clément, etc. L'Église Saint-Ambroise, à Milan, et la cathédrale de Salerne, toutes les deux précédées par une vaste cour entourée de galeries, rappellent tout à fait la mosquée de Cordoue, Ce sont ces églises, décrites par Eusèbe ... qui réunissaient des cours, des portiques, des fontaines et des logements pour les prêtres, dispositions conservées par les Musulmans dans toutes leurs grandes mosquées.

⁸³ Castillo_1664_passim: illustrates with views and/or plans large number of Christian sites taken over by the Turks.

⁸⁴ Lettres_édifiantes_1819_492 Constantinople, by Père Jean-Baptiste Souciet: Les mosquées sont presque les seuls édifices solides et considérables de la Turquie: on en compte ici jusqu'à trente jurandes, outre quelques autres fort petites qui sont peu fréquentées. Les Turcs en ont bâti quatre ou cinq; les autres sont d'anciennes églises dont ils se sont emparés. Les plus célèbres étoient celles de sainte Sophie, de Notre-Dame, de saint Démétrius et des saints Apôtres.

⁸⁵ Mac_Farlane_1850_II_585–583 Adrianople: The mosques are very numerous in the city; and though none can be for a moment compared with the Selim Jamij there are several that are interesting, and some three or four that are very stately. In the large courtyard of the mosque of Sultan Murad I [Adrianople captured by this sultan in 1369] was much struck by the irregular, grotesque appearance of the colonnade: no two columns were alike, in style, size, or material; they seemed all to have been taken from different places, and from different ancient Greek edifices which had been raised at very different periods. And this, in fact, is the manner in which the Turks have provided the columns of nearly all their mosques, quarrying and cutting none themselves, but taking some here and some there, just as they found them, in the classical temples, old Christian churches, and other edifices. If some were shorter than others, they gave them a taller pedestal or a broader capital, and so made the "odds" or the lengths even, caring very little whether the bases agreed or disagreed, or whether the capitals were of one fashion or of twenty

different styles. The great Santa Sophia itself (at Constantinople) is little more than a collection of stolen goods, for the degenerate Greeks of the Lower Empire had adopted this system long before the Turks came into Europe.

⁸⁶ Bell_1788_I_88 Tabriz in 1716: These particulars [reuse of marble] demonstrate the ancient grandeur and riches of this place. It is, however, a deplorable truth, that this country in general hath undergone so many revolutions since the time of Alexander the Great, her first conqueror, that, a few places excepted, the present names, and descriptions of cities and provinces, bear almost no resemblance to those of antiquity, so that one can scarce imagine them accounts of the same places.

⁸⁷ Salle_1840_216: Les mosquées sont nombreuses et toujours composées d'une coupole centrale qui appuie des coupoles latérales plus petites et quelques pavillons à versants inclinés ou à terrasses plates, le tout entremêlé d'aiguilles et de minarets. Le patron est pris de Sainte-Sophie; c'est aussi le patron des mosquées et tombeaux des sultans au Qaire, nouvelle preuve de la racine byzantine de l'architecture des Sarrasins.

⁸⁸ Dodwell_1819_I_264 Thebes: Some imperfect inscriptions may be seen in different parts of the town, of which several are Latin; and I was assured, that some inscriptions are to be found in the pavement of one of the mosques. I anxiously applied for permission to copy them; but could not prevail on the Meschitgi, or mosque-keeper, to let me enter the Mohamedan temple.

⁸⁹ Ramsay_1897_281: It is best to take at least one Mohammedan with you everywhere; my experiments occasionally with a Christian servant only showed that the method has some disadvantages. Especially in a city like Afium-Kara-Hissar, it is not advisable to go about antiquity-hunting alone. In June, 1881, I spent a few days there when travelling with Sir Charles Wilson. On the day after our arrival I went out alone to seek for inscriptions. A knot of people soon began to follow. When I stopped to copy an inscription in the doorway of a mosque, the knot grew into a large crowd, which pushed and struggled and blocked the light, and began after a time to look so threatening, that I felt it prudent to get away. One of Sir C. Wilson's men was told off to look after me in future, and I was not again troubled, even when looking through the vast cemeteries, which surround this and every other Turkish town.

⁹⁰ Febvre_1682_185: J'en ay veu une tres-grande quantité à Constantinople incorporées peslemesle dans des murailles au lieu de brique ou de moisson, les unes droites, les autres mises de travers suivant la nécessité qu'ils en avoient, sans avoir aucun égard ny à la symmetrie ny à la difformité qu'elles font posées parmy d'autres pierres communes & de moindre grosseur. C'est assez qu'elles remplissent & avancent l'ouvrage, cela leur suffit. / Ils fièrent à Athènes en deux pieces une fort belle statue de marbre qui pouvoir estre quelque ancienne idole, pour en faire deux sieges, & renversèrent le costé de la teste qu'ils mirent en terre, & de l'autre moitié les pieds, pour s'asseoir dessus avec plus de commodité qu'ils n'auroient fait estans podes de son long. Voila des grossieretez qui n'ont pas leurs semblables, & qui marquent assez celle de leur esprit.

⁹¹ Eliot_1900_170: The ceremonial of the mosque is plain, sane, and dignified; it encourages neither superstition nor excitement, and it cannot be made ridiculous. On the other hand, it is dry, narrow, and wanting in those elements of mystery, emotion, and poetry which mark the worship of Christians in their nobler temples and are typified by the dim splendours of a Gothic or Byzantine Cathedral, just as the Namaz is typified by the bare, whitewashed walls of a village mosque. The only Mohammedan nation who have much taste for art, the Persians,

are Shiites, a sect which may justly be called heretical in the sense that they have made out of Mohammedanism something very different from the religion taught by Mohammed.

⁹² Cochran_1888_248 Hierapolis: Allowing that Hierapolis a few centuries ago may have been all that enthusiastic travellers have depicted, it has long since been degraded into a common quarry for the lime-burner and builder, following the Goth who has stolen its sculptures, besides mutilating what he failed to carry away; and the Assuring of the ground by earthquakes in recent times has completed the sad scene of decay and ruin. There is no doubt still a vast quantity of marble lying about, but it is mostly in the form of worthless chips – sure traces of the spoiler – fragments of pilasters and broken sections of columns, with scarcely any carvings except a few maimed and worthless specimens lying on or half-buried in the heaps of rubbish with which the whole area is strewn. Below the surface, probably, there may be numerous treasures of art, and any enterprising syndicate purchasing the site from the Porte, with the exclusive power to dig and remove – which I understand can be obtained for a mere song – would likely reap a speedy harvest of ancient art of priceless value, besides other old-world objects of worth.

⁹³ Colton_1856_63–64: The exquisite productions of the artist, which once gave a deep charm to the city of Constantine, have mostly perished under the rude indifference of the Osmanlie. A Mussulman treats with contemptuous disregard all relics, save those which are in some way connected with his religion. He would preserve, backed by his Prophet, and barter away a Venus of Praxiteles for a pipe of tobacco. The standard to which he rallies at this day is the small-clothes of Mahomet; and moving under this sacred banner, not a sigh would escape him, though he were trampling in the dust all that once excited the genius and now sanctifies the memory of Greece and Rome.

⁹⁴ Newton_1865_11_165–167, travelling 1855, Mehemet Ali, Aga of Datscha: Now you may, perhaps, ask why does Mehemet Ali show so much friendship for me? He has two very good reasons. First, he wants stone from Cnidus to build a mosque with, which he hopes to obtain more easily through our excavations; and secondly, he confided to me this morning that he has certain enemies at Muglila, who must be put down by the intervention of the Pasha of Smyrna. "I dare not complain of the wrong that has been done me, except through a Consul – they would crush me!" There is no grade of society in Turkey in which the habit of inviting foreign intervention does not prevail ... When Smith was staying with him, he gave him the dimensions of the dome of the mosque he was about to build, and asked liim how many stones of a given size lie would require for it. After some little trouble Smith solved the problem, and then found that Mehemet Ali had calculated it in his head correctly by some rule of thumb.

⁹⁵ Struve_1802_213–214: Les mosquées turques contiennent, pour les amateurs d'antiquités, beaucoup de choses aussi curieuses qu'intéressantes; entr'autres, beaucoup de vases de l'ancienne Egypte, d'Athènes, et de ce qu'on appelle la Grèce proprement dite. Nous vîmes dans la mosquée de Soliman, quatre colonnes que l'on nous dit avoir été apportées de Troie. Rassasiés, pour ainsi dire, de toutes les choses curieuses que nous avions vues ce jour-là, nous ne rentrâmes chacun chez nous que pour consacrer le reste de la journée à réfléchir sur les vicissitudes de la fortune, et sur les grandeurs passées des peuples dont ces différens monumens nous avoient rappelé le souvenir.

⁹⁶ Clarke_1816_11_271 Larissa: Not but that many more considerable reliques of its antient splendor may exist, and would be brought to light, if we were permitted to enter the courts and mosques of the intolerant Turks, who hold the supreme rule here, and oppose every inquiry of this nature.

⁹⁷ Herz_Bey_1906_LXXIV Preface, Cairo, Musée National de l'Art Arabe, Ottomans: Au point de vue du décor, le changement le plus important vient de l'introduction de la faïence dans le revêtement des murs à l'intérieur des édifices. Quant à l'ornementation, nous devons noter un recul. Nous ne retrouverons plus maintenant les riches décorations du temps de Kaïtbai.

⁹⁸ Wilkinson_1847_43 Certain points requiring examination: 10. Look for trilingual stones in the mosks of Cairo. [all these points already included in vol 11 of his 1843 publication].

⁹⁹ Forbin_1819B_130 Showed a sketch the Pasha's first black eunuch: His admiration, his astonishment, on seeing a sketch, set all comparison at defiance. He enquire of me, through an interpreter, whether the secrets of my art did not go to the length of enabling me to divine what was passing in the interior of the edifices the external form of which he could trace on the paper.

¹⁰⁰ Hervé_1837_11_277 near Philipopoli: We stopped at a village called Mustapha Pacha, where I took a sketch, as I had already done every time our horses were baiting, much to the annoyance of Castelli, who was always afraid that the Turks should take umbrage at my drawing their mosques, &c, but I never found them disposed to molest me; and even when they perceived that I was sketching themselves, they have generally laughed, and never shown any symptoms of repugnance.

¹⁰¹ Hervé_1837_11_292: At some places which we came to we found a good many Turks, and at one place, where I took a sketch of the mosque, Castelli got into a regular stew. Some Turkish peasants stopped to look at us, whom he fancied rather scowled as they went away, and two immense dogs entered the enclosure in which we were seated, and ran at us, which he declared had been set at us; and, some other men coming in, he thought that we were going to be regularly murdered. However, I still kept on drawing, and begged of him, if he felt alarmed, to return to the khan: but I must do him the credit to say that he would never leave me when he was apprehensive of any thing disagreeable occurring; he therefore staid and grumbled as usual till I had finished my sketch.

¹⁰² Cockerell_1903_18, travelling 1810–1817, Constantinople, mosques: I have made several useful friends. One is a brother artist, the Greek who did the mosques for Canning. We have paid each other several visits, and become fairly intimate by dint of dragoman, mutual admiration, and what was a superb present from me, a little Indian ink and two English pencils. He has been specially attentive in his visits here, hoping, as he confessed, to find out some secret in the art from such a connoisseur as myself. Another is an old gentleman in a long grey beard, who a few days ago walked into my room, telling me he had been induced to call upon me by hearing of my great reputation. He is an artist, and I showed him my colours and instruments, with which he was greatly delighted. I have not yet returned his visit, but I am shortly to do so, and he is to introduce me to some houses out of which I can draw. I have found a most elegant and useful friend in the Sicilian ambassador, who has many beautiful books and drawings. The young men I chiefly live with are Sir William Ingilby; Foster, an English architect, and a most amusing youth; and a Mr Charnaud, son of a consul at Salonica.

¹⁰³ Cockerell_1903_26–27, travelling 1810–1817, Constantinople, mosques: To architecture in the highest sense, viz. elegant construction in stone, the Turks have no pretension. The mosques are always copies of Santa Sophia with trifling variations, and have no claim to originality.

¹⁰⁴ Cockerell_1903_14–15, travelling 1810–1817, Constantinople, mosques: Mr Canning, of whose kindness on all occasions I cannot speak too highly, has obliged me exceedingly in lending me a large collection of fairly faithful drawings of the interiors of mosques, some of them never drawn before, as well as other curious buildings here, made by a Greek of this place. In copying them I

have been closely employed, as when Mr Adair leaves, which will be shortly, they will be sent off to England. I had a scheme of drawing from windows, but it has failed. I find no Jew or Christian who is bold enough to admit me into his house for that purpose, so I have to work from memory. After having made a memorandum, I develop it at home, and then return again and again to make more notes, till at length the drawing gets finished. In arriving here just in time to take advantage of Mr Adair's firman to see the mosques I was most fortunate. It is a favour granted to ambassadors only once, and Mr Adair thinks himself lucky to get it before going away; but I will tell you in confidence that I regret very little the impossibility of drawing in them. They seem to me to be ill-built and barbarous. / Lord Byron and Mr Hobhouse were of the party."

¹⁰⁵ Damer_1841_I_119–120 Constantinople, Hagia Sophia: What greatly enhanced the pleasure of the whole sight was our having abundance of leisure to view everything; and by the great politeness of the aide-de-camp to the Prince [de J-], our French artist, Mons. Chacaton, was permitted to return the next day under the protection of an additional firman, to make some sketches, in which, however, to his great discomfort, he was continually interrupted by the abuse which the Turks, and especially the old women, did not cease to pour on him.

¹⁰⁶ Grelot_1680_95–164, in Constantinople in 1670–72, Hagia Sophia, description, including history of the monument, and various digressions (e.g. circumcision).

¹⁰⁷ Grelot_1680_95–163, in Constantinople in 1670–72, description of Hagia Sophia, inside and out, including keyed plates of exterior and interior.

¹⁰⁸ Grelot_1680_iii, in Constantinople in 1670–72, Constantinople, much time and money required for his drawings, but: on me permettra de ne donner maintenant que cecy pour servir seulement comme d'épreuve pour les autres [i.e. places in the Orient they could go and draw.]

¹⁰⁹ Grelot_1680_i–iii, in Constantinople in 1670–72, Constantinople, Avis au Lecteur, claims he is the first to offer accurate drawings of mosques: Les grandes difficultez qu'il y a pour un Chrétien d'entrer dans cette Mosquée (Hagia Sophia), ne vous doivent pas faire douter de l'exactitude des crayons que j'en ay tirez, l'habit, la barbe, & la langue Turque dont je me servois, me donnoient souvent l'entrée des lieux qui estoient fermez à bien du monde ... [intrigue and presents offered where necessary, and] J'y retournois tant de fois pour confronter mes esquisses avec le modele, que j'en observois jusques aux moindres petits ornements.

¹¹⁰ Grelot_1680_280, in Constantinople in 1670–72, Valide: est ce me semble le plus mignon & le mieux exécuté de tous ceux qui sont à Constantinople.

¹¹¹ Grelot_1680_282, in Constantinople in 1670–72, Constantinople, Valide: Comme j'ay suffisamment expliqué toutes les parties des Mosquées dans les trois précédentes dont j'ay parlé, je ne reitereray point icy la description de cette dernière, puisqu'excepté la belle manière avec laquelle elle a esté construite, elle n'a rien de particulier. Elle a, comme les autres, des galeries hautes & basses, des fontaines au dessous, deux Minarets à trois corridors, plusieurs demy-dômes, coupes & lanternes; elle ne manque pas de son Peristile, non-plus que les grandes. [but he does illustrate it in elevation]

¹¹² Grelot_1680_Avis, in Constantinople in 1670–72: ceux qui auront déjà leu dans quelques Relations la description de ces mesmes lieux, & qui n'auront pu par le seul discours en bien concevoir la structure, seront peut-etre encore bien aises d'avoir devant les yeux les Plans, Elévations, Profils, & Images fidèles de toutes ces beautez, dont ils ont tant de fois entendu parler. [At the end of the Avis au Lecteur, has a page of five attestations (including Covell and Galland) affirming the accuracy of his plans and drawings.]

¹¹³ Grelot_168o_264: quand ils [les Turcs] ont eu besoin de se bâtir des Temples, ils en ont pris le modèle sur ceux qu'ils avoient enlevés aux Chrétiens, ne sachant pas assez d'Architecture pour en élever d'une manière qui leur fût propre & particulière; C'est pour ce sujet que toutes les Mosquées de Constantinople sont comme autant de copies tres-imparfaites de la belle Eglise de sainte Sophie.

¹¹⁴ Grelot_168o_134–135, in Constantinople in 1670–72, Constantinople, drawing Hagia Sophia exterior: Le desir de voir & d'avoir ce que l'on aime, nous expose à bien des hazards. On sacrifie bien souvent pour cela tout ce qui nous doit estre le plus cher au monde. Je me rencontray à Constantinople avec deux personnes qui avoient ordre de Sa Majesté Tres-Chrétienne d'aller voyager dans tout l'Orient, pour luy rapporter les plans, desseins & relations fidèles de tout ce qu'ils y trouveroient de plus remarquable; & m'estant un jour attaché à lire leurs mémoires sur les observations qu'on leur avoit ordonné de faire dans leurs voyages, je trouvay qu'il leur estoit entre autres choses expressément recommandé de tirer s'il se pouvoit sans un trop grand risque y un plan & une vue du dedans & du dehors de sainte Sophie. Or ayant vu depuis que ny l'un ny l'autre de ces deux voyageurs n'avoient osé s'exposer au péril qu'il y a d'aller dessiner dans sainte Sophie & d'en lever le plan y je creus les ayant vu partir de Constantinople y sans avoir satisfait à cet ordre que je pourrois peut-estre avoir plus de bonheur, si pour la satisfaction de mon Prince j'avois aussi plus de hardiesse qu'eux qui étoient à ses gages & honnoret de ses commandemens. On doit aussi tout hazarder pour ce Grand Monarque, si l'on veut que tout réussisse à souhait. / Voyant donc le danger qu'il y avoit d'aller dessiner & mesurer dans sainte Sophie, & que l'habit long aussi bien que la barbe & la qualité de Médecin que j'avois en ce pays-là, ne me servoient de rien dans ce rencontre, j'eus recours à l'intrigue. On trouve par tout de certaines gens qui moyennant quelque reconnaissance viennent à bout de tout ce qu'on leur propose. Je m'adressay à un Grec qui avoit toute l'encolure d'un homme, qui ne cherche qu'à faire plaisir lors que l'occasion se rencontre. Il estoit Orfèvre de sa vacation qui l'occupoit moins, que le zèle ardent qu'il faisoit paroître avec excès pour rendre service à ses amis. Il demouroit assez près de l'Eglise de sainte Sophie, & partant il devoit assez bien connoître les Officiers de ce Temple, puis qu'ils en sont tous logés assez proche. Luy ayant donc en particulier communiqué mon dessein, il me dit qu'il en parleroit à un de ses voisins, & qu'en luy reportant quelques bijoux qu'il avoit fait pour une de ses femmes, & buvant avec luy quelques flingans ou tassées de café, il ne desespéroit pas de mon affaire, quoy que bien difficile, puis qu'il en avoit bien fait réussir d'autres qui n'estoient guère moins dangereuses: mais que pour cela, il falloit luy faire quelque petit present. Je luy laissay pour boire un sequin de Venise qui vaut environ sept livres dix sols, & luy en promis d'autres, si par son moyen je pouvois entrer dans sainte Sophie, y dessiner & mesurer tout ce que je voudrois. [135–142: introduced to the lamplighter in the mosque, whom he bribed with a watch; and others he bribed, plus his demeanor with worry-beads when a Turk approached].

¹¹⁵ Grelot_168o_Avis, in Constantinople in 1670–72, Hagia Sophia et al.: Les grandes difficultés qu'il y a pour un Chrétien d'entrer dans cette Mosquée, ne vous doivent pas faire douter de l'exactitude des crayons que j'en ay tirez, l'habit, la barbe, & la langue Turque dont je me servois, me donnoient souvent l'entrée des lieux qui estoient fermés à bien du monde. Et lors que la difficulté estoit grande, je joignois à ces avantages, l'adresse, l'intrigue, & les presens: tellement que d'une manière ou d'une autre, il falloit que les lieux fussent bien gardés ou bien observés quand je n'en pouvois tirer un Plan, ou tout au moins un crayon du dedans & du dehors sur des

tablettes que j'avois toujours sur moy. J'y retournois tant de fois pour confronter mes esquisses avec le modèle, que j'en observois jusques aux moindres petits ornements. / J'ay encore joint à ces figures celles des trois plus belles Mosquées de Constantinople, leur Plan avec la manière & la posture qu'observent ceux qui font leurs prières au dedans: Mais quoique six ans de séjour que j'ay fait en Turquie & en Perse, & que l'application avec laquelle je m'attachois incessamment à dessiner tout ce qu'il m'estoit possible, m'ayentourny beaucoup de desseins, je n'en donne neantmoins icy qu'une petite partie, & si je puis connoître que cet essay soit agréable je feray paroistre dans la suite ceux qui me relient des autres endroits de l'Orient où j'ay esté.

¹¹⁶ Dupré_1825_39 Athens: Au nombre des amis que je m'étais faits à Athènes, je dois compter le Vaivode, avec qui j'eus une singulière occasion de lier connaissance. Je m'étais rendu auprès d'une mosquée, dont je voulais faire une esquisse peinte. Mon travail avait toujours été interrompu par un Turc des environs, qui me demandait de l'argent d'une façon assez peu civile. Choqué de ses importunités, je refusai de lui rien donner avant la fin de mon ouvrage, et je pris le parti de me retirer. En retournant chez moi avec ma boîte à couleurs, je passai sous les fenêtres du Vaivode, qui me remarqua, et me fit prier obligeamment de monter chez lui. J'y montai sur-le-champ, et après avoir satisfait sa curiosité en lui montrant l'étude que je venais de commencer, mes pinceaux, mes couleurs, ma palette et le siège pliant dont je me servais, je me plaignis des procédés du Turc. Il eut la complaisance de me dire qu'il me ferait accompagner par un Albanais de sa garde, et il tint parole; dès-lors j'eus toute liberté d'achever ma peinture.

¹¹⁷ Gell_1823_184 at Tripolitza: The Turks made no sort of objection to our walking on the parapets, taking sketches, or entering the mosques. The latter permission, or rather invitation, seemed given more in consequence of the adroitness with which Mustapha insinuated that, though Franks, we should not spit on the carpets, than in consequence of any application on our parts.

¹¹⁸ Lear_1851_105–106 Tyrana, trying to sketch: Fain would I have drawn the exquisitely pretty arabesque-covered mosques, but the crowds at last stifled my enthusiasm. Not the least annoyance was that given me by the persevering attentions of a mad or fanatic dervish, of most singular appearance as well as conduct. His note of "Shaitan" was frequently sounded; and as he twirled about, and performed many curious antics, he frequently advanced to me, shaking a long hooked stick, covered with jingling ornaments, in my very face, pointing to the Kawas with menacing looks, as though he would say, "Were it not for this protector [his kawas] you should be annihilated, you infidel!" The crowd looked on with awe at the holy man's proceedings, for Tyrana is evidently a place of great attention to religion. In no part of Albania are there such beautiful mosques, and nowhere are collected so many green-vested dervishes. But however a wandering artist may fret at the impossibility of comfortably exercising his vocation, he ought not to complain of the effects of a curiosity which is but natural, or even of some irritation at the open display of arts which, to their untutored apprehension, must seem at the very least diabolical.

¹¹⁹ Fellows_1839_7–8 sketching in Smyrna: The children are still brought up in national prejudices; they hoot after a European and call him Frank, Frank-dog, and other such epithets. One little monkey gave me a smart stroke on the back with his stick, but he was soon laughed into a friendly temper. They are afraid of the consequences of their impertinence, and generally secure a retreat behind some door-way before they even call after the stranger. The men are however losing many of these prejudices. Today, whilst I was sketching, (which is an act forbidden by

their religion,) several Turks came and watched me for half an hour, and expressed their delight at any new object which they recognised. I was putting in some shipping in the distance, and as I drew each vessel, although on an extremely small scale, they told me what ships they were with great satisfaction; they also recognised several views I had previously taken.

¹²⁰ Fellows_1839_8 Smyrna: The annoyances to which a Frank is subject on entering the mosques here are so great that I shall delay visiting them until I arrive at Constantinople.

¹²¹ Laval_1855-9_308-309 Cairo, making moulds of Arab ornament: Il y avait de grandes difficultés d'exécution: les cheicks des mosquées, les mollahs, sont très-fanatiques pour la plupart, et s'adresser à eux afin d'obtenir une autorisation, c'eût été tout compromettre; je préférerais agir d'une façon plus téméraire. Le matin, de bonne heure, je partais du Mouski avec un ou deux bourriquiers qui portaient mes légères et longues échelles; sur le pommeau de la selle de mon âne se trouvait une double sacoche contenant les objets nécessaires au moulage, ainsi que deux zemzemies ou bouteilles de cuir remplies d'eau; en cas d'insuffisance, j'avais la ressource des fontaines publiques ou les outres des saccas. Arrivé à el-Azar ou ailleurs, j'appliquais immédiatement mon échelle au-dessus du monument convoité par moi; si l'échelle était trop courte, j'en appliquais une seconde que je soudais à l'autre avec des cordages, et en quelques minutes mon travail était terminé; alors, pliant bagage en un clin d'œil, nous remontions sur nos ânes et nous quittions rapidement la place, laissant les spectateurs ébahis. Plusieurs fois je fus inquiet, menacé par des mollahs, mais, grâce à l'ophtalmie, qui fait que tout Egyptien à la vue basse, on ne s'apercevait même pas que je laissasse mes moules sécher sur l'œuvre; l'après-midi, je revenais à l'heure de la sieste chercher les travaux du matin et je rentrais chez moi harassé, mais bien heureux. [#and he did get his moulds safely back to Paris].

¹²² Morier_1818_241-242 A Russian General arrives at the Prince Royal's camp at Ak Tappeh: The English Ambassador had intimated to him, in a friendly manner, that it would be but a common mark of respect to the Persians, whose carpet was not only their seat but their table, to substitute for his boots the chakchour, or red cloth stockings, that were generally worn on such occasions. The General, who said that the only costume in which he could appear was that which he wore in the presence of his own Sovereign, persevered in his full dress, and was seated, boots and all, upon the Prince's carpet. The Persians look upon the omission of taking off shoes as the greatest indignity that can be offered to them; and therefore the Prince was so incensed at what had happened, that as soon as the General was gone, he ordered his master of ceremonies to be bastinadoed almost to death.

¹²³ Thévenot_1664_92-95 for a whole chapter on De la façon de leurs Mosques et de leurs Prières. Demonstrates he is conversant with interiors, and prayer practices.

¹²⁴ Baltimore_1767_76-77: They are enthusiasts in their religion, they look on those who differ from them as despicable as dogs, hogs, and devils. This is from want of travelling; for they are in the most deplorable ignorance of other nations; and nothing can be more absurd and cruel than their putting a Christian to death, which they certainly do, who is discovered in an intrigue with a Turkish woman; whilst we permit them, in our cities, the same chance in amours with ourselves.

¹²⁵ Smith_1683_439-440: Turks bad at sea journeys; and "They trouble not themselves with reading the Histories of other Nations or of antient times, much less with the study of chronology."

¹²⁶ Stutfield_1886_158: The Moors take their shoes from off their feet when they enter a mosque, and they are forbidden to pray in sumptuous apparel. Herein, as Sale remarks, something is to be

learned from them by the English upper classes, who make themselves so gorgeous of a Sunday that poorer folk are abashed and kept away from church.

¹²⁷ Thevenot_1687_69: Those [Turks] that turn Christians, they Burn alive, hanging a bag of Powder about their neck and putting a pitched Cap upon their head. But Christians that do or say any thing against the Law of Mahomet, are taken with a Turkish Woman, or go into a Mosque, are Empaled, though yet there be some Mofques into which Christians may enter at certain hours. There are a great many other cases, wherein if Christians do not turn Turks, they are put to death; for a Christian may redeem his life, by making himself Turk, whatsoever Crime he may have committed, but the Turks have no way to save theirs.

¹²⁸ Vogüé_1859_33 Holy Land: Les haines soulevées par la première croisade, et les besoins de la défense, achevèrent de détruire ce que les invasions avaient respecté, et, à quelques exceptions près, toutes les églises qui n'avaient pas été transformées en mosquées furent impitoyablement démolies.

¹²⁹ Darboy_1865_63: Les infidèles eux-mêmes, touchés de son grand caractère et de sa générosité [Louis IX], le nommaient avec enthousiasme le plus puissant monarque du monde, et plusieurs émirs lui envoyèrent de riches présents et lui jurèrent amitié (année 1252). Mais douze ans après, les murs de Jaffa furent détruits par le sultan d'Égypte, la citadelle abattue, la ville ravagée; ce qu'on put sauver de marbre et de bois, les vainqueurs le conduisirent au Caire où le sultan faisait bâtir une superbe mosquée. Jaffa ne s'est guère relevée de ce désastre.

¹³⁰ Young_1854_312 decadence in Constantinople: Only one class of the inhabitants of Constantinople could possibly suffer by an improved condition of things; and this would be the Society of Dogs. What they would do without the rubbish of the perpetually falling or burnt-down wooden houses, without the holes in the streets and the little soupers they arrive at about midnight, one does not quite see; but, like all wise creatures, we presume they would direct their habits differently, and so find comfort and employment; or, like the Turks themselves, if continuing in a state of obstinate decadence, they must become nonentities, – remembered only as a bye-word among the cities of the earth.

¹³¹ Perrier_1842_108–109 Christians in Syria: Ils se sont crus redoutables en voyant qu'on les favorisait et qu'on les relevait de leur humiliation, eux jadis habitues à une plus basse servitude. Sous les anciens pachas et jusqu'à l'entrée des Egyptiens dans le pays, les chrétiens avaient été tenus dans une condition non d'oppression, mais d'abaissement; ils ne pouvaient se vêtir que d'étoffes de certaines couleurs sombres et obscures: le blanc y le rouge et le vert leur étaient interdits pour le turban. Dans plusieurs villes saintes, toute monture, excepté l'âne, leur était défendue, et même il ne leur était permis de passer devant certaines mosquées que déchaussés. Un chrétien ne pouvait accepter le salut du grand; il devait rester fixe et immobile sur son passage. Les Egyptiens avaient aboli toutes ces humiliantes distinctions. A pari la capitation du haradj, qui avait été maintenue, les chrétiens ne supportaient pas une charge de plus que les musulmans, et ils étaient, en outre, exempts de la conscription, qui pesait rigoureusement sur ces derniers; on leur avait rendu les armes depuis 1838, tandis que toutes les autres populations syriennes étaient désarmées: il n'est donc pas étonnant qu'en se prévalant orgueilleusement de leurs privilèges ils aient amassé contre eux des jalousies et des haines qui peuvent aujourd'hui se satisfaire librement.

¹³² Vandal_1887_171 Constantinople, embassy 1728–41: S'ils toléraient les établissements chrétiens d'ancienne date, ils accordaient difficilement la permission de les restaurer ou d'en fonder

de nouveaux, surtout dans les centres peuplés et auprès d'édifices consacrés à leur culte. "Le son des cloches chrétiennes, disaient-ils, réveille les anges qui viennent dormir la nuit sur le toit des mosquées." Villeneuve obtint de Topal-Osman l'autorisation pour les religieux de relever leurs églises, et cette concession, qui faisait violence aux préjugés de l'Islam, fit reconnaître de nouveau dans "l'empereur de France" le protecteur tout-puissant de la religion.

¹³³ Lane_2000_90, in Egypt 1825–8: I resided at Musr, at different times, a little more than a year and a quarter. As my pursuits required that I should not be remarked in public as a European, I separated myself as much as possible from the Franks, and lived in a part of the town (near the Ba'b el-Hhadee'd) somewhat remote from the Frank quarters. Speaking the language of the country, and conforming with the manners of my Moos'lim neighbours, renouncing knives and forks (which, till I saw the really delicate mode of eating with the fingers, as practised in the East, I was rather averse from doing), and abstaining from wine and swine's flesh (both, indeed, loathsome to me), I was treated with respect and affability by all the natives with whom I had any intercourse.

¹³⁴ St_John_1844_245 travelling 1834: Formerly, a Christian traveller discovered in a mosque would have been considered guilty of sacrilege, and compelled to abjure his religion or lose his life; and, even at the present day. Christians are rigidly prohibited the entry of all Mahomedan places of worship; so that, to obtain admission, they must adopt the disguise of a native. Having, accordingly, assumed the Turkish costume, and received from the governor an officer to accompany me, I visited the two most remarkable mosques of Cairo, the interior of which few travellers have beheld or described.

¹³⁵ Davis_1879_124–125 Bazaar, mosque in remains of a ruined monastery: I had examined the south side, and was proceeding to examine the north, when I was interrupted by the Imam of the mosque, who came up in a state of towering indignation. For some time I allowed him to proceed, till having quietly written down my description of the place I turned to him, and addressing him in the most polite Turkish I could command, told him that I had a firman from the Sadr-el-Azum (Grand Vizier) to examine any building in the country, and if I pleased could even enter the mosque. I have always found it produces the best effect, when one is able to converse a little with a Turk in his own language. So it was now; the man was quite mollified, permitted me to draw the apse and the doorway of the mosque, and we parted good friends. My guide said there were inscriptions inside the mosque, but defaced.

¹³⁶ Otter_1748_I_17 at Constantinople: Je m'appliquois sans relâche à l'étude des langues qui me devenoient nécessaires.

¹³⁷ Hilprecht_1903_26 Claudius James Rich: His knowledge of the Turkish language and manners was so thorough that while in Damascus not only did he enter the grand mosque "in the disguise of a Mameluke," but his host, "an honest Turk, who was captivated with his address, eagerly entreated him to settle at that place, offering him his interest and his daughter in marriage."

¹³⁸ Egmont_& Heyman_1759_I_203 Constantinople: The best method of seeing every things curious in Constantinople, without any danger of being insulted, is to dress in a Turkish habit. Disguised in this manner we went, with a Turk of our acquaintance, to the jaffia bazar, or slave market, where we saw a great number of women, both white and black, and a multitude of men. But speaking the Turkish language very indifferently, we were very near being betrayed, so that it was thought advisable to retire, the franks not being permitted to appear there without a firman, or warrant from the Grand Signior.

¹³⁹ Layard_1903_II_4, writing home from Isfahan in 1840: You would scarcely know me in the Persian dress, with black hair, mustachios and beard, for my disguise would not be perfect without dyeing, and I go into the mosque now like a good Mussulman.

¹⁴⁰ Vernet_1843_I_132–133 Egypt: L'adoption du costume local, loin d'être un puéril travestissement, est utile à tout voyageur; on ne saurait trop le lui répéter. En effet, les habits du pays sont beaucoup plus commodes que les nôtres (quoique également en drap), à cause de leur ampleur; de plus, le dessin étant méconnu ou plutôt défendu chez les musulmans, nous pourrions nous livrer à la récolte indispensable des croquis, en tout lieu, sans être remarqués sous le vêtement musulman, et il nous sera aisé de pénétrer dans les mosquées en ôtant nos babouches; grâce à ces précautions, nous serons confondus avec les fidèles.

¹⁴¹ Smith_1683_437 doctors: one of our janizaries accidentally discoursing with a Turk about us, whom they knew to be Franks, told him that there was a Physician in the company, who had been lately at the Grand Sigors Court at Saloniki with the English Ambassador, and was now upon his return from Constantinople to Smyrna, where he lived. This presently took vent, and the Turks thought that they had got a man among them, that could cure all diseases infallibly, for several immediately came to find us out in behalf of themselves or their sick friends.

¹⁴² Du_Mont_1699_II_241–242: On peut compter entre les superstitieuses observations des Turcs, le respect mal digéré qu'ils ont pour les choses sacrées, & generalement pour tout ce qui a du raport au service Divin. Je ne sçauois vous exprimer celui qu'ils montrent en particulier pour le livre de l'Alcoran & pour celui de la Zune. Il est tel qu'à leur avis un Chrétien ne sçauoit rien entreprendre de plus temeraire que de le toucher, en quelque lieu qu'il se trouve écrit. C'est de quoi André Thevet pouroit être garand, car il avoüe lui-même qu'il pensa perdre une fois la vie pour une semblable imprudence, & une autrefois encore pour s'être amusé à observer trop curieusement le dedans d'une Mosquée, en Alexandria; mais il n'est pas le seul à qui ce malheur soit arrivé. Il me semble vous avoir dit aussi que les Turcs exigent des Chrétiens qu'ils descendent de cheval en passant devant une Mosquée. Cela ne se pratique pourtant pas dans l'Anatolie à cause de la grande quantité de Francs qui s'y établissent & à cause de la protection des Ambassadeurs, qui sont plus-près en cas de necessité; mais du côté de l'Egypte & de l'Arabie, un Chrétien a besoin de beaucoup de prudence & de circonspection, pour se garantir des insultes du Peuple en pareille occasion. Ce n'est pas pourtant Mahomet qui a fait cette ordonnance, il se contenta d'interdire aux Chrétiens l'entrée des Mosquées pendant les heures de l'Oraison. Mais Soliman le Magnifique voulant signaler son zélé ne crut point que ce fut assez, & ne voulant pas même qu'ils parussent au devant ni auprès en état d'hommes libres. Pour ce qui est de la defence de Mahomet, il y a de l'aparence qu'il l'avoir faite à l'imitation des juifs, car ils croyoient que la presence d'un Idolâtre prophanoit la Sainteté de leurs Misteres, & ils n'avoient garde de permettre qu'un Payen se mêlât parmi eux pendant le service.

¹⁴³ Tournefort_1718_II_53, in Constantinople in 1701, Mosques: We never saw them at Prayer in the Mosques, because the Christians are not suffer'd to enter while any Mussulman is there; but we have seen them at Prayer in the Caravans.

¹⁴⁴ Febvre_1682_23ff: De la haine que les Turcs portent à la Croix, & aux Images, & de quelques opinions erronées qu'ils ont.

¹⁴⁵ Arvieux_1735_III_210 writing in 1665: Tout le monde sait, ou doit sçavoir que les Turcs portent de l'eau quand ils vont à la garderobe, & qu'ils se lavent avec leurs doigts. Il y a des commoditez dans les parvis des Mosquées, où les Musulmans vont se déchargent de ce qu'ils ont de trop, & après s'être bien lavez, ils entrent dans la Mosquée, offrent à Dieu des prieres bien propres.

¹⁴⁶ Febvre_1682_40 Muslims: Il n'y a rien dans leurs temples capable de donner de la dévotion que la propreté & la netteté du lieu dont le pavé est couvert de tapis, ou du moins de nattes de jonc ou de paille fort bien travaillées, sur lesquelles on ne marche que pieds nus, c'est à dire sans souliers. Le Grand Seigneur mesme les oste par respect en entrant dans les Mosquées, & tous les peuples à son exemple en font le mesme de quelque condition qu'ils puissent estre. Ils prient debout, ou à croupons, comme des tailleurs quand ils travaillent, & jamais à genoux comme nous. Ils estimeraient faire un crime de cracher dans une Mosquée, quoy que ce fust par pure nécessité, ou d'y laisser entrer des chiens. Encore moins les verra-t'on faire de l'eau contre la muraille de la Mosquée; & si quelqu'un y estoit surpris, il seroit chastié tres-severement, en quoy ils témoignent avoir plus de piété que plusieurs Chrestiens n'en ont envers leurs Eglises, qu'ils ne craignent pas de profaner par des actions indécentes comme celle-là.

¹⁴⁷ Febvre_1675_75: On ne les verra jamais cracher dans une Mosquée, de peur de commettre en cela une irrévérence, & si la nécessité les oblige ils se'servent de iëur mouchoir. / Ce seroit un crime atroce parmy eux, & digne d'un chastiment severe, d'uriner contre une Mosquée, aussi ne l'ay-je jamais remarqué.

¹⁴⁸ Percy_1901_61 Kayseri: From the konak the governor invited us to accompany him to the mosque of Houvant, the most celebrated in the place, and went in without either taking off his own shoes or asking us to do so. The interior contains nothing of interest, but to the left of the entrance is an exceptionally fine Seljuk tomb of the thirteenth century, octagonal in shape, and adorned with elaborate arabesques, and a frieze of intertwined inscription running round the base of the dome.

¹⁴⁹ Brayer_1836_1_316–318 Constantinople, mosques: Quoiqu'il soit défendu, à tout infidèle d'entrer dans les mosquées, surtout pendant le temps des prières, il est d'usage que le gouvernement ottoman accorde aux ministres des puissances européennes, peu de temps après leur arrivée, un ferman pour visiter les quatre principales. Des nationaux, des étrangers se mettent dans le cortège des ministres et profitent de cette circonstance pour satisfaire leur curiosité. La piété musulmane voit avec d'autant plus de regret cette infraction à la loi, que les Francs, se croyant dans leurs églises, s'y comportent quelquefois avec cet oubli des convenances si ordinaire dans la chrétienté. L'anecdote suivante, qui, dans le temps, fit beaucoup de bruit à Péra et parmi les diplomates, peut donner la mesure de la légèreté des Francs, de la piété du Musulman, et du danger auquel on s'expose en bravant ouvertement ses principes religieux. / M. de Tamara, ambassadeur de Russie, et son épouse, le comte de Ludolf et sa fille, le ministre de Naples, avaient obtenu la permission de visiter les principales mosquées. Ils se rendirent à l'une d'elles, suivis de plusieurs officiers russes, anglais et autrichiens. Les hommes refusèrent de mettre les babouches que l'on présente aux Européens, qui ne peuvent se déchausser comme les Turcs: C'était déjà, suivant l'islamisme, une insulte à la Divinité: "Je suis ton Dieu, tu es dans la vallée sainte; quitte ta chaussure." Ce manque d'égards fut suivi d'une conduite bien plus répréhensible; les officiers qui donnaient la main aux dames attirèrent, par leur tenue et leur rire indécent, les regards des Musulmans recueillis dans leurs prières: En un instant les diplomates et leur suite furent hués et menacés. On cria au scandale; les softas, élèves et étudiants de la loi, voisins de la mosquée, accoururent. Les ministres et les dames, frappés à coups de babouches, furent obligés de fuir. Les dames se réfugièrent en toute hâte dans la première maison qu'elles purent atteindre, et trouvèrent asile et sûreté dans le harem, inaccessible aux Musulmans. Les diplomates ne durent leur salut qu'à la vitesse de leurs jambes. Le sultan envoya de la troupe pour les protéger; quand elle arriva, il n'y avait plus personne. Les ministres se plainquirent au visir de l'insulte faite à leur

caractère, et le visir, dit Grassi, répondit: "Les Musulmans professent la religion autrement que les infidèles, qui se moquent de celle qu'ils disent professer. Je suis bien aise que vous en ayez été quittes pour la peur. Nos temples sont sacrés; aucune idée étrangère aux prières et au culte n'entre dans la pensée des Musulmans quand ils prient. Point de parure, point de conversation dans nos temples, point d'indécence; nous ne sommes pas faux dévots, mais religieux."

¹⁵⁰ Durbin_1845_11_204 Visiting mosques: desire to enter the mosque, you must leave your shoes at the door, or deliver them to your servant; and you may enter barefooted, or in your stocking feet, or in clean slippers, which, indeed, you may put over your shoes or boots if they be sufficiently large. This practice is not founded upon that sentiment which Moses felt when he was commanded to approach the burning bush barefooted, but upon a desire to preserve the house of God free from the least defilement.

¹⁵¹ Bovet_1862_240-241 Shoes off: J'ai parlé tout à l'heure de l'usage où l'on est en Orient de se déchausser avant d'entrer dans une chambre. Dans les maisons particulières, c'est une simple mesure de propreté; comme le tapis sert à la fois de siège et de table, il importe de ne pas le salir. En entrant dans les lieux saints (mosquées ou églises), on ôte ses souliers par un motif différent; on craint de mêler à une terre réputée sainte la poudre d'une terre profane; c'est pour cela que Moïse devant le buisson ardent reçoit l'ordre de se déchausser.

¹⁵² Fermanel_1670_44 Constantinople, houses: Ils ne tapissent point leurs chambres comme on fait en la Chrestienté, mais ils mettent les tapis sur le pavé; ils en ont quantité, les plus beaux sont de Perse.

¹⁵³ Febvre_1675_373 Christians in the Empire: Ils sont fort exacts à ne laisser point entrer de chiens, ou d'autres animaux dans leurs Eglises. Ils n'y crachent jamais par révérence: cependant, ils s'y tiennent dans une posture peu décente & à croupetons, qui est leur façon de s'asseoir ordinaire. Ils ont quantité de chandeliers de cuivre, de lampes de crystal, & d'oeufs d'autruches pendus à la voûte, comme dans les Mosquées y ce qui fait une assez belle veuë.

¹⁵⁴ Davy_1842_11_134 of a Greek habit of spitting on the walls, footnote: The Baron Theotoki, speaking of the prejudices of his countrymen, alludes to this habit, expressing, at the same time, his opinion that the English abstain from it, not because they mind spoiling their carpets, as is commonly thought, but really from a sense of propriety and regard for health ... This habit of spitting on the floors, it may be remarked, is very commonly associated with the absence of carpets – which, no doubt, gave rise to the fancy of the Ionian Greeks, alluded to by the Baron Theotoki. Excepting the Turks, I know no other people of the south and east of Europe who accord with the English in their aversion to spitting – and they use carpets.

¹⁵⁵ Dodwell_1819_11_101 Larissa: The greater part of the inhabitants are Turks, some of whom are powerful and opulent. There are no mosques in Greece so grand as those of Larissa, and I wished to visit some of them, which no doubt contain rich marbles, fragments, and inscriptions. But the overbearing manner of the populace would not permit me to gratify my curiosity. / Those who have not visited Mohamedan countries can have no idea of the admirable cleanliness of Turkish mosques. No persons are suffered to walk even in the porticos without taking off their shoes, and much less to spit or to commit any other nuisance in their vicinity. It were to be wished that similar regulations were adopted in Christian countries, where the exterior of the churches is generally desecrated by accumulations of filth of every kind, while the interior, particularly in Italy, forms the spitting place of the whole congregation. The abominable custom also of burying within the places of worship is never permitted by the Mohamedans.

¹⁵⁶ Gell_1823_11–12 Navarino, a dinner party: Among the guests were two in the European or Frank costume. One was a Ragusan merchant, and the other the Consul of that republic, at Modon. They soon shewed that they were foreigners, by spitting about the room; a practice highly disgusting to natives at the east, where slippers only are frequently worn in the house; yet, they repeated this so often, and with such airs of preparation, and importance, that it was evident they did it as much to distinguish themselves from the Greeks, as from any pleasure they received from the indulgence of so disgusting a custom. I fear, the abhorrence of spitting is confined to the English and the Mahometan nations. I believe the polished French yet continue to spit on the carpet; and I know the Germans and Italians do so without mercy. This is, in fact, the principal motive for the exclusion of Franks from the Mosques, for the Turks sit, kneel upon, and touch the carpet or mat with their foreheads. The abstaining from this is so much observed by the Turks, that I remember a party of Russians arriving at Thebes, under the name of English; and, supposing they might be our countrymen, as we were anxious to ascertain the fact, our janissary said he would go and see, presently returning with the assurance, that they were not English. We were at a loss to imagine the means by which he had so quickly satisfied himself, when he informed us, that he could not be mistaken, for they had spit all over the room.

¹⁵⁷ Williams_1820_11_360–361: The Turks do not allow unbelievers to enter their mosques. A positive prohibition exists at Constantinople, and I believe generally throughout Turkey. I have in different towns procured a glance at several mosques, but have been compelled to make my visit very short, for fear of insult. They were mean in appearance, and destitute of ornament, the naked walls being merely inscribed here and there with passages from the Khoran. At Constantinople, till of late years, the mosques might be visited. It is said that the interdiction arose from the Secretary of the Russian Embassy having spat while in one of them; he was with difficulty rescued from death.

¹⁵⁸ Post_1830_282–283 in Smyrna: The Turks regard their temples with great veneration, always entering them with unshod feet, and observing within them the most grave and solemn demeanour. Woe betide the unthinking stranger, who happens to profane the sanctity of a mosque by any irreverent act! The wife of an ambassador once spit upon the pavement of one at Constantinople: the indication of a bystander was roused to such a pitch, that in the vehemence of his wrath he smote the unconscions offender. Another remarkable instance of the same kind, is that of a renegade American, residing in Smyrna. According to his own story, he came to the place on business a number of years ago, and thoughtlessly entered a mosque with muddy boots. The Turks seized him, threw him into prison, and gave him the alternative of renouncing his religion or forfeiting his head. He chose the former course, and was for some time in a deranged state of mind, through terror and remorse. He has continued ever since to wear the Turkish costume, and to practice an outward observance of the ceremonies of their religion; being poor, he says, and without the means of getting out of the country.

¹⁵⁹ Temple_1836_11_45 Constantinople, Hagia Sophia: I was never enabled to enter it; for though foreign ambassadors, from long established custom, are entitled to a firman, or order of admittance, yet from some insulting and disrespectful conduct of a Russian party, who spit on the carpets, and otherwise ill-behaved themselves, just before I arrived in Turkey; a polite note now accompanies the demanded firman, in which the ambassador is requested not to avail himself of the permission.

¹⁶⁰ Anon_1855_109–110: The Crimea was to be amalgamated with Russia. Hence the old names were superseded by others reviving the association of the old Greek Empire ... But this was not the worst work of demolition that was executed. All that was ancient was doomed and destroyed. Kertch and Kaffa especially were scenes of worse than Vandal devastation. Beautiful mosques and minarets; public fountains and aqueducts, the pride and the great glory of the Moslem; public edifices, however imposing and sacred, were overthrown; trees were cut down, tombs rifled, the relics of the dead cast abroad, swine fed out of coffins, and the monuments of antiquity annihilated. / The traveller Clarke, in 1800, watched the rude Russian soldiery pulling down the principal minaret at Kaffa; and while the imperturbable Turks were breathing deep and bitter imprecations on the enemies of the Prophet, even a Greek turned and muttered, in scorn and indignation, "Barbarians!"

¹⁶¹ Crowe_1853_209–210 Constantinople: The Frank may enter any mosque at Adrianople; at Constantinople it would cost a Frank his life. When I was there a society of Americans went, under the authority of an imperial firman, to visit St. Sophia. It was in the Ramazan. Whatever was the cause of quarrel, (it was said that one of the party inadvertently spat on the pavement,) certain it is that the visitors were maltreated and beaten, which, after paying eight or ten pounds as the price of permission, was disagreeable and severe. The barbarism of the Constantinople mob, too, grows in the inverse proportion of the humanity of the upper functionaries. We need not say that the strength of the old Turk and Ulema party depends in a great measure on the known character of the Constantinopolitan mob. To change and harmonize it, therefore, is one of the first necessities of reform. If the artisans had women – could marry – and this make the population a fixed Constantinopolitan one in lieu of a strange and Asiatic one, the Sultan would need no longer to dread and shun a residence in Constantinople, and the capital would no longer be the great obstacle to moderation and reform.

¹⁶² Saint-Aignan_1864_162 Dome of the Rock: Non-seulement les usages de l'Orient sont différents des nôtres, mais souvent même ils leur sont absolument contraires, comme nous le remarquerons ailleurs. Ainsi tandis que pour exprimer le respect, nous découvrons notre tête en gardant nos chaussures, les Orientaux découvrent leurs pieds et gardent la tête couverte. Nous dûmes donc, avant d'entrer dans l'antique mosquée, quitter nos souliers pour nous, conformer à la mode asiatique; c'est ce que nous fîmes sur les marches d'un des perrons situés sur l'esplanade. Chacun de nous s'était muni d'une paire de pantoufles, et après les avoir mises, nous pénétrâmes dans ce mystérieux asile.

¹⁶³ Casola_1907_257 Jerusalem, on Moslems, travelling 1494: When I inquired further I learned that when they go to pray in the Mosque they go barefooted, and first they wash themselves in certain places set apart for that purpose, but only from the waist downwards, and then they uncover their heads, which they never uncover even in the presence of the greatest lord in the world. It is great madness to talk to them about our faith, because they have no rational sentiment in them. They are very impetuous and easily excited to anger, and they have no gracious or courteous impulses or actions. And I declare that they may be as great and as learned as you like, but in their ways they are like dogs.

¹⁶⁴ Percy_1901_277: Is Turkey moribund, or is she still capable of resuscitation? Are the phenomena of her present condition merely those of arrested development or of hopeless, senile decay? / It is an old, a familiar question, the answer to which will always determine, as it has determined in the past, the policy of Great Britain in the Near East.

¹⁶⁵ De_Hass_1883_157–158 Dome: The building is encased on the outside with encaustic tiling and colored marble; within, it is golden arabesque and mosaic, very rich, with passages from the Koran every-where inserted in the walls. And, what is remarkable, no reference is made in the inscriptions to David, Solomon, or Mohammed, but the name of Jesus, the son of Mary," is mentioned four times. Is this prophetic of it becoming some day a Christian church?

¹⁶⁶ Chandler_1817_I_155: In the first year of our residence in the Levant, a rumour was current^ that a cross of shining light had been seen at Constantinople, pendant in the air over the grand mosque, once a church dedicated to St. Sophia; and that the Turks were in consternation at the prodigy, and had endeavoured in vain to dissipate the vapour. The sign was interpreted to portend the exaltation of the Christian^ above the Mahometans; and this many surmised was speedily to be effected.

¹⁶⁷ Michaud_&_Poujoulat_1833_II_155–156 Constantinople: Les Turcs ont d'ailleurs un pressentiment que Sainte-Sophie retombera un jour dans les mains des Chrétiens, et ce pressentiment ou cette prédiction ajoute encore à leur humeur ombrageuse et jalouse. Il faut donc renoncer à voir l'intérieur du temple, ou bien attendre que la prédiction s'accomplisse. Jusque-là, nous nous en tiendrons aux volumineuses descriptions que nous ont laissées Pierre Grelot et d'autres voyageurs. Sainte-Sophie n'est pas la seule église qui ait été convertie en mosquée. Les plus beaux temples des Chrétiens ont subi la même profanation; quelques-uns même ont été condamnés aux usages les plus grossiers et les plus vils; je ne vous citerai ici que l'église de Sainte-Irène, devenue un dépôt de machines de guerre, et l'église de Saint-Chrysostôme qui est maintenant une ménagerie. / Après avoir vu ce qu'il est permis aux chrétiens de voir de la mosquée de Sophia ou Sainte-Sophie, nous dirigerons nos pas vers la place de l'At-Meidan, l'ancien Hippodrome.

¹⁶⁸ Davy_1842_II_427–428: Two hypotheses are at present entertained relative to the existing condition of Turkey. According to one, the Turkish people are in their infant state, full of life and susceptibility, but uninformed, uneducated, weak; and, if their existence as a nation be precarious, it is so in consequence of infirmities analogous to those of infancy. According to the other hypothesis, the empire is in its old age, worn out, exhausted, tottering, unable to stand unaided, from sheer and unreclaimable debility. Neither of these hypotheses I apprehend to be just, because both are founded on analogies, which, however specious, are not applicable, with any strictness, to races of men or empires, the rise, decline, and fall of which seem to depend on a complication of circumstances of difficult analysis.

¹⁶⁹ Laurent_1821_66: It is in vain that Mahomet II. Selim I. and Solyman I. have endeavoured to introduce in the medresses the study of geography, of history, of mathematics, and of medicine. The effeminate successors of those great princes, warped by the prejudices of priests, have neglected to execute the noble designs of their ancestors; law and theology are now the only studies of the literary Turks; there is, however, still a school for medicine attached to the Solymaneh, or mosque founded by Solyman.

¹⁷⁰ Sleeman_1844_II_272, travelling 1835–6 But for the accident which gave Charles Martel the victory over the Saracens at Tours, Arabic and Persian had perhaps been the classical languages, and Islamism the religion of Europe; and where we have cathedrals and colleges we might have had mosques and mausoleums, and America and the Cape, the compass and the press, the steam-engine, the telescope, and the Copernican system, might have remained still undiscovered; and but for the accident which turned Hannibal's face from Rome after the battle of Cannae, or that which intercepted his brother Asdrubal's letter, we might now all be speaking

the languages of Tyre and Sidon, and roasting our own children in offerings to Sewa or Saturn, instead of saving those of the Hindoos!

¹⁷¹ Taylor_1855_345, published 1839, written at Constantinople: But the Mosque – that blossom of Oriental architecture, with its crowning domes, like the inverted bells of the lotus, and its reed-like minarets, its fountains and marble courts – can only perish with the faith it typifies. I, for one, rejoice that, so long as the religion of Islam exists (and yet, may its time be short!), no Christian model can shape its houses of worship. The minaret must still lift its airy tower for the muezzin; the dome must rise like a gilded heaven above the prayers of the Faithful, with its starry lamps and emblazoned phrases; the fountain must continue to pour its waters of purification. A reformation of the Moslem faith is impossible.

¹⁷² Colton_1856_58 Hagia Sophia: It may yet be filled with worshippers, who, instead of looking to the Prophet of Mecca, will cast their eyes to that benevolent Saviour whose religion needs no weapons for its support, but quietly sustains itself on its healing adaptation to the wants and woes of a ruined world.

¹⁷³ Benjamin_1867_6–7 Constantinople, Hagia Sophia: The central church in Christendom, unsurpassed in the magnificence of its architecture, as seen from within, – for the buttresses built up to sustain the venerable edifice, weakened by earthquakes and age, somewhat mar its exterior, – it still stands, the magnet toward which are turned the longing eyes of the Eastern Christians, who are steadfastly awaiting the hour when the great bell of Time shall toll the doom of Islam, and when the golden cross shall again and forever replace the crescent on that immortal dome, beneath whose vaults the anthem of praise first pealed thirteen centuries ago.

¹⁷⁴ Hayward_1892_233 Hagia Sophia: One interesting feature would not be noticed if the attention were not called to it. Under all of the frescoed emblems of the Mahometan religion can be dimly traced the sacred pictures of the Christian Church. The latter are done in Byzantine mosaic, and are said to be very handsome. It is greatly to be hoped that at no distant day they may be uncovered by Christian conquerors and the cross replace the crescent.

¹⁷⁵ MacFarlane_1850_I_180–181 Aezani: Great was the contrast between the remains of the beautiful ancient Temple and the miserable modern mosque of the village, which stand looking at one another from the opposite sides of the stream. The mosque was a low, narrow, wooden barn. In its front were four square wooden pillars, small and mere sticks, resting upon four ancient capitals turned upside down. The Turks, who invert the order of all things (except the two ends of the pipe), are very fond of thus employing ancient capitals as bases. Specimens of these adaptations are to be seen at Brusa, and at every town or village where there are still fragments to be appropriated. In some we saw ancient square bases used as capitals, while the ancient capitals were doing duty of bases. At many places on our road, we saw parts of the shafts of fine columns hollowed out and converted into mortars, wherein (in the absence of corn-mills) the villagers pound their grain with an enormous pestle. They also serve for a variety of other purposes; and in those of a smaller shape coffee is often pounded instead of being ground.

¹⁷⁶ Febvre_1682_45: Ce n'est pas assez pour eux de deffendre leur Religion avec tant de rigueur, ils tachent encore de l'embellir, & de la rendre vénérable de hideuse & ridicule qu'elle est, aux dépens de la véritable qu'ils dépouillent de les Temples pour revestir celle-là, & en faire des Mosquées.

¹⁷⁷ Febvre_1682_276: Ils haïssent & méprisent les estrangers, au lieu qu'en Europe nous les chérissons, carressons, & leur portons compassion. Ils leur deffendent l'entrée dans les Jardins

du Serrai, & dans les Mosquées comme à des Infidelles; ce que nous ne voudrions pas faire à leur égard. Je n'ay veu que Constantinople, où ils permettent aux Chrestiens d'entrer dans leurs Temples: par tout ailleurs ils les en empeschent, & eux n'oseroient l'entreprendre, sans se mettre en péril de perdre la Foy, ou du moins d'estre Maltraitez.

¹⁷⁸ Morier_1818_227 after instancing workmen at Tabriz: These details will perhaps furnish some idea of the rapidity with which the Persians might be entirely civilized; and if it were ever the policy of any one of the European nations to give a further impulse to the eagerness with which they have already begun to acquire some of our arts, it is not to be doubted, but that the whole of Persia would soon exhibit a very different aspect from what it does at present; and that from this commencement, their darkness in religion would perhaps be gradually dispelled.

¹⁷⁹ Guérin_1859_60, preaching to the choir: A peine a-t-on mis le pied sur le sol égyptien, qu'on reconnaît, presque à chaque pas, les traces de la civilisation française venant s'inoculer à la barbarie musulmane, et je ne parle pas seulement ici de notre civilisation au point de vue matériel, car sous ce rapport les Anglais nous égalent, mais à un point de vue plus élevé, je veux dire au point de vue moral et chrétien.

¹⁸⁰ Eton_1801_207: The use of wheel carriages is almost unknown in Turkey. There is a kind of cart, used at Constantinople, and in some few other parts, mostly for women to travel in. In most parts of the Asiatic provinces they have no idea of a wheel. All their merchandize is carried by horses, mules, or camels, in every part of the empire.

¹⁸¹ Eton_1801_50, writing of the whole Empire: The treasures in the mosques are very considerable: they arise from the revenues appropriated to them at their foundation, and by subsequent bequests; and as the superstition of the rich mussulmans frequently leads them to such acts of ostentatious charity, the aggregate of these sums throughout the whole empire must be immense. The whole of this property, being under the seal of religion, cannot be broken in upon with impunity. The ordinary revenues are, or ought to be, expended in the support of the mosque, and in works of piety and charity; but there are besides, in some of their vaults, treasures which would be very considerable, were it not for constant malversation on the part of the guardians. The whole of these treasures, though strictly forbidden by law to be applied to any other uses than those of religion, may be resorted to when the seat of empire itself is in imminent danger, an event in which the interests of the Mahometan religion are supposed to be involved.

¹⁸² Robinson_1837_363–364 Lattakia: Latakia appears to be subject to earthquakes: in many parts of the town, I observed large fissures in the walls, and immense stones displaced by some violent concussion; that of 1822 was the most destructive. From this cause, and its declining commerce, we may attribute its gradual depopulation, it being reduced from twenty to about six or seven thousand souls. Of these, a large proportion are Mussulmen, and noted for their bigotry and intolerant spirit. Besides eight or ten mosques which they have in the town, they have begun building another, on a hill to the east of it. It is still in an unfinished state, but to judge from its architecture and costly materials, it will not be surpassed in beauty by any thing of the kind in this part of Syria. It is so unusual to see a new mosque erecting in these declining days of Islamism, that I inquired the cause of one of the workmen. He conducted me to the sepulchre of one Mahommed, a native of the Barbary States, who died here a few year ago, having obtained a great reputation for sanctity throughout the country.

¹⁸³ Addison_1838_1_162–163: The Turks were a band of military plunderers, bold, war-like, and active; they seized the fair provinces of the Byzantine empire, and maintained them by the power of the sword; they desecrated the altars of Christianity, destroyed the diurches, or appropriated them to their own worship. They mixed not with the inhabitants of the conquered provinces, but oppressed them in a most rigorous and tyrannical manner. They may be considered in the light of military colonists, garrisoning the different fortresses, and living upon the industry of the people. They preyed upon the wealth of the country, gradually exhausted its capital, undermined all industry, and destroyed every motive to improvement by rigorous exactions of money. Ignorant, besotted, and wrapped up in their own self-sufficiency, the Turks have thought only of their present gratification, and the future has by them always been left to fate. While all Europe around them has been advancing in civilisation, and emerging from a state of barbarism, they alone have not only remained stationary, but have been going constantly backward at a sure and steady pace; year after year, like wasteful spend-thrifts, they have been wasting away the capital that existed in the country when they came into possession of it; year after year they have caused population to diminish; and year after year have destroyed habits of industry, and every motive to exertion, by their unprincipled and oppressive measures towards the productive classes. The history of their rule in Europe and in Asia, presents, a melancholy catalogue of robbery and plunder, confiscation and oppression; and they have at last reduced some of the fairest provinces of the world to a more depopulated and impoverished state than we have any record of since their existence in the page of history.

¹⁸⁴ Fowler_1854_304–305: When Turkey had great Pashas and Agas, like our own barons in ancient times, men who kept their own military establishments, and were almost independent princes in their provinces, much was then done for the benefit of the people; mosques were built, roads were made, bridges erected, and khans or caravansaries constructed for the benefit of travellers. But when the Sultans at last succeeded in subduing those powerful and sometimes troublesome chiefs, and destroyed their territorial independence, the consequence was that they destroyed their patriotism also, and the new and submissive Pashas that were sent from Constantinople only cared for the collection of the revenue and the appropriation of their own share of it. The revenue is farmed out to the Armenian seraffs, and they collect it without mercy, and apparently with a special eye to the ruin of the country. There are no corporations or town councils in Turkey to undertake any public work, and when any public edifice decays it is now no man's business to repair it, so it is left to its fate. Thus every town is going to decay; mosques and colleges, and baths, and bridges, khans and fountains, present a dismal appearance of poverty and desolation. Yet these countries under any European government, even under Spanish or Popish rule, might be covered with plenty, and made magnificent with monuments innumerable of arts and industry.

¹⁸⁵ Evans_1878_126–127 Christian civilisation higher in Middle Ages in Bosnia than the situation today: Look where one will in Bosnia, the melancholy conclusion is forced on one that the mediaeval civilization of the Christian kingdom was distinctly on a higher level than the nineteenth century standard of the provincial Turk. / Is it Islam, then, that is to blame? Is the Puritan service of the mosques so far below the quasi idolatry of Greek and Roman churches? Is Mahometanism per se more opposed to human science than the rival creeds? Most certainly not; and those who try to make the question of the future of these lands a religious question confuse and conceal the issues. It is not Mahometanism itself that is so pernicious here; but it

is Mahometanism as impressed and perverted by the characteristics of the Ottoman race. It is the race that determines the character of the religion, and not the religion the character of the race. It is because the associations of the Osmanli lie with Asiatic stagnation – because as a race they are intolerant, unprogressive, and apparently incapable of taking a high culture – that their form of Mahometanism, the form which they have imposed upon the Bosnian Slavs, is prohibitive of progress.

¹⁸⁶ Wrighte_1790_11–12: Plan and elevation of a circular mosque twenty feet diameter, with four cabinets attached, eight feet square; two of which may serve for entrances, having each a small fountain, five feet diameter; the other two may be for the purposes of study or use. The four minarets at the angles bring the plan upon a square of forty feet. The cabinets, as well as the mosque, are crowned with domes, which should be gilt on the outside. The great dome is supported by eight columns, over which are groined arches; an iron balustrade runs round the outside, which may be painted blue, and gilt; on the top of the great dome is a light cupola, supported by eight small columns, from whence hangs a chandelier to light the inside when required.

¹⁸⁷ Wrighte_1790_12: Plan and elevation for another mosque, with two minarets attached to the body of the building, which may be executed in brick of 14 inches thickness. The front is a portico of four columns, in the oriental style, in the centre of which is a fountain for sabateons; which may be seen in the section, plate xxiv. The niches in the front mould have Arabic inscriptions in gold letters. The portico is covered with three little domes, in the Turkish manner, ornamented with crescents, &c. The inside is lighted from the circular windows and little arches above, which support the dome. For the interior decorations see the section, plate xxiv. It would look very beautiful if built on an open lawn, planted round with a few cypress or other exotic trees. The dimensions are figured on the plan.

¹⁸⁸ Wilson_1848_160–161: The mosques or temples of the Mooslim are simple and solemn in their aspect, totally free from all gaudy or tawdry decoration. The Saracenic architecture is closely allied to our own Gothic. [#this then footnoted: It would be difficult to gainsay the whimsical but ingenious Lieutenant Lismahago in his diatribe against Gothic or Saracenic architecture, as an ecclesiastical style ill adapted to our northern clime and reformed worship, though prejudice and prepossession would fight hard against him. The long vaulted roof, the narrow aisles, the lofty columns, and the pointed arches were admirably fitted for a service of mystery, solemnity, and poetry, under the rolling echoes of the organ and the far-dying melody of the chant, but are equally at variance with the system of plain prose and sober judgment invoked by the Reformers, where all is intended to be seen – all intended to be heard, nothing reserved, nothing esoteric. The Roman Basilica, a plain hall, with two rows of columns, a flat ceiling, and semi-circular terminus, seems clearly the right style for our plain-speaking plan, avoiding, of course, the galleries and boxes. In Rome two or three magnificent samples of this order still remain; in London, perhaps, nothing worth quoting. The New St. Pancras has pretension of some sort, and certainly a new sort, but not easily defined, unless by negatives, – not Gothic, not Greek, not Roman, but a Christian cross on the top of what looks something like an Athenian Tower of the Winds on the top of another, and both on the top of what looks something like the Ionic Erectheium, with two wings at the further end like Caryatid Prostades. Not many days ago the writer heard a nursemaid, in the New Road, sagaciously explain to her friend, that these female supporters represented the foolish virgins, left outside because they were too late.]

¹⁸⁹ Oldmixon_1854_370: And now adieu Byzantium! good-bye, a long good-bye to pointed mosques, minarets, and cypress cemeteries! I shall never more see such streets, such houses, such shops and bazaars. I like their quiet, smoking, contented barbarity. They certainly enjoy more than we black-hatted, coat-snippited, highly civilised giaours do. I will back any Effendi and his lady any twenty-four do-nothing-hours against any of our most fastidious Carlton Gardens couple, and give them the entre of the Palace, Ahnacks, and the opera into the bargain! We run about our own and other lands, and are seldom pleased above a few minutes at a time; but are we more alive to the sublime and beautiful? How do we know? We are certainly much more trifling, restless, vicious, and discontented. Steam and minié guns, and paixhan, and railroads, and geology and chemistry all all do nothing for us as to happiness, and enjoyment, and content! We mustn't laugh too loud. I think the Turks have the best of it, by having nothing of what we boast.

¹⁹⁰ Fowler_1854_308: The Moslems imagine all the amusements of the infidels to be frivolities, which their Koran strictly forbids them to indulge in, as being immoral. Of the fine arts they know nothing; the fine buildings of the mosques, which were churches formerly, are due to the Greeks, with the exception of that of Sultan Achmet and one or two others. The Prophet strictly forbade them to appeal to the senses by painting, statuary, or other arts; which arose from the superstitious veneration which he saw paid to such idols by the Catholic Christians then scattered in Arabia. In the torpidity of their fanaticism the Turks declare it impious to emulate the works of God; hence they can never be warmed by genius, nor aroused to deeds of immortality by any portrait of the hero of history. The Mussulman prohibition of the fine arts was broken down by the late Sultan, Mahmoud, but as yet the coin is not permitted to have an impression of the Sovereign. Their contempt for all innovations induced them for a long time to reject the art of printing, which has been only lately introduced, and some types have been formed of the Arabic character.

¹⁹¹ Davy_1842_II_472–473 Turkey needs a reformer: Under the enlightened rule of such a man, acting as dictator, it is not difficult to imagine that a new character might be given to the empire, even without any material alteration in its framework, and that it might be made to assimilate to the kingdoms of Europe, which are not governed by free institutions. Colleges might be established; the sciences taught; good masters might be attached to the mosques; a system of education might be immediately commenced, and soon spread throughout the country; the provinces might be ruled with justice; the revenue, unoppressed as it is by a national debt, rendered productive and adequate to the wants of the state; agriculture, and commerce, and the arts might be encouraged and improved; the army might be reorganized; the navy rendered efficient; posts for letters might be established; lines of road of easy communication opened; and various other ameliorations effected, calculated, as experience has universally taught, to benefit the people and strengthen the state.

¹⁹² Mac_Farlane_1850_I_45: it is a general and anciently established usage for one Sultan to neglect all the buildings that have been erected by his predecessors, unless it be some mosque. Sultan Selim shunned the palaces and kiosks built by his predecessor. Sultan Abdul Hamed; Sultan Mahmoud, who followed, shunned all those which had been built by Sultan Selim; and Sultan Abdul Medjid is now neglecting nearly all the edifices erected by his father. It is from this habit that we see so many kiosks fall into ruins before they have had time to grow old.

¹⁹³ Morier_1816_256–257 Soltaniyeh: Here are the remains of several mosques without the enclosure of the ditch, one of which seems to have been a fine edifice; they are all built of the

same materials as the tomb. Few monuments in Persia can hope to survive many ages; for the kings, who succeed the founders, are anxious only to be founders themselves, and instead of taking a pride to preserve the works of their predecessors, as records of the genius or greatness of their monarchy, they take pains only to destroy them, that they may build new structures with the materials, and attach their own names also to great buildings; never considering how short-lived, by their own example, will be their reputation after their decease. The principle extends to private life, and, to a certain degree, accounts for the numbers of ruined houses which swell the circumference of Persian cities. Every son is unwilling to repair and inhabit the house of his father, and is eager to impose his own name on some new work.

¹⁹⁴ Burgess_1835_11_57.

¹⁹⁵ Williams_1845_431–432 Jerusalem: It is the peculiar province of the Turks to lay waste what other ages have built up. But let him examine more closely. He will find traces of former greatness, and even grandeur, here and there. Handsome Saracenic fountains, now dry; some few traces of Gothic architecture, more of Roman, and here and there fragments of a Greek cornice or capital, lying neglected on the side of the street, or built into modern hovels, without any regard to their proper position, and shafts of columns of costly marbles jutting out from the walls in various parts, all attesting its ancient greatness. Or let him repair to any spot near the walls, where excavations may perchance be carrying on for the erection of a new building, and he will see, many feet below the present surface of the ground, massive stones tossed about in the wildest confusion, and rubble to the depth of forty or fifty feet on the summit of the hills, and of untold depth in the valleys beneath; and he will easily believe that he is in the oldest city in the world, which has undergone more vicissitudes than any other in the annals of history.

¹⁹⁶ Texier_1862_129, travelling 1834–1835, Bursa, Mosque of Mohammed I / Yesil Camii: La mosquée de Mohammed I^{er} est généralement désignée, par les habitants, sous le nom de Yechil Djami (la mosquée verte), à cause de la couleur verte des faïences qui la décorent. Jadis le minaret et la coupole brillaient aussi des couleurs de l'émeraude; mais le temps et le manque d'entretien ont effacé peu à peu cette brillante parure, et là, comme dans tous les édifices musulmans, la décadence et la ruine semblent présager à l'Orient de nouvelles destinées.

¹⁹⁷ Fowler_1854_376: Nearly all that remains of the ancient architecture of the Eastern Saracens are the mosques at Mecca and Jerusalem: to these may be added the Castle of Cairo, and the ruins of the Hall of Joseph, although both the latter are supposed to be the works of Saladin in the latter part of the twelfth century. The most splendid specimens of Arabian or Saracenic architecture are to be found in Spain, of which the most ancient is the mosque at Cordova, begun in AD 780 by Abd-el-Rahman, then king of this part of the Moorish dominions. The most perfect example existing, that can convey an idea of the extent to which sumptuousness of ornament and enrichment can be carried, is to be found in the Alhambra, the residence of the Moorish kings of Granada erected between the years AD 1240 and 1348.

¹⁹⁸ Allen_1855_1_368: The Turks, in the plenitude of their power, took no part in the advancement of the general interests of mankind. Destruction, or neglect of the land-marks of civilisation, has attended their progress. In this they must be considered apart from other followers of the Prophet, the Saracens, &c, to whom the arts and sciences owe so much.

¹⁹⁹ Carlisle_1855_145–146: On the continent, in the islands, it is the Greek peasant who works and rises; the Turk reclines, smokes his pipe, and decays. The Greek village increases its population, and teems with children; in the Turkish village you find roofless walls and crumbling

mosques. Statesmen who do not see these matters with their own eyes if told of the rotten state of the Ottoman Empire, are apt to say they do not at all perceive that. This Prussian general inspected their army the other day, and was highly pleased with its efficiency; this English captain went on board their fleet, and saw them work their guns, and said that it could not be better done in any English ship. Their military hospitals are perfect models of arrangement and good order. I believe all this to be true, and I can well conceive that in one or two campaigns, on a first great outburst, the Turks might be victorious over their Russian opponents; but when you leave the partial splendors of the capital and the great state establishments, what is it you find over the broad surface of a land which nature and climate have favored beyond all others, once the home of all art and all civilization? Look yourself, – ask those who live there, – deserted villages, uncultivated plains, banditti-haunted mountains, torpid laws, a corrupt administration, a disappearing people.

²⁰⁰ Paton_1870_II_73–74 Alexandria: At the period of the French invasion Alexandria was at its lowest ebb of decadence. It was no longer the prosperous emporium of the Venetian trade: within and without its precincts, the ruins of warehouses, mosques and tombs, chiefly met the eye. But at the conclusion of the Anglo-French war its commerce began rapidly to increase; and Mohammed Ali, not content with having an army on the European model, conceived the idea of having also a navy, of which Alexandria should be the arsenal. He had already got frigates constructed at Venice and Marseilles; and conscious of the multiplied power which a naval predominance gives even to small armies, he, in the year 1829, commissioned Monsieur Cerisy, of Marseilles, to construct a naval arsenal in Alexandria, an institution which subsequently assumed large proportions. French naval instructors were also drawn to Egypt, and Turco-Egyptian pupils received a practical training in the dockyards and on board the ships of war of England. Various other French and English engineers rendered signal service to Mohammed Ali, among whom we may mention Galloway Bey, a man of signal ability.

²⁰¹ Eliot_1900_99: There are Mollahs and Kadis who seriously discuss how near to a mosque a telegraph wire can properly pass, seeing that it is a means of conveying the voice of Satan from one place to another.

²⁰² Conder_1830B_118 Richardson on access to mosques: "For even at Constantinople, Christians enter the Mosque of St. Sophia, and the other mosques, when they are bearers of a firman granted by government. But no Mussulman governor dares permit an infidel to pass into the territory of Mecca, or into the Temple of Jerusalem. A permission of this kind would be looked upon as a horrid sacrilege; it would not be respected by the people, and the infidel would become the victim of his imprudent boldness."

²⁰³ Hughes_1820_II_252 Epirus, Berat: As we descended towards the river, a mad dervish came jumping out of the portico of a new mosque near the serai, vociferating the most horrid imprecations against our Christian heads: the application of some paras quickly changed his tone, and the poor wretch remained dancing in the wild manner of his fraternity upon the bank, and eulogizing us in a most Stentorian voice till we were out of sight.

²⁰⁴ Evans_1878_141: An Albanian will attend a mosque at noon and a church at night with the greatest sangfroid.

²⁰⁵ Allen_1855_I_364: the Turks: I must confess, that while I was in Turkey I was constantly wavering between the two opinions. The energy and forward tendency that were displayed at the capital had a fearful contrast in the collapse of the provinces; and it appeared very doubtful

to many as well as to me, and impossible to some, that the heart could exert sufficient force to throw life-blood into the scattered and cankered members. Many thought that with their withering fatalism the Turks themselves foresaw their inevitable dissolution; and that the efforts they made, with a melancholy acquiescence, were but in vain compliance with the strenuous exhortations of the enlightened and energetic British statesman, who, for so many years, has sought to uphold the integrity of their magnificent country.

²⁰⁶ Hughes_1820_11_25 Ioannina: The Greek churches of Ioannina are in general large and ornamented with much gilding: they form a striking contrast with the Turkish mosques, which are singularly plain. As the vizir cares very little about any religion, he is extremely tolerant of all, and in no part of Turkey are the Greeks allowed so many privileges: that which they seem to value most, is the power of calling together their congregations by a bell: the Mahometans disdain to do this by any other sound than that of the human voice; and certainly the sonorous tones of their muzzeins issuing from the light galleries of the airy minarets, wafted over all the city at the hours of prayer, produce an extraordinary and sublime effect.

²⁰⁷ Leake_1830_1_133: According to a recent firmahn, the Greeks of Mistra are allowed to repair their churches on condition of paying 300 piastres for each to a mosque at Constantinople.

²⁰⁸ Bartlett_1897_170 Larissa: There are many minarets and some mosques still remaining as evidence of the long Turkish occupancy of Thessaly. These minarets are a conspicuous and most graceful and attractive feature in every landscape where they occur. Many minarets have been demolished since the Greek occupation in 1886, and I am told that the city was far more picturesque before that date.

²⁰⁹ Bartlett_1897_18–19 Crete in 1897: Everywhere the Christian insurgents rose and fell upon their defenceless Mussulman neighbours, plundering, outraging, and in many cases masacring them. The barbarous and bloody work in Sitia, where over a thousand Mussulmans were murdered, is but a specimen of what came from the invasion of these Greek fillibustets. Hundreds of wretched Mussulmans were butchered in the villages. Many were burned alive in their mosques. Women and children were outraged and mutilated. In fact, the worst of the Armenian horrors were paralleled by these Christian warriors.

²¹⁰ Ramsay_1897_31–32: In respect of religious feeling or intolerance there is a marked contrast between the village Turks and the city Turks. In the villages you rarely see any signs of bigotry or of dislike to Christians. The people seemed never to have the slightest objection to my going freely about their mosques; and, when I asked whether I need take off my shoes, they generally assured me that it was quite unnecessary. For a small consideration, a dollar or two, they will permit the archaeologist to make an excavation beside the mosque, or to saw away part of a plank in the floor, when an inscription is concealed under the soil or the wooden flooring. Naturally, there must be a certain delicacy shown in the preliminaries; you find out who is the man of most weight and influence in the village, and talk to him privately; you make it clear to him that there will be no real harm done to the building, that the soil removed can be put back again so that no one will know the difference, or that the piece of plank which you want to saw away is close to the wall and the want of it will never be noticed; and the objections, which he makes at first, all disappear when you give him a small coin and show him the larger sum which shall be his, as soon as the obstacle is removed. He will manage the other villagers.

²¹¹ Ramsay_1897_35–36: A good example of the easy tolerance of the villagers occurred at Seurlar in the eastern Tchal district, in 1888, when my wife and I were travelling without a tent.

It was in Ramazan, the holy month, when fasting throughout the long summer day exalts the religious fervour and sharpens the temper of the Turks; but they welcomed us cordially, entertained us in an open room beside the mosque, inside the sacred precinct, and actually forming part of the sacred building. After their evening meal, the elders assembled there, conversed with us, performed their prayers in chorus before us; and at last, when we intimated our wish to rest, they helped our men to hang up carpets across the open side of the room, so that we might be entirely private.

²¹² Allen_1855_1_362–363 the Turks: In a state of transition from torpor to a display of energy which may prove too much for their strength, little favour would be shown to the grandest schemes that have only prospective advantages to offer; yet some excuse they may adduce in pointing to the innumerable suggestions for the amelioration of the empire which Franks, solicitous for its welfare, have poured into its archives; so that the Sublime Porte may be supposed to be as well stocked with projects as a certain place is said to be with good intentions. Another argument against the adoption of any of these, however good they may be, would be dictated by the belief which is said to be very general among these fatalists, which is, that they have run their career, and that Islam is doomed. Many believe that the time has arrived when the Cross shall prevail over the Crescent; but only for a period. Therefore they are content to sit idly by and let events, over which they believe they can have no control, take their course.

²¹³ Olivier_1_1801_148–149 Constantinople, houses and mosques: Notwithstanding the facility which there would be at Constantinople to procure stones, bricks, lime, and every thing that is necessary for building in a solid and durable manner, the houses of the rich, like those of the poor, are constructed with wood. The frame, almost always of oak, rests on a foundation in masonry of no great depth: the interstices left by the wood, are silled up by means of earth kneaded with straw or chopped hemp; the wall is covered with painted planks, rather ill joined: all the floors are of wood, and the roofs are made with hollow tiles, disposed as they are seen in the South of France. The public edifices alone, such as the baths, the caravansaries, and the besestins are built in masonry in a very solid manner. / As for the mosques, constructed on the model of the ancient Greek churches, the greater part are of a tolerably handsome form. The pillars of marble, alabaster, granite, and porphyry are placed with much more taste than is generally displayed by the Turks. The minarets by which they are surmounted, to the number of one, two, four or six, have an effect very picturesque and very agreeable to the eye.

²¹⁴ Chesneau_1887_28–29, (Aramon Ambassador 1547–1553) Constantinople: Et auprès de là, est la mosquée qu'a fait bastir sultan Mehemet, où y a un hospital conjoint où logent toutes personnes de toutes conditions, loy, foy, nation que ce soit et où l'on donne pour trois jours, miel, ris, chair, pain et chambre pour dormir, qui est la cause pourquoy il se void peu de pauvres par les rues mandier leur pain, et ne s'y void que quelques impotens. Y a aussi beaux bains et fontaines plaisantes à voir. L'on void plusieurs autres mosquées comme de Sultan Selin, Sultan Bajazet et autres seigneurs qui sont merveilleusement belles, magnifiques et sumptueuses. Et celle qu'a fait faire Sultan Soliman est encore plus belle et apparente que nulle des autres. Ce qui demonstre que si les Turqs vouloient bastir des palais et maisons, ils le scauroient bien faire; mais ils ont pour mal d'habiter en maisons de pierres: et pourtant n'en usent aucunement sinon aux églises et sérail dudict Grand Seigneur; et toutes leurs maisons sont fort basses, faites de terre ou de bois, et ce generalmente par toute la Turquie.

²¹⁵ Leslie_1672_73 while at Adrianople: On apprit pendant ce tems, qu'une partie de la Cour de Constantinople, & plus de deux cens maisons étoient consumées des flammes causées par la negligence des soldats trop attachés au tabac.

²¹⁶ Leslie_1672_87–88: at Adrianople as at Constantinople, the palaces of the nobility differ only in richness. Buildings of wood: Ce n'est pas la coûtume, d'élever les murailles avec des pierres, ni de vouter: il n'y a que les Mosquées qui jouissent de ce privilege.

²¹⁷ Walpole_1817_87: On the 3rd of March, 1801, we quitted Constantinople, and passed, on the 4th, the island of Proconnesus, now called Marmora, on account of its quarries of coarse greyish marble, of which a great quantity is sent in slabs and blocks to Constantinople for the pavement of mosques and baths, and for making tomb-stones. The quantity imported for this purpose from Marmora, and from the islands of the Archipelago, is incredible; the cemeteries of the Turks, Greeks, Armenians, and Jews, round Constantinople, could now supply marble for building a large city. But mosques and public baths and sepulchral monuments are the only objects that most of the inhabitants of Turkey think worthy of durable materials: the possession of private property is too precarious to induce them to build a solid house; their residences are, in consequence, a kind of slight, but gaudily painted wooden barrack.

²¹⁸ Brewer_1830_124: In Galata and Pera, the Franks have begun to build stone houses of late. Under a Christian government the use of stone might easily become universal. In the country around Constantinople, compact limestone might be quarried to any extent, and the island of Marmora, which is in sight, would furnish an inexhaustible store of more valuable materials.

²¹⁹ Brewer_1830_218–219: The island, and from that, the sea of Marmora, derives its name from the extensive quarries of marble which are still wrought there. These are now visible, as we approach, from the piles of ruins around them. We discover also, lights glimmering along the shore, belonging probably to the vessels which have come to obtain materials for the new palaces and barracks erecting at Constantinople. The marble of Paros is no longer at the command of the Sultan, and it is easier for the people of the capital to raise stones from their native bed, than to bring them from ruined cities in the interior of Asia. At Smyrna, on the contrary, their new structures are supported by marble, porphyry and granite pillars, which once adorned the temples and palaces of Ephesus, Sardis, and other Ionian and Lydian cities. The vast cemeteries of Constantinople and its suburbs, are likewise dependent on Marmora for their tomb stones.

²²⁰ Olivier_I_1801_230B: Malgré la facilité qu'il y aurait à Constantinople de se procurer des pierres, des briques, de la chaux et tout ce qui est nécessaire pour bâtir d'une manière solide et durable, les maisons des riches, comme celles des pauvres, sont construites en bois. La charpente, presque toujours en chêne, pose sur des fondemens peu profonds en maçonnerie: les interstices que laisse le bois, sont remplis au moyen de la terre pétrie avec de la paille ou du chanvre haché: le mur est revêtu de planches peintes, assez mal ajustées: tous les planchers sont en bois, et les toits sont faits avec des tuiles creuses, disposées comme on les voit au midi de la France. Les édifices publics seuls, tels que les bains, les caravanserais, les bésesteins, sont bâtis en maçonnerie avec beaucoup de solidité.

²²¹ Spencer_1839_137: Nor can we feel surprised at this, when we remember that the whole town, with the exception of the mosques and a few government offices, is built of wood. Yet, strange to say, although this dreadful scourge has repeatedly reduced the greater part of this unfortunate capital to ruins, these infatuated people still continue to construct their dwellings of the same

material: neither do they make the slightest alteration in the architecture, but proceed to erect upon the same spot a duplicate of its predecessor.

²²² Davy_1842_11_416 houses and palaces in Constantinople: Even the most splendid of the palaces of the sultan are of the same destructible material. The preference is given to wood by the Turks, not chiefly on account of economy, but from the persuasion that it is more wholesome than stone; and also, it is said, from a feeling of humility, it being considered by them presumptuous to dwell in buildings like their mosques, made, as it were, for eternity, and keeping no measure with the frailty of the occupants. The idea of the unwholesomeness of stone buildings is not, perhaps, without foundation in such a climate. The stone houses in Galata, built by the Genoese, with walls of extraordinary thickness, are of bad repute. Unless the rooms are kept warm in winter, they must be damp in the spring and early summer; so long as the walls are cold, on the occurrence of a southerly wind, they will act as refrigeratories, and occasion a precipitation of moisture from the humid warm air. The thin walls of wood, on the contrary, conform more to the temperature of the atmosphere.

²²³ De_Kay_1833_87 Constantinople: The mosques, tekkes, and a few other public buildings are constructed of stone; but their private dwellings, and even the palaces of the sultan, are of wood. Any other style of building is considered by the Turks as a presumptuous attempt to raise imperishable dwellings for perishable man, and to imitate the temples erected for the worship of the Deity. Europeans, however, are permitted to build according to their own fancy.

²²⁴ Crowe_1853_125–126 Argos: If Tyrins and Mycenae, in their ruins, present a wilderness of stone, modern Argos provides a wilderness of wooden cabins. It is now like a Turkish town, though a Greek one, – each house isolated, with its wooden balcony, and its impending roof. Where the materials came from appears a puzzle to discover; there are stones around sufficient to build a pyramid. Why wood is preferred in a country where it does not abound, and where a spark would destroy a metropolis in a breeze, is difficult to imagine.

²²⁵ Bell_1788_1_141 Ispahan in 1717: The houses here, as in other places of Persia, are generally built with bricks hardened by the sun. The roofs are flat, and covered with a terrace. They make but a mean appearance from the street, though within they are neat and clean, and very convenient for the Persian manner of life. The Shach's palaces, the public edifices, and the houses of all persons of distinction, are built with stone.

²²⁶ Regnault_1855_163: Les wakfs des mosquées consistent dans les biens meubles et immeubles qui y sont consacrés pour leur entretien et la "subsistance des ministres qui les desservent." Le fondateur qui dispose de ces biens, et en est le libre arbitre, les fait administrer par un officier, le mutewelly (ou régisseur), contrôlé par un officier supérieur sous le nom de mazir, auquel le premier rend un compte exact de son administration tous les six mois, ou une fois l'an. Les mosquées impériales pourvues de ces wakfs sont sous la surveillance des premiers personnages de l'empire. Mahomet II, Sélim I^{er}, Soliman I^{er}, avaient établi à perpétuité pour mazir, ou inspecteur des mosquées de leur fondateur, le grand vizir, et pour mutewelly un haut officier de leur hôtel. Tous les autres souverains avaient délégué l'inspection des mosquées et de leurs wakfs au chef des eunuques blancs et à celui des eunuques noirs du sérail.

²²⁷ Stutfield_1886_92–93, Morocco: The revenues of the mosques are very large, and constantly on the increase. They are derived, in the main, from large house property in the towns, and are continually being augmented by bequests of land and money by pious testators. There are no mortmain acts in Morocco; in fact, the Government encourages the leaving of property to

pious uses for their own benefit. Church property may be let out on lease, but it is incapable of complete alienation. Indeed, part of the income is yearly set aside and invested in real estate. When a mosque needs repairing, the inhabitants of the street in which it stands are called upon to contribute. The Church funds are administered by a functionary called a Nadel, who also is charged with the distribution of charities. As may be well imagined, this official has a good time of it, and though supposed to render accounts periodically to the Sultan, he manages to feather his own nest pretty well. I should be sorry to be an inmate of a Moorish institution “supported solely by voluntary contributions,” or, in fact, to be dependent in any way on their public charity.

²²⁸ Sleeman_1844_II_236–237, Chapter_XVIII: Collegiate Endowment of Mahomedan Tombs and Mosques: Every handsome mausoleum among Mahomedans was provided with its mosque, and endowed by the founder with the means of maintaining men of learning, to read their Koran over the grave of the deceased and in his chapel; and as long as the endowment lasted, the tomb continued to be at the same time a college. They read the Quoran morning and evening over the grave, and prayers in the chapel at the stated periods; and the rest of their time is commonly devoted to the instruction of the youths of their neighbourhood, either gratis or for a small consideration. Apartments in the tomb were usually set aside for the purpose; and these tombs did ten times more for education in Hindoostan, than all the colleges formed especially for the purpose. [This volume contains 133 occurrence of the term “tomb.”]

²²⁹ MacFarlane_1850_I_237–238 general comment while at village of Missi, heading from Bursa to Cyzicus: more generally, the property bequeathed for the maintenance of these works of public utility was made vakouf, that is, it was put under the protection of some great mosque. Where the Ulema were scrupulous, honest men, and attentive to their own business, the property was (for some generations) well administered, and its proceeds fairly applied. With the notable decay, within the last century, of Mussulman learning and piety, industry and honesty, the trust property declined, and the annual proceeds were appropriated by hungry Mollahs, or wasted upon other objects. Still, I believe, in the great majority of cases, where the property was vakouf, some portion of the proceeds was from time to time devoted to the repairs of the bridges, fountains, khans, etc., and none of these things were left to go utterly to ruin. I can speak confidently to the fact that a considerable number of these works, which are destroyed and useless now, were in a tolerably good state of repair no farther back than the year 1828. But the reformers, who are uprooting religion, and a respect for it in every direction, have virtually destroyed the security which the mosque, and the mosque alone, could give to any landed property; they have destroyed the independence of the Turkish Church – if I may so call it; they have laid their greedy hands upon nearly all the vahoufa of the empire, and are undertaking to provide, out of the common state treasury, for the subsistence of the Ulema, Mollahs, and college or medresseh students, to keep up the mosques and medressehs, to repair the bridges, khans, &c., and to do, governmentally, that which the administrators of the vakouf had done or ought to have done. Hence, with very few exceptions, we see the heads of the mosques and medressehs in abject poverty, the rabble students in rags, the most beautiful of the temples and minarets shamefully neglected and hurrying to decay, the bridges, fountains, and khans in the state I describe. It is notorious that, since vakoufs have been administered by government, nothing has been done to maintain the works of public utility, and that, with the exception of the stinted, ill-managed repairs in progress in the interior of Santa-Sophia, at Constantinople, hardly any of the money has been spent in keeping up the mosques.

²³⁰ Grelot_1680_264–265, in Constantinople in 1670–72: ils [the Turks] se sont aussi emparez de leurs Eglises pour s'en servir aux usages & aux cérémonies de leur Religion, & quand ils ont eu besoin de se bâtir des Temples, ils en ont pris le modèle sur ceux qu'ils avoient enlevés aux Chrétiens, ne sachans pas assez d'Architecture pour en élever d'une manière qui leur fût propre & particulière; C'est pour ce sujet que toutes les Mosquées de Constantinople sont comme autant de copies tres-imparfaites de la belle Eglise de sainte Sophie. On a seulement ajouté aux principales quelques Minarets & quelques Prostiles ou Portiques ornez de leurs fontaines, comme on le peut facilement observer dans les desseins des trois plus belles Mosquées de Constantinople, qui sont dans la suite de ce Livre. Je n'en expliqueray que les renvois, parce qu'il suffira d'en regarder le plan & le profil pour concevoir facilement tout ce qui s'en peut remarquer.

²³¹ Vandal_1887_84 Constantinople, embassy 1728–41: Connaissant le goût d'Ahmed pour les constructions, il [Vizir Ibrahim] avait fait d'abord réparer ou orner les principaux monuments de la capitale. S'il n'éleva aucune de ces mosquées aux dômes imposants, aux minarets multiples, qui perpétuent le souvenir des grands sultans du passé, Mahomet, Sélim, Soliman, il peupla Constantinople d'édifices gracieux. Le premier objet qui frappa désormais les regards du sultan, aux portes mêmes de son palais, fut la charmante fontaine à laquelle il donna son nom et que nous admirons encore près de l'entrée du Sérail, chef-d'œuvre de frêle architecture, dont les angles s'arrondissent en tourelles et dont les murs s'incrudent d'une fine dentelle de marbre. D'autres places, d'autres quartiers reçurent une semblable décoration. En même temps, le grand vizir multipliait aux environs de la ville les lieux de plaisance et les palais d'été.

²³² Thornton_1807_24–25: Turkish architecture: The degradation of the arts into mechanical trades, from ignorance or neglect of scientific principles, is in no instance more discoverable than in their architecture. Their buildings are rude incoherent copies, possessing neither the simplicity nor unity of original invention. They are the attempts of admiration, ignorant of method, to emulate perfection and sublimity; and not the effect of that combination of results, which a creative people have been successively led into by a series of reasoning. Heavy in their proportions, they are imposing only from their bulk: the parts do not harmonize, nor are they subservient to one leading principle: the details are bad, both in taste and execution: the decorations are fantastical, and neither directed by reason nor nature: they have no use, no meaning, no connection with the general design: there is nothing which indicates the conceptions of genius. But in these masses of monstrous magnificence, though we discover the vast inferiority of unprincipled practice to scientific method, we must still admire the skill and industry which has reared and constructed them. The builder may merit our approbation, though we ridicule the architect. The superiority of their workmen is chiefly apparent in the construction of the minarets, the shafts of which are surmounted by a gallery, whence the people are summoned to public prayer.

²³³ Casola_1907_253 Jerusalem, Dome, travelling 1494: It appears to me that the Moors do not lack good master workmen for their buildings. I heard from certain of the friars at Mount Sion that he used many of the marbles which were found at Joppa – that is, Jaffa – buried under the ruins; and some were also raised out of the water. Our magnificent captain assured me that this was true, because a few years ago he was obliged with his boats to help to raise certain columns which were in the water there at Jaffa, and which were afterwards dried and taken to Jerusalem to be used in the building of the new Mosque about which we have been talking. So that, in my judgment, there is not a vestige left of the said Temple of Solomon.

²³⁴ Davy_1842_II_459–460: In the construction of their great mosques, their aqueducts, and ships of war, proof has been given not less convincing than that afforded in the cathedrals of Europe, in the dark ages, of intellectual capacity, requiring only culture and encouragement, under favourable circumstances, to make progress in the arts and sciences generally, and attain excellence comparable with that attained by the western nations in the short space of a very few centuries.

²³⁵ Macfarlane_1829_44 Smyrna: he observed very few Turks employed building, except as labourers; Carpenters, masons etc. were all Greek.

²³⁶ Pouqueville_1826_VI_113: Les Turcs, bien différents en cela des Maures, qui ornèrent l'Espagne de monuments admirables, n'ont fait que détruire. On ne voit de toutes parts, à l'exception de quelques mosquées bâties, d'après les ordres des sultans, par des Grecs et des Arméniens, que des traces de leurs ravages; et il ne restera d'eux sut le sol qu'ils habitent que quelques fontaines publiques et le vain luxe des tombeaux. Leurs villes se renouvellent tous les vingt-cinq ans; et comme les générations de l'Orient, dont elles ont la durée, leur physionomie, toujours la même, n'offre ni amélioration, ni perfectionnement sous le rapport des commodités, des arts et de l'industrie.

²³⁷ Eton_1801_12–13: Nor have there been wanting examples of the introduction of arts by the conqueror himself, who has thus made amends, by the blessing of civilization, for the havock which he had caused by the sword. The Turks, however, like barbarians, invaded Greece, and swept before them the monuments of ancient science; and, like barbarians, they hold their captives, to the present day, under the benumbing yoke of ignorance and slavery. Instead of promoting the mutual advantage of both nations, by an intercourse of knowledge and benevolence, they use the privilege of conquest only to the extinction of the common powers of intellect. A politic conqueror, in augmenting the happiness of his new subject, increases his own power; a barbarian invader weakens his own resources by the continued oppression of his captives. [#this reads like Gibbon!]

²³⁸ Eton_1801_203–204: On the origin of the moresque and gothic architecture many learned dissertations have been written. It is not to my present purpose to make extracts from them, and I should have nothing new to say on the subject. With respect to the general form of the mosques, baths, caravansaries, bazars, and kiosks, in the different parts of the empire, the mass is, notwithstanding many striking defects, grand and imposing; the particular parts are devoid of all proportion; their columns have nothing of their true character, being often twenty and thirty diameters high, and the intercolumniation frequently equal to the height of the column. The capitals and entablatures are the most whimsical and ridiculous. [#footnoted: St. Sophia, at Constantinople, there is little doubt, was the model which the European architects copied, when they introduced the cupola upon four arches, than which nothing can be more preposterous. Those who chuse to see the false principles of these buildings exposed, and how far they differ from the grandeur and simplicity of the ancients, may read Frise's *Saggio sull' Architettura Gottica*, Livorno, and in an excellent little German treatise annexed to the translation of it, the peculiar excellencies of the gothic pointed out, exclusively of its defects. / It is worthy, however, of observation, that the interior of St. Sophia appears much larger, and that St. Peter's, at Rome, appears infinitely smaller than it really is. The cupola of this latter church is of the same size as the Pantheon; the members of the entablature, which runs round the lower part of the cupola or lanthorn, are marked on the pavement below by different coloured marbles; but no one can, without actual measurement, be persuaded of this truth.]

²³⁹ Eton_1801_202–203: In all the Turkish arts, the traces of superstition are observable. Their architecture does not imitate that of ancient Greece, nor have they corrected one fault, or conceived any idea of proportion, from the perfect models they have daily before their eyes. In short, they have never studied architecture; and as to the practice of Europeans, it would be derogatory to the muselman dignity to copy infidels. They have taken their notions of general forms from the Arabs, but have added nothing of their own. The church of St. Sophia, however, after it became a mosque, is the model by which most of the other mosques in Constantinople have been built, and this perhaps was owing to the architects employed by the Turks being Greeks or Armenians. Though many of these have some notion of the rules of their own art, they are not permitted to pursue them beyond what the Turks conceive to be the mahomedan form; they look indeed with a kind of reverence on the noble ruins of Greece, believing them to have been built by devils or genii; they are also jealous of Europeans, who wish to obtain possession of any parts of those remains; but the only use they themselves make of them, is to pull in pieces the marble edifices to burn them into lime. The plaster of their walls, made of this lime, is very beautiful: but it is to be lamented that to produce it, the divine works of Phidias and Praxiteles have been consigned to the furnace. This marble lime, mixed with pounded marble unburnt, forms a plaster superior in whiteness to the Indian chinam, but unequal to it in polish and hardness. Among the mosques and public buildings at Constantinople, are to be found many fine edifices; but they are copied from the Arabian buildings in Asia, where there are much grander structures than at Constantinople, though of as late a date.

²⁴⁰ Marchebeus_1839_181: Quant à la superstition et à l'infidélité des femmes, elle fait encore préjugé; nous avons vu des marchands à faux poids cloués par l'oreille à la porte même de leurs boutiques, et il faut encore déposer ses souliers pour entrer dans les mosquées.

²⁴¹ Colbeck_1887 S. Sophia: On one of the pillars of St. Sophia, about fifteen feet from the pavement, is the mark of a bloody hand. Two stories account for this, both sufficiently horrible, and such as we may credit from a knowledge of the fierceness and barbarity of the early Ottomans. One story says it is the imprint of a soldier's hand. He put his hand against the pillar to steady himself in stepping over the bodies of the slain. The other story informs us that the Sultan, upon entering the building, saw one of his soldiers wantonly hacking the pillar with his sword. He called to him to desist, and reminded him that the buildings of the city belonged to the Sultan, and, as a warning to others who might be tempted to the same destructive work, he caused the man's hand to be struck off and fastened to the pillar. Such stories are memories of the sacking of Constantinople, but whether they truly account for the bloody hand mark or not it is impossible to say. It may be that the mark is a peculiar grain in the marble itself, an erratic flecking of colour not unusual in some marbles, and no memento whatever of the terrible carnage that took place four hundred years ago in St Sophia.

²⁴² Pardieu_1851_4: Le service des paquebots-postes de la Méditerranée est fait par des bateaux à vapeur, de l'Etat, qui sont confiés à l'administration des postes, et dont les dépenses et les recettes sont portées à son budget. Ils sont destinés au transport des correspondances, des voyageurs et de certaines marchandises entre Marseille et les principaux points de la Méditerranée. Leur service se divise en plusieurs lignes. / La première part de Marseille les 9, 19 et 29 de chaque mois, et aboutit à Malte en passant par Gênes, Livourne, Civita-Vecchia, Naples et Messine. La traversée est d'environ six jours. / La seconde part de Marseille les 1, 11, 21 de chaque mois, se dirige sur Malte, puis relâche au Pirée, à Smyrne, aux Dardanelles, et arrive à Constantinople au

bout de onze jours environ; elle correspond avec la première ligne à son passage à Malte. / La troisième ligne quitte Marseille le 4 et le 23, arrive le troisième jour à Malte, va à Alexandrie, où elle stationne deux jours, puis se dirige sur Beyrouth; la navigation est de douze jours. Il y a enfin d'autres lignes qui font le service de la Corse.

²⁴³ Smith_1850_216.

²⁴⁴ Smith_1850_218.

²⁴⁵ Smith_1851_vii: The admirable service and punctuality of the trains and boats on the South-Eastern Railway, must eventually turn the greater portion of the Constantinople and Alexandrian traffic into the great communication line commencing at Folkestone and Boulogne; and when the Marseilles and Paris Railway is finished throughout, and Egypt is brought comfortably within eleven days of London, – almost what Interlachen used to be, – the influx of tourists will be enormous.

²⁴⁶ Cook_1876_6.

²⁴⁷ Cook_1907_378.

²⁴⁸ Warren_1873_6 travelling 1866–67: It is proper to mention that Egyptian passenger steamers now make the trip of the Nile, from Cairo to Assuan and back, in twenty days, giving brief stoppages at certain places that they choose to fix upon. The cost is about £42 the trip, including meals. They are very comfortable, and are fitted up to accommodate about forty first-class passengers. Only those take them who wish to economize either time or money, for they do not allow time enough for the requisite sight-seeing, nor provide sufficient donkeys, guides, saddles, &c.

²⁴⁹ Pardoe_1837_I_404: I have seldom spent a morning of more absorbing interest than that which I passed among the Mosques of Constantinople.

²⁵⁰ Taylor_1855_350–351, published 1839, Constantinople, Suleymaniye: Suleyman the Magnificent, whose superb mosque well deserves this title. I regret exceedingly that our time did not allow us to view the interior, for outwardly it not only surpasses St Sophia, and all other mosques in the city, but is undoubtedly one of the purest specimens of Oriental architecture extant. It stands on a broad terrace, on one of the seven hills of Stamboul, and its exquisitely proportioned domes and minarets shine as if crystallised in the blue of the air. It is a type of Oriental, as the Parthenon is of Grecian, and the Cologne Cathedral of Gothic art. As I saw it the other night, lit by the flames of a conflagration, standing out red and clear against the darkness, I felt inclined to place it on a level with either of those renowned structures. It is a product of the rich fancy of the East, splendidly ornate, and not without a high degree of symmetry – yet here the symmetry is that of ornament alone, and not the pure, absolute proportion of forms, which we find in Grecian Art. It requires a certain degree of enthusiasm – nay, a slight inebriation of the imaginative faculties – in order to feel the sentiment of this Oriental Architecture. If I rightly express all that it says to me, I touch the verge of rhapsody. The East, in almost all its aspects, is so essentially poetic, that a true picture of it must be poetic in spirit, if not in form.

²⁵¹ Charmes_1887_253–254, in Fez: Pendant les trois jours de notre captivité [just waiting], avant l'audience du sultan, nous n'avions pu voir de Fès que les terrasses, chargées de femmes, qui s'étendaient en étagères au-dessous de notre jardin. Nous en avons profité pour étudier l'histoire d'une ville qui avait à nos yeux un vif intérêt de curiosité. Il devient de plus en plus rare et difficile de rencontrer une cité arabe immaculée. La plus belle, la plus charmante de toutes, le Caire, est tellement envahie par l'Europe, qu'à peine y trouve-t-on quelques quartiers perdus

au milieu des constructions modernes qui rappellent encore le passé évanoui. Damas est mieux conservé, bien que, là aussi, ce que nous nommons le progrès, la civilisation, ait largement pénétré. Et puis, les Turcs régissent depuis des siècles à Damas, race barbare et brutale qui souille et dépoétise tout ce qu'elle touche. Jérusalem est aux trois quarts chrétienne, et de plus en plus la vieille ville, heureusement intacte, se voit écrasée sous une ville neuve de couvents, d'hôpitaux et d'églises, où tous les peuples d'Europe rivalisent de mauvais goût. Il restait à l'islamisme deux asiles à peu près inviolés, – car je ne parle pas de La Mecque, où l'art n'a jamais brillé à côté de la religion.

²⁵² Otter_1748_I_17: Je m'appliquois sans relâche à l'étude des langues qui me devenoient nécessaires: pour y mieux réussir, je crus devoir joindre les conversations à la lecture. Je fis pour cet effet connoissance avec des Arméniens & des Turcs, tant dans les quartiers des Franks qu'à Constantinople.

²⁵³ Otter_1748_I_19: European dress got insulted in the streets, but Otter had to live with the Franks, so took a janissary from the Embassy with him when he went abroad.

²⁵⁴ Malcolm_1827_I_viii travellers expand from Egypt to points East: These wandering tribes of writers, who are, in a certain degree, subject to the same motives which force the hordes of Tartary to change their places of abode, have recently begun to migrate into Syria, Asia Minor, and some have actually penetrated as far as Persia. This has given me no small alarm, for I have long had designs upon that country myself: I had seen something of it, and had indulged a hope that I might, at my leisure, gratify the public by allowing them to participate in my stock of information; but being of an indolent disposition I deferred the execution of this, my favourite plan, until that anticipated period of repose, the prospect of which, however distant, has always cheered a life of vicissitude and labour.

²⁵⁵ Malcolm_1827_I_237–238: The love of travel, visiting the remains of former grandeur, and of tracing the history of ancient nations, which is so common in Europe, causes wonder in the Asiatics, amongst whom there is little or no spirit of curiosity or speculation. Men who live in ill-governed and unquiet communities can spare no time for such objects from the active occupations incident to their place in society ... / Some gentlemen had accompanied the mission whose chief object was to see Persepolis and other remains of ancient splendour. These motives were unintelligible to the Persians. The day we left the ruins, Aga Meer, as we were riding together, expressed his surprise at men devoting their time to such pursuits. "What can be the use," said he, "of travelling so far and running so many risks to look at ruined houses and palaces, when they might stay so comfortably at home?"

²⁵⁶ Vivien_de_Saint-Martin_II_1845_128–129 Asia Minor: Nous avons nommé M. Texier et l'Asie Mineure, c'est en 1834 et 1835 que notre savant compatriote a fait dans cette grande péninsule ses nombreuses excursions et ses belles découvertes. Mais depuis plusieurs années déjà d'autres voyageurs, français pour la plupart, avaient parcouru et soigneusement étudié diverses parties de la même région. L'Asie Mineure, cette contrée jadis si riche, si florissante, et qui intéresse à tant d'égards l'historien le philologue, l'antiquaire et le géographe, était cependant restée jusqu'à ces derniers temps au nombre des pays les moins visités et les plus imparfaitement connus de l'Asie. Les difficultés qu'y opposaient au voyageur l'ignorance et la rapacité des pachas turks, jointes à l'aversion que le nom de franc inspirait aux populations musulmanes, expliquent seules cet abandon. Beaucoup d'Européens en avaient traversé rapidement quelques lignes battues bien peu s'étaient écartés de ces itinéraires tracés d'avance pour en explorer les parties

intermédiaires. C'est depuis la grande réforme opérée, ou plutôt imitée par le sultan Mahmoud dans les idées anti-européennes de sa nation, que l'accès des provinces asiatiques de l'empire est devenu plus facile à nos voyageurs. On peut dire que depuis quinze ans seulement l'Asie Mineure nous a été révélée.

²⁵⁷ Vivien_de_Saint-Martin_II_1845_129 Persia: c'est surtout à l'ambassade française envoyée en Perse dans le cours de 1839 que se rattacheront les plus beaux titres de la France à la reconnaissance de l'Europe savante. M. Charles Texier, qui déjà avait pris rang par un voyage archéologique et géographique en Asie Mineure, a pu alors pousser plus loin à l'est, dans les vallées de l'Araxe et du Tigre, ses fructueuses explorations. Deux artistes des plus distingués, MM. Coste et Flandin, avaient été attachés à l'ambassade, et ont rapporté de Perse une grande quantité de magnifiques dessins où revivent avec tout leur grandiose et les sites de cette région pittoresque, et les édifices de l'architecture moderne, et surtout les restes des vieux monuments de l'ancienne monarchie de Cyrus.

²⁵⁸ Texier_1862_1-2: Trente années se sont écoulées depuis que l'auteur de ce livre entreprit d'explorer en son entier la presqu'île de l'Asie Mineure. En ce temps-là cette contrée paraissait presque inabordable, et tous les voyageurs qu'il avaient parcourue revenaient en faisant des récits émouvants des dangers qu'ils avaient courus. Les uns, comme Tournefort, racontaient combien de fois les attaques des brigands les avaient forcés de se détourner de leur route; les autres entamaient leur narration comme il se fût agi d'une expédition guerrière. Le colonel Leake partait avec une escorte *very well armed* d'autres ne dormaient que sous la protection de leurs double-barelled gun. On en vit même qui ne pouvaient dessiner la carabine d'une main et le crayon de l'autre, position peu commode pour un peintre. De sérieux obstacles s'étaient certainement présentés, qui avaient arrêté l'essor d'explorateurs entreprenants; des attaques soudaines avaient été suivies de conflits dont l'issue fut fatale. Les difficultés presque insurmontables que rencontraient les voyageurs n'étaient pas de nature à encourager ces sortes d'entreprises; des contrées désertes à traverser, la guerre civile, les dissensions intestines entre les diverses autorités, les privations des choses les plus nécessaires, tels étaient les obstacles contre lesquels il fallait lutter. Quiconque voulait visiter l'Asie devait surtout cacher à un peuple défiant l'intention d'observer le pays et d'en étudier les monuments; car dans une opération topographique les populations étaient toujours disposées à soupçonner l'idée d'une invasion étrangère. Les voyageurs étaient obligés d'emprunter l'habit de simples marchands pour traverser ce pays avec plus de sécurité, et pour obtenir des notions qui étaient accueillies avec avidité par les savants de l'Europe. / Mais grâce à l'énergie du souverain qui avait anéanti les janissaires, et qui voulait fermement modifier l'esprit de son peuple, un heureux changement s'était fait dans les relations des habitants de l'Asie Mineure avec les étrangers qui les visitaient, et, pendant plusieurs années, l'auteur a pu parcourir la contrée, non-seulement sans rencontrer d'opposition de la part des autorités ou des paysans, mais encore c'est à l'aide des renseignements qu'il obtenait, et qui étaient toujours accompagnés des offres de service les plus amicales, qu'il a pu pénétrer dans ces régions presque désertes où les vivres lui eussent manqué sans le concours empressé qu'il trouvait dans ce pays.

²⁵⁹ Texier_1862_2-3 Conseils aux voyageurs: Le premier principe qui doit guider un voyageur dans ces contrées lointaines, c'est la confiance dans les populations qu'il visite. Nous pouvons dire qu'il n'y a pas d'exemple qu'un cavalier arrivant franchement dans une tribu, et y demandant l'abri et les vivres, aucun secours lui ait été refusé. L'hospitalité, l'alfa et la diffa, comme on

dit en Afrique, sont toujours dans les mœurs des Orientaux qui ne se sont pas gâtés au contact des villes. Il est cependant une condition importante, c'est de parler tant soit peu la langue du pays et de pouvoir s'exprimer soi-même. C'est déjà différent quand on est à la merci d'un drogman presque toujours élevé dans la crainte des Turcs et de la peste, et disposé néanmoins à vanter ses nombreux exploits contre les brigands. Comme la plupart de ces auxiliaires, qui ont cependant leur degré d'utilité, ne connaissent que médiocrement la langue turque, ils sont exposés à causer au voyageur les plus grands mécomptes, soit sur les routes qu'il veut parcourir, soit sur les ressources qu'il doit rencontrer. / Il est donc de la plus grande importance pour ceux qui veulent entreprendre un long voyage dans ces contrées d'apprendre suffisamment de langue turque pour savoir au moins compter couramment; cela est nécessaire pour les distances comme pour les dépenses. La connaissance des monnaies et des mesures est des plus faciles à acquérir. On ne compte guère, les distances que par heures de marche, sahat; un cheval au pas fait six kilomètres dans un sahat; ceci résulte d'un calcul fait pendant plusieurs années. Un voyageur qui veut parcourir l'Asie, nous entendons ici l'Asie depuis Smyrne jusqu'au golfe Persique, car les mœurs sont à peu près les mêmes dans toutes ces contrées, doit avoir soin de se munir, par l'intermédiaire de son ambassade d'un ferman impérial valable pour les autorités des provinces qu'il veut visiter. Les gouverneurs des grandes villes, comme Smyrne, Broussa, etc., délivrent, à la demande des consuls, des bouyourdi ou passeports valables pour le rayon de leur gouvernement; mais ces papiers sont loin d'avoir l'influence des fermans. Enfin pour aller d'un lieu à un autre, il y a encore un papier de route appelé teskéré, qui n'est bon que pour avoir des chevaux de poste. L'inconvénient de ces deux dernières pièces, c'est qu'elles ne mettent pas le voyageur à l'abri des visites douanières à tous les lieux de péage, tandis que le porteur du ferman n'y est jamais exposé, soit qu'il aille par terre ou par mer. / Nous donnons ici le modèle d'un ferman délivré sous le règne du sultau Mahmoud à la demande de l'ambassadeur de France.

²⁶⁰ Lubomirski_1880_295–296: Puisque nous sommes sur ce chapitre, je ne saurais trop prémunir les voyageurs contre ces gens qu'on appelle, en Europe, "guides, domestiques de place ou cicérones, en Asie et en Afrique, drogmans ou interprètes." C'est la plaie des hôtels. / Pour la plupart ignorants et présomptueux, ayant appris par cœur une leçon qu'ils débitent machinalement, rapaces et voleurs, ils végètent dans les sous-sols des hôtels, d'où ils se précipitent sur les malheureux étrangers nouvellement débarqués. Pour s'emparer de vous, ils emploient tous les moyens, depuis les plus viles supplications jusqu'aux invectives. Si vous avez le malheur de vous laisser fléchir, vous êtes perdu. Vous ne pouvez plus entrer dans un magasin, sans voir votre guide cligner des yeux pour inviter le marchand à mettre à haut prix l'objet convoité, afin de recevoir sa remise. Si vous allez visiter un musée, une église, ou une mosquée, il est là, vous regardant dans la main, pour voir le pourboire que vous donnez, faisant signe au concierge, au gardien, qui après vous avoir montré quelque coin sombre de l'édifice, exige un nouvel impôt, partagé après coup, avec votre persécuteur. Et ne vous avisez pas, si vous avez pris un guide, de le quitter après quelques jours de séjour dans une ville; vous vous en faites un ennemi mortel. Il a jeté son dévolu sur vous: tant que vous êtes à l'hôtel vous lui appartenez. Que vous ayez tout vu, tout acheté, vous lui devez quand même ses six ou sept francs par jour.

²⁶¹ Knox_1879_260: But in the Orient you must not expect anything of the kind; you must rely upon your guide book for all historical information, and as a general thing, must indicate to the guide the different places you wish to visit. His services generally consist in taking you to those places, and in acting as your interpreter. As for knowledge beyond his day and generation he has none. For example, a local guide in Venice will take you to the Doge's palace, or the church of

St. Mark, and tell you the date of construction, the name of the builder, the uses of each portion, and will go on step by step till he has delivered a sort of lyceum lecture, which he has carefully learned, has delivered a great many times before and expects to deliver as often as he can get an engagement for an indefinite number of years to come. In Constantinople you wish to visit the Mosque of St. Sophia; the guide will get the necessary ticket and take you there, and the most you can expect of him, after you get inside, is to tell you which is the floor and which is the roof. Sometimes he is not equal even to that effort of intellect.

²⁶² Thevet_1575_1_235 Du temps que i'estois en Grèce Solyman qui regnoit lors faisoit bastir vne Mosquee la plus superbe & magnifique que bastiment de l'vniver: pour l'ornement de laquelle il faisait porter les Colomnes anciennes, & ce qui est de beau en Egypte, & nommément és ruines d'Alexandrie, comme i'ay veu estant lors sur les lieux.

²⁶³ Thevet_1575_1_39 (1516–1590), Cairo: Lendemain fusmes menez par vn Chaou, accompagné de huit Ianissaires à vn fort grand Carauassera, auprès duquel y a vne belle mosquee, & riche hospital, que les Turcs nomment Hymarar, où l'on donne à manger, trois iours entiers, à tous passans de leur superstition, qui vont au voyage de la Mecque.

²⁶⁴ Porter_1768_1-2: Writers who never stirred out of their own country, and travellers who have run over immense regions with hasty and transitory pace, have given its long accounts of various countries and people; evidently collected from the idle report and absurd tradition of the ignorant vulgar, from whom only they can have received those relations, which we see heaped together with so undiscerning a credulity. / The Turks have abundantly shared this treatment: without taking notice therefore of what even the most correct writers may have said, I shall throw out, so far as reached my own knowledge, some short observations and general strictures on the religion, law, government, and manners of that people. If what I advance has no other merit, it will at least have that of being strictly true.

²⁶⁵ Fraser_1834_5-6 His personal acquaintance with many parts of the country has afforded him material assistance in describing its aspect, productions, and inhabitants; and he has availed himself of the observations of the greater number of modern travellers, both to correct his own opinions, and to supply additional facts. / The advantage of this actual knowledge has been especially important in constructing the map; and, it is proper to remark, a very considerable difference will be found between the positions of many of the principal places, as given in that now submitted to the public, compared with all other geographical delineations of Persia. These corrections have been made in accordance with a series of astronomical observations taken by the author.

²⁶⁶ Curtis_1856_32: Eastern enthusiasm is undoubtedly suspected. The filth, fanaticism, and inconvenience of the East are not to be denied, nor the alarming proportion of vermin to people in oriental cities. Therefore, whoever sees in a Mosque only red and white plaster, or in the Parthenon but a mass of broken marble, should not expose himself to the trouble of contemplating those objects. There are prints of them engraved with restored proportions, a travelling and thinking made easy, much preferable to the ocular experience of those agile travellers who over-run all Europe in three months.

²⁶⁷ Temple_1836_1_22-23: Algiers is daily assuming a more European aspect; hats are nearly as often seen as turbans ... Upwards of fifty merchants have established counting houses, ... Eleven grand cafes with billiard-tables, four grand hotels ... one circus, a cosmorama, &c. have already been established.

Endnotes Chapter 3. Spain

¹ Laborde_1809_V_113 the state of science in Spain: But while the native Spaniards were thus plunged in ignorance, that part of the country under the dominion of the Moors was the chosen seat of science. The Spaniards, ignorant of every thing but the art of war, presumed to stigmatize the Moors as barbarians; those Moors who, to the most romantic bravery, united a passionate love of science and the arts, While the former were spending the joyless intervals of peace in the rude solitude of their inaccessible castles, the latter were tasting all the delights, both sensual and intellectual, of a high degree of civilization. They had theatres, public shows, and tournaments; but these amusements, however fascinating, by no means distracted their attention from objects of higher interest and importance. As the basis of national greatness, they established public schools in every town under their dominion, of which those of Seville, Cordova, and Granada, obtained a high degree of reputation. / They were, if not the inventors, at least the great promoters of those public establishments to which we at present give the name of colleges.

² Urquhart_1850_II_450: There has been a great destruction in Spain of Moorish buildings. We do possess, indeed, but two remarkable ones; the one the fragment of a palace raised within latter days, the other a mosque, the first in fame, but also the first in date, being now 1300 years old. It does not, therefore, afford us the opportunity of judging of the progress of the art. There subsist, however, some smaller specimens of a later date, which might almost be taken for Gothic buildings. [#follows disquisition on the pointed arch].

³ Chénier_1787_II_345 Granada: On voit dans Grenade une église paroissale bâtie par les Mahométans, qui a été une de leurs principales mosquées; cet édifice qui existe en son entier, est formé de plusieurs portiques soutenus par des colonnes de marbre. L'Alcaceria que l'on voit encore à Grenade, est aussi un monument des Arabe-Maures: cet édifice renferme les boutiques où l'on vend les soieries & autres effets précieux.

⁴ Jacob_1811_287–288 Granada: The whole fortress of the Alhambra is very extensive, and contains a considerable number of inhabitants. One part has been converted into a prison for the French troops, in which I saw General Boyard, and some other officers, who complained bitterly of the treatment they received from the Spaniards. Within the inclosure of the walls stands a Mahomedan mosque, now converted into a Christian church, the absurd ornaments of which form a striking contrast to the simple columns of the original structure. / The Alhambra was the general residence of the Moorish kings; but during the intense heat of summer they usually removed to another palace in a higher situation, on an opposite hill called the Generaliffe, which I have visited. The floors of the rooms are of marble, and have streams of the clearest water rushing through them. A garden adjoining is enriched with orange, lemon, and Cyprus trees, and abounds in crystal fountains, transparent pools, and shady groves. Of late years it has been inhabited by a nobleman, who has added some modern comforts to the ancient luxuries; and though he no longer resides there, it is much frequented by the inhabitants of the city, who repair to it with their provisions, and hold their convivial meetings in halls which rival in coolness and beauty the most voluptuous palaces of Asia.

⁵ Murphy_1813_Introduction_B The Governor of the Alhamra, desirous that the knowledge of its splendid architectura remains should be accurately transmitted to posterity, obligingly facilitated the author's access to that royal palace, at all hours of the day; while he was employed in the agreeable task of measuring and delineating its interior works. Equal facilities were offered

at Cordova, the remains of whose celebrated Mosque and Bridge are delineated in the former part of the resent volume. Seven years were unremittingly devoted to these delightful pursuits; and since the author's return to England in 1809, nearly seven years more have been wholly given to preparing for publication the present work. / The admirers of the Arts are here presented with the result of fourteen years continued labour, executed at an expense of many thousand pounds, in the hope that, by the union of the graphic art with the descriptions of the engravings annexed, such facihties will be aforded, as shall enable the reader to form an accurate estimate of the very high state of excellence, to which the Spanish Arabs attained in the Fine Arts, while the rest of Europe was overwhelmed with ignorance and barbarism.

⁶ *Shakespear_1816_196 Alhambra*: Since the conquest of Granada by Ferdinand and Isabella, in the year 1492, the Alhamra has undergone various alterations. Induced by the beauty of its situation, and the purity of the air, the Emperor Charles v. caused a magnificent palace to be commenced on the ruins of the offices of the old Moorish palace, probably with the view of making it his constant residence. But, in consequence of the continual wars in which he was engaged, together with his frequent absences from Spain, a suite of apartments handsomely decorated in the Spanish style, is all that was constructed: and these, like the rest of the Alhamra, are falling rapidly to decay, through neglect. At present, the walls are defaced; the paintings faded; the wood-work is decayed, and festoons of cobwebs are seen hanging from the ceilings. In the works of the Arabs, on the contrary, the walls remain unaltered, except by the injuries inflicted by the hand of man. The colours of the paintings, in which there is no mixture of oil, on removing the particles of dust, appear to have preserved their brightness. The beams and wood-work of the ceilings present no signs of decay; and spiders, flies, and all other insects, shun their apartments at every season. The art of rendering timber and paints durable, and of making porcelain, mosaics, arabesques, and other ornaments, – began and ended in western Europe with the Spanish Arabs.

⁷ *Shakespear_1816_198 Alhambra*: But such is the instability of human grandeur, that of all this Asiatic- pomp, and of the former splendour of Granada, nothing now remains but ruined edifices, uncultivated fields, and the skeleton of a city where nothing prospers but monasteries, and monks, and lawyers, who survive the misery they have caused. / The Alhamra is, at present, totally deserted, except on the days of admission to strangers. The want of repairs, the frequent lacerations, and the injuries occasioned by rain and the stagnant waters, are hastening its dissolution. Thus dismantled, solitary, and neglected, like a friendless stranger in a foreign land, without the immediate interposition of government, a few years more may level with the ground, the beautiful domes and arcades of the only remaining palace of the western Khalifs.

⁸ *Inglis_1831_I_222–223 Alhambra*: The first morning after my arrival, I hastened to the Alhambra. I entered its precincts by the gate of Granada, and found myself in a shrubbery, shewing many marks of the unpardonable neglect with which all the magnificent monuments in Spain are treated, by those who preside over the destinies of that ill-governed country. I was first conducted to the Xeneralife, once the residence of Boabdil el Chico, the last of the Moorish kings. This building stands upon an elevation considerably higher than the Alhambra, and separated from it by a deep ravine. Some modern additions have been made to the Xeneralife; but these may easily be distinguished from the Moorish part of the building. In the palace of Boabdil, there is nothing particularly worthy of observation; but the myrtle groves and terraces are agreeable; and from the latter, there is a charming view over the Alhambra and its gardens.

The Xeneralife, which in the Arabic signifies a pleasure house, is said to have been built by Omar, who, in that delightful seclusion, gave himself entirely up to the enjoyment of music. The inscriptions on every part of the Alhambra, interpret the uses of the different buildings and chambers. These have all been copied and translated, – and, although a record of them would be tedious, I may perhaps be permitted to introduce two or three of the most interesting, as curious relics of Moorish customs. There is only one connected with the Xeneralife, which appears worthy of recording. It is on the arcades around a court. [then quotes some inscriptions].

⁹ Inglis_1831_1_224–225 Alhambra: The remains of seven gates are passed before reaching the inner court, where Charles v. had the bad taste to project the erection of a palace, which yet remains in an unfinished state: close to this palace stands the Alhambra, the most perfect monument of Moorish magnificence that the world contains. Passing through an oblong court, with a colonnade at each end, I found myself in the Court of Lions, a fine and perfect specimen of Moorish taste. The Court, formerly paved with marble, has been converted into a garden; it is surrounded by a colonnade of one hundred and forty elegant white marble pillars; and in the centre, is a fountain supported by thirteen lions: there, the last of the Moorish kings were doubtless wont to retire from the council, to ruminate upon their misfortunes, and the probable termination of their empire.

¹⁰ Inglis_1831_1_229 Alhambra No description can convey to the reader any just idea of the Alhambra of Granada; nor is it merely the courts, and halls, and fountains, that excite the interest of the traveller: with every one of these, there is some historic and romantic association ... I spent the morning of several days wandering over the Alhambra, and found no diminution in the interest awakened by these majestic remains.

¹¹ Irving_1832_21–22, travelling 1829: To the traveller imbued with a feeling for the historical and poetical, the Alhambra of Granada is as much an object of veneration, as is the Kaaba, or sacred house of Mecca, to all true Moslem pilgrims. How many legends and traditions, true and fabulous; how many songs and romances, Spanish and Arabian, of love, and war, and chivalry, are associated with this romantic pile! The reader may judge, therefore, of our delight, when, shortly after our arrival in Granada, the Governor of the Alhambra gave us his permission to occupy his vacant apartments in the Moorish palace. My companion was soon summoned away by the duties of his station; but I remained for several months, spell-bound in the old enchanted pile. The following papers are the result of my rareries and researches during that delicious thralldom.

¹² Irving_1832_44, travelling 1829, sitting in a balcony of the Hall of the Ambassadors: I was led into a consideration of the light, elegant, and voluptuous character, prevalent throughout its internal architecture; and to contrast it with the grand but gloomy solemnity of the gothic edifices, reared by the Spanish conquerors. The very architecture thus bespeaks the opposite and irreconcilable natures of the two war-like people who so long battled here for the mastery of the Peninsula.

¹³ Irving_1832_24, travelling 1829: Philip v last royal resident in early 18th century, after which crowded with dubious types, some halls desolate and ruinous. Crowds cleared out by the Governor: The strong arm of government at length interfered: the whole community was thoroughly sifted; none were suffered to remain but such as were of honest character, and had legitimate right to a residence; the greater part of the houses were demolished, and a mere hamlet left, with the parochial church and the Franciscan convent.

¹⁴ Irving_1832_24–25, travelling 1829: During the recent troubles in Spain, when Granada was in the hands of the French, the Alhambra was garrisoned by their troops, and the palace was occasionally inhabited by the French commander. With that enlightened taste which has ever distinguished the French nation in their conquests, this monument of Moorish elegance and grandeur was rescued from the absolute ruin and desolation that were overwhelming it. The roofs were repaired, the saloons and galleries protected from the weather, the gardens cultivated, the water-courses restored, the fountains once more made to throw up their sparkling showers; and Spain may thank her invaders for having preserved to her the most beautiful and ‘interesting of her historical monuments. / On the departure of the French they blew up several towers of the outer wall, and left the fortifications scarcely tenable.

¹⁵ Dennis_1839_II_10–11, travelling 1836, Granada: Granada is a fallen city. It retains none of its former splendour; its manufactures and commerce are almost extinct; and its population has dwindled away to sixty or seventy thousand. In extent it differs from its ancient condition less than in other respects, for it covers nearly the same ground as formerly, but many parts within the walls are now in a state of ruin. The decay of Granada, however, has not yet reached the utter prostration, the death-like torpor, the expiring vitality of Cordoba; rather, like Seville, Granada is still enjoying a green hale old age, – she is venerable and majestic in her decay.

¹⁶ Dennis_1839_II_22–23, travelling 1836: My earliest care was to procure a lodging within the walls [of the Alhambra district]. Though strangers can no longer obtain a residence within the Palace, as at the time of Washington Irving’s visit, accommodations may be had in several of the abodes of the peasantry, and I determined to put up with all inconveniences in order to enjoy a proximity to the Palace. After inspecting several houses, and while wandering on unsatisfied through the fortress, I was struck with a picturesque old building of Moorish aspect, surmounted by a tower or mirador. Remnants of large horse-shoe arches were visible on its front, which was much disfigured by the ravages of time; part of the overhanging roof was broken away; its original covering was peeled off; while modern additions tended still more to destroy its ancient beauty. Yet it was interesting in its decay, and enough remained to attract the attention and excite the curiosity of the stranger.

¹⁷ Dennis_1839_II_29, travelling 1836, Permessio now needed: Provided with the requisite permission from the Contador Veedor of the Alhambra, I rang the bell, and an old man appeared, who scrutinized well both my paper and myself ere he would admit me.

¹⁸ Dennis_1839_II_43: “The roof is lofty, and of dark panel-work, and is disfigured by deep cracks in several places; the portico, too, at this end of the Patio, is so shaken, that were it not held together by strong iron bars, bolted through the stone columns, it would probably soon fall into the Garden of the Lions.”

¹⁹ Dennis_1839_II_65, travelling 1836: I know nothing more interesting, and at the same time more saddening to the spirit, than to view a building like this [he means the whole complex], laden with years, yet bearing no appearance of decay. The time-worn, ivy-grown ruin tells its own tale – it is sharing the fate of its builders and occupants – it is crumbling to dust. But the work of architects of old, which still bears the freshness of youth, is indeed a mockery of man; it is the severest lesson to his pride, that his works should thus outlive him – that generation after generation should have lived and passed away since the erection of an edifice, which as yet shows hardly a symptom of the decay that has long since assimilated its creators to the earth in which they are entombed.

²⁰ Dennis_1839_11_70, travelling 1836: Charles v. removed some of the outer buildings to make room for his palace, which he intended as a rival to the Casa Arabe, and which on any other site would be much admired, but is here out of place, and inconsistent with the Arabian character of the adjacent buildings. It is a quadrangle of yellow free-stone, two hundred and twenty feet square, of the Italian order of architecture, containing a circus, surrounded by a double colonnade. There is a handsome gateway in each front, except in that which abuts against the Moorish palace: on either hand of these gateways are representations in basso-relievo of the Emperor's victories. This palace was never completed, not even roofed, and has therefore an unfinished rather than a ruinous air. It was commenced by Machuca in the year 1527.

²¹ Dennis_1839_11_33, travelling 1836: The Gothic order of architecture is supposed by many to have had an Eastern origin – to have been based upon the Saracenic. He who visits the Court of Lions will not find it difficult to believe this, or to imagine he sees the source of several styles of Teutonic architecture. There is the simple lancet-shaped arch of the early Gothic, the pointed and more ornamented of the later and florid styles, and even the semicircular arch moulded above like the Saxon. [#footnoted: Saracenic and Gothic architecture are, nevertheless, essentially distinct in character. The one is light, airy, and elegant – the other, heavy, gloomy, and grand. The only instance I remember in England in which the Gothic partakes of the lightness and grace of the Saracenic, is in Salisbury Cathedral – from the columns in whose chancel a very tolerable idea may be formed of the architecture in this Court of Lions.]

²² Dennis_1839_11_165, travelling 1836, Descendants of the Spanish Moors: Their descendants, or those in Barbary who claim a Spanish origin, are said even at the present day confidently to entertain a hope of once more possessing the land of their fathers. Modern travellers relate that some have preserved the keys of the abodes, and title-deeds to the estates of their ancestors in Granada, and that they still offer prayers every Friday in the mosques, for the speedy re-occupation of this city.

²³ Richardot_1905_137–138 Testour: Testour a été, dit-on, peuplée par les Maures chassés d'Espagne au commencement du XVI^e siècle, Chateaubriand affirme l'authenticité de cette tradition et le Dr Bertholon a trouvé à Testour des types absolument andalous. Ici nous faisons une halte, nous l'avons bien gagnée; il fait très chaud bien que le ciel soit couvert et qu'un vent violent nous souffle au visage: le café est bu dans un caboulot italien et nous visitons la ville. Oh! la visite est tôt terminée: une large rue bordée de maisons basses, très commerçante, très vivante et la mosquée. Le fils du khalifat nous guide. Il parle français; j'en profite pour lui demander s'il est vrai que ses compatriotes ont conservé les clefs des maisons que leurs pères habitaient à Grenade, il sourit et ne répond pas. J'insiste: "Je ne comprends pas" finit-il par dire. Comme évidemment il comprend fort bien j'ai peur de l'avoir froissé et, cessant mes questions, je le suis dans la mosquée.

²⁴ Leveson-Gower_1842_I_118 Granada: Amidst all the beauty and peculiar charm of Granada – which certainly surpasses that of other places – truth demands the confession that of all dirty towns, whether in Russia, Germany, Italy, France, or Spain, this fairly beats them all.

²⁵ Leveson-Gower_1842_I_106–116 for long descriptions of the Alhambra and Generalife.

²⁶ Leveson-Gower_1842_I_110–111 Alhambra: the Sala de las dos Hermanas, or Two Sisters, so named from two enormous slabs of marble in the pavement. The ceilings of these rooms are beyond all praise, and certainly beyond all description, for beauty, intricacy, and delicacy of pattern. The colouring in many parts is still quite fresh, particularly the gold and azure, the effect of

which is very remarkable, especially in the honeycomb sort of niches in the comers, like icicles, inters mingled with gold and colours. The tiles which are much used in the sides of the rooms, are like rich enamel.

²⁷ Leveson-Gower_1842_I_113: the Hall of the Ambassadors, a splendid room, forty feet [12.192m] square. The ceiling is of most elaborate beauty, vaulted, and so high that its actual elevation can scarcely be calculated, as it loses itself in one dark labyrinth of carving, gilding, and colour. The patterns on the walls defy imitation, for variety, richness, and delicacy.

²⁸ Reinaud_1842_353: Rien, au dehors de l'Alhambra, n'annonce la salle des Ambassadeurs ou celle des deux Sœurs; l'entrée même de l'Alhambra n'offre qu'un arc immense, orné de quelques emblèmes et d'une inscription renfermant le nom du prince qui l'avait fait élever. / Mais, dans l'intérieur du palais, quel spectacle inattendu! Quelle réunion de tout ce qui peut flatter les sens! L'eau circule partout: ici s'élancent des jets qui rafraîchissent l'air; là roulent des cascades dans des rigoles de marbre; puis, l'eau se recueille au centre de patios ou cours, dans des réservoirs entourés de plates-bandes d'arbustes et de fleurs. Les salles sont percées de nombreuses fenêtres à claire voie et découpées en broderies de stuc, qui tempèrent l'éclat de la lumière. Cette disposition de fenêtres élevées est favorable au renouvellement continu de l'air, et permet de jouir plus complètement de l'effet des couleurs. Partout la vue est frappée d'inscriptions, tantôt choisies parmi les vers des poètes le plus en faveur, tantôt rappelant certains passages de l'Alcoran, tantôt exprimant des vœux pour le prince qui a élevé cette partie de l'édifice.

²⁹ Schroeder_1846_I_132–147 description of the Alhambra, Granada.

³⁰ Schroeder_1846_I_138 Granada, Alhambra, Court of the Lions: There are not many things in all the works of man which can compete with this part of the Alhambra in exquisite, minute, and elaborate splendour; and one might fill a carte blanche from passages in the Arabian Nights, multiplied by the brains of all poets and all architects, and still fail to convey the proper impression. The noting of size, extent, and method would seem to encumber the mind, and lead it in a direction which never occurs for a moment to the spectator. I suppose I was three hours in the Court of the Lions and the halls adjacent, and never for a moment did it occur to me to think how big it was. The whole soul of my admiration was steeped in the beauty, the richness, and the fairy-like workmanship, which remains entire and absolute, as though six hundred years had passed over the scene like six hundred straws in a summer breeze.

³¹ Schroeder_1846_I_140 Granada, Alhambra, Court of the Lions: We lingered in admiration a long time among these beauties, and I envied M. de Rochefoucault the means he employed for carrying away to his friends some possible idea. We found a Daguerreotypist at work in the court when we arrived; he had set up his apparatus in the several angles of the court, and the sun had portrayed the most truthful designs upon the plates. I cannot tell with what envy I regarded these Daguerreotypes, to the truth of which I could testify on the spot.

³² Jones_1842_I_9 In 1306: In 1306, he [Mohammed III] took Ceuta from the Africans; but soon after, this conquest, together with the fortress of Gibraltar, fell into the hands of the Christians. Like his predecessors on the throne, Mohammed seems to have made some addition to the royal palace. He erected likewise a most magnificent mosque, which is thus described by the above mentioned historian [Ibnu-l-khattib]: "Among the commendable actions of this sovereign, one was the building a splendid mosque within the precincts of the Al-hamrâ. This he ornamented with mosaic work and exquisite tracery, x of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of the finest

polished marble. Indeed, what with the solidity of the structure, which the sultan inspected in person, the elegance of the design, and the beauty of the proportions, I do not hesitate to say that the building has not its like in this country; and I have frequently heard our best architects say, that they had never seen or heard of a building which can be compared to it. But what rendered the act still more meritorious was that the expenses attending the erection of this magnificent mosque were entirely covered by the produce of an annual tribute which the Christians nearest to his frontiers paid him, to ensure safety from his sword. He moreover endowed it with the rents of a bagnio opposite." [#Footnoted a principal mosque, or one in which the service is read every Friday. This mosque and the buildings attached to it were, at the conquest, made over to the monks of the order of St. Francis. It was in very good preservation until the occupation of Granada by the French troops, when it was entirely destroyed.]

³³ Murphy_1813_15 Alhambra: Well might Charles v. exclaim, as he is reported to have done, on his first entering the Tower of Comares, when he visited this sumptuous Hall, and beheld the magnificent prospect from its windows: – "I would rather," said he, "have this place for a sepulchre, than the Alpujarras for an inheritance!" – Alluding to the last Moorish King of Granada; who, on the surrender of this fortress, stipulated for a residence in the Alpujarras mountain, which lies on the east side of the Sierra Nevada.

³⁴ Murphy_1813_7–8 Alhambra, Palace of Charles v: This grand pile of building, commenced for the Emperor Charles v. was never finished in consequence of his frequent absences from Spain, occasioned by the almost perpetual wars in which he was engaged. The spot chosen for its site commands a most beautiful view of the city of Granada, as well as its surrounding Vega or Plain. As a specimen of Spanish architecture, it reflects the highest credit on the artist, Alonzo or Alphonso Berruguetti, who began to execute it in the year 1526. It is every way adapted to the climate; and its interior, which is of a circular form, unites convenience and splendour. In any other situation but this, the palace of Charles v. would justly excite admiration: but here it is misplaced, and produces only disgust, especially when it is recollected that its expense was defrayed by part of the money obtained under a false pretence from the unhappy Moors. That oppressed people had presented the Emperor with 80,000 ducats (according to Pedraza, but M. Peyron says 1,600,000 ducats), as a boon for not depriving them of the Arabic language. The artful monarch received their money, and deluded them with promises that were never fulfilled, and which did not even put a stop to the infamous system of persecuting and ransoming them, under the insidious pretence of effecting their conversion.

³⁵ Irving_1832_23, travelling 1829: The Emperor Charles v. began a sumptuous palace within its walls, but was deterred from completing it by repeated shocks of earthquakes.

³⁶ Irving_1832_31, travelling 1829: the splendid pile commenced by Charles v., intended, it is said, to eclipse the residence of the Moslem kings. With all its grandeur and architectural merit, it appeared to us like an arrogant intrusion.

³⁷ Reinaud_1842_351–352: Une partie de l'ancienne résidence des rois de Grenade est maintenant détruite. Quelques corps de bâtiments furent sacrifiés dans la première moitié du xvi^e siècle, pour faire place à un palais bâti dans le goût de l'époque, et que l'empereur Charles-Quint voulait opposer au chef-d'œuvre de l'architecture maure. D'autres parties ont été successivement minées par le temps ou détériorées par des restaurations malhabiles. Mais il reste des débris assez imposants pour donner une idée du goût qui régnait à la cour de Grenade, et cette idée suffit pour justifier et satisfaire le souvenir gracieux que le seul nom d'art mauresque a

laissé dans tous les esprits. Qu'on se représente des galeries décorées d'arcades de toute forme, découpées en festons et en stalactites, chargées de dentelles ieti stuc, et autrefois peintes et dorées; qu'on se figure une forêt de colonnettes, isolées, accouplées, groupées, toujours à formes élégantes, et à travers lesquelles étincellent les eaux jaillissantes de la fontaine des Lions, et la riche parure des appartements royaux.

³⁸ Girault_de_Prangey_1841_131–132: Mais un demi-siècle à peine après la prise de Grenade, Charles-Quint, visitant ces lieux et séduit par l'aspect enchanteur de la ville Moresque, voulut un instant fixer sa cour à l'Alhambra, et bientôt, sans égard pour l'élégante demeure aux galeries légères et aux salles délicatement ornées, on construisit, à côté et en partie sur ses ruines, le lourd monument classique d'un architecte du seizième siècle, édifice dont l'effet, si ridicule auprès du palais Moresque, ne peut être comparé qu'à celui que produit le chœur moderne de la cathédrale de Cordoue, au centre de la vieille mosquée Arabe du huitième siècle. On épargna cependant alors quelques salles principales et les Patios célèbres du palais des Rois Mores, et l'on se contenta de faire correspondre à peu près symétriquement le nouvel édifice à la grande tour de Comarès, placée à l'extrémité Sud de la cour centrale de l'Alberca qui les séparait. On communiquait de cette cour avec le nouveau palais, par un large vestibule qui, comme le monument principal, est resté inachevé.

³⁹ Tchihatcheff_1880_42 Cordoba: lorsqu'on 1526 Charles-Quint visita la cathédrale, et y vit la nouvelle construction ajoutée par l'évêque [in 1523], il adressa à celui-ci ces paroles sévères: Vous avez construit ici ce que vous, ou tout autre, eussent pu construire partout ailleurs; mais vous avez détruit ce qui était unique au monde." Certes, il serait difficile de trouver un exemple plus frappant que celui que nous fournit Charles-Quint, de la prétention singulière de condamner chez les autres ce qu'on pratique soi-même.

⁴⁰ Taylor_1855_408–409, published 1839, Cordoba, description of the Mezquita. 408: Even now, although shorn of much of its glory, it surpasses any Oriental mosque into which I have penetrated, except St Sophia, which is a Christian edifice. 409: In the centre of the wood (for such it seemed) rises the choir, a gaudy and tasteless excrescence added by the Christians. Even Charles v., who laid a merciless hand on the Alhambra, reproved the Bishop of Cordova for this barbarous and unnecessary disfigurement.

⁴¹ Bennet_1875_276–277 Cordoba: None of the towns of the south or Moorish region of Spain present any grandeur, anything worthy of notice in an architectural point of view, with the exception of their cathedrals. That of Cordova is a magnificent Moorish mosque, still presenting eleven hundred Saracenic columns, although two hundred were destroyed, with very bad taste, under Charles v., to make way for a Gothic addition, a nave, very grand in its proportions, but sadly out of harmony with the mosque to which it was dovetailed. The Seville cathedral is one of the most magnificent monuments of Gothic architecture that I have ever seen, from the immense height of the columns and of the roof which they support. The Alcazar, or the remains of the Moorish Palace, is worthy of all praise and admiration.

⁴² Girault_de_Prangey_1841_196–197: c'est qu'en Espagne la construction est de beaucoup inférieure à celle qui distingue les édifices Arabes de l'Egypte, par la science d'abord, puis par le choix même et l'emploi des matériaux; mais, d'un autre côté, ce qui ne nous semble pas moins certain, c'est que dans l'ornementation en général, dans la perfection, dans la délicatesse et le goût des dessins et des décorations, dans la calligraphie des inscriptions surtout, le Kaire n'oppose aucun monument qui, sous ces divers rapports, surpasse ou égale même l'Alhambra. Mis

en regard des monuments de l'architecture Gothique contemporaine, qui appartiennent à ce style ogival représenté par les grands édifices religieux d'Amiens, de Cologne, de Milan ou de Strasbourg, l'art Moresque est réduit à de bien minces proportions; à ses constructions en pisé, à ses arcs et à ses coupoles en charpentes légères, à ses combinaisons habiles, ingénieuses, mais sans grandeur, peut-on comparer ces parois gigantesques de pierre ou de marbre, ces arcs et ces voûtes s'élançant à deux ou trois cents pieds du sol, ces conceptions savantes, grandioses surtout, qu'a produites l'art Catholique? Quelques mots résument le parallèle de ces deux architectures: l'art Moresque a produit des oeuvres de goût; l'art Catholique, des oeuvres de génie.

⁴³ Urquhart_1850_II_440–441: Gothic Architecture from Spain, in which author makes comparison with mosques: It is no novel idea that Northern architecture was derived from the Saracens; but our supposed intercourse with that people is confined to the Crusades, which, coinciding, indeed, with, or shortly preceding, the Gothic style, followed by centuries the Saxon and the Norman; and as the three are so intimately associated that they do in reality constitute but one style of architecture, the admitted obligation is reduced, so to say, to nothing, by the great effort of the first invention being attributed to ourselves: or rather we lose sight of the greatness of the effort by supposing it to have been made where faculties equal to it had no existence, and we fall into this necessity by not seeing how, if not of our own invention, we could have borrowed the first steps. / But the intercourse of Northern Europe with the Saracens preceded the Crusades by four or five centuries, and the intercourse of England with Africa preceded Islamism. The first architectural movement in England, in the age of St. Winifred, followed by half a century the erection of the mosque of Omar at Jerusalem, one of the noblest monuments in the world. The Lombard style arose in the south of Italy after these people had come in contact with the Saracens, and learnt their arts, and employed their artists. The second architectural age in England was that of the Normans: it was preceded by their conquests in Calabria and Sicily, inhabited by the Saracens, who excelled – as the ruins left behind them attest – in the very highest branches of this art. The Gothic arose in Europe, when the Goths of Spain were regaining power in the twelfth and thirteenth centuries, and they could emulate the arts and command the services of their Moorish competitors; and the Spanish peculiarities of the style passed into Europe with their name, precisely in the same manner as that of the Norman or the Lombard before them.

⁴⁴ Beaugrand_1889_282 Cordoba: Il reste de cette splendeur passée un magnifique édifice, le plus beau des monuments religieux élevés par les Arabes sur le sol espagnol, la mosquée de Cordoue, véritable chef-d'oeuvre de l'art mauresque. Elle a été transformée en cathédrale chrétienne avec un chœur de style gothique.

⁴⁵ Noah_1819_124–125 Abd al-Rhaman at Cordoba: That fine country, for the first time, had a monarch worthy of reigning; he was the most brave, and accomplished man of his age; he patronised the fine arts; established, at Cordova, schools for the study of Astronomy, Mathematics, Medicine, Poetry, Languages, Music, and Painting. He erected the superb Mosque, now used as a Cathedral, and a number of noble palaces and gardens he encouraged marriages between the Moors and Spaniards, and tolerated all religions. The Jews, in his time, erected an extensive University at Cordova, and possessed an equality of rights. That city was the seat of science, and the abode of distinguished men, happiness and content were seen in every face. The riches of Abderame have never been equalled.

⁴⁶ Fosbroke_1828_66 Cordoba: The general geographical compendia say, that the cathedral was built by the Moors for a mosque out of the ruins of a Roman temple.

⁴⁷ Abulfeda_11.1_1848_249 (1273–1344, born at Damascus) Cordoba: La circonférence de Cordoue est de trente mille coudées; c'est la plus grande cité de l'Andalos. Cette ville est forte et entourée d'un rempart en grosses pierres. Le nombre de ses mosquées s'éleva jadis jusqu'à seize cents. On y comptait neuf cents bains. Cordoue a sept portes.

⁴⁸ Ray_1738_1_417–418 Cordoba: The great church, which was anciently a mosque. It is large but very low, supported by a great many rows of pillars in a quadrate order, sixteen rows one way and thirty another. Upon many of the pillars are Moors heads carved in the stone, and one or two with turbants on. In the middle of this church is the great chapel, where are several bishops interred. In one of the chapels that is now dedicated to St. Peter, in the Moors time was kept a thigh of Mahomet: round about the cornish of this chapel, and that part of the church next it, is an Arabic inscription. The people complain grievously that Cordova is quite ruined and undone by gabels and taxes.

⁴⁹ Revue_Africaine_v_1861_465, Moroccan Ambassador visits Cordoba in 1766: Le nombre des colonnes de marbre de la mosquée est de 1228. On prétend qu'il y en avait autrefois 1407. Les chrétiens en ont abattu un bon nombre, et élevé des pilastres en maçonnerie. En examinant l'espace occupé par ces nouveaux piliers et le comparant au reste de l'édifice, on est persuadé que le nombre de 1407 n'est pas exagéré.

⁵⁰ Revue_Africaine_v_1861_460, Moroccan Ambassador visits Cordoba in 1766: En entrant dans l'édifice, nous reconnûmes une des plus grandes mosquées du monde par sa longueur, sa largeur et sa hauteur prodigieuse. Les arches élevées sur ses colonnes sont elles mêmes surmontées d'autres arches, à cause de l'élévation du toit qui la recouvre. Dès nos premiers pas dans l'édifice, à la vue de sa magnificence, une amère douleur nous saisit. C'est que nous pensions à ce qu'il fut autrefois sous l'Islamisme, aux sciences qu'on y enseignait, aux lectures du livre saint, aux nombreuses prières accomplies dans cette enceinte, à tous les actes pieux des fidèles dont elle fut témoin. Il nous semblait que ces murs et ces piliers nous saluaient et nous souriaient, comme s'ils étaient heureux de nous voir.

⁵¹ Swinburne_1779_294–295, travelling 1775–6, Cordoba: My heart bleeds, while I tell you, that of all these glories, except the mosque, not even a ruin remains. Zehra, with all its delices, is erased from the face of the earth; no one even knows where it stood, and its very existence may pass for a fable. The piety of the Christians in converting the mosque into a church, has preserved it from a similar fate.

⁵² Laborde_1809_11_28 Cordoba: In the time of the Moors a great number of fine buildings and superb mosques were erected in Cordova; but most of those which they left were thrown down in the year 1589, by an earthquake, which destroyed a great part of the town.

⁵³ Laborde_1809_11_26–27 Cordoba: We hear of a town called Zebra, which Abderame II built at the foot of the mountains, two miles from Cordova, for a favourite slave of that name. The account given of it is worthy the Arabian Nights' Entertainments. Limpid streams meandered through the streets to render it cool, spouting fountains embellished the squares; the houses, of an airy graceful architecture, were uniform, with flat roofs, on which were gardens and orange groves: there were 12,000 columns of granite and different Egyptian and Spanish marbles in the palace; in the principal apartment the walls were covered with ornaments of coidl, and several animals of the same metal poured water into an alabaster bason. The pavilion, where Zehra spent the evenings with Abderame, was lined with gold and steel, studded with jewels, and lighted by a hundred crystal lamps filled with fragrant oils. The building of this palace and the town is said to have cost 7,500,000 gold dinars, or upwards of three millions sterling. Not a

vestige remains of all this, it is not even known in the country whereabouts the palace and town stood; indeed the memory of it is only preserved by the account found in one or two authors, and it may well be suspected to have existed only in the pages of the writers of romance.

⁵⁴ Swinburne_1779_276, travelling 1775–6, Cordoba: have ferreted out the few things in this city, that can be accounted worthy of any attention from a traveller; have ridden up and down the environs as often as the weather would permit, and have studied the mosque by day-light, and by torch-light; but still this temple is so intricate a labyrinth, and contains so many extraordinary things, that I shall take one or two farther surveys of it before I attempt to describe it. The abundance of subject-matter, and its celebrity, will entitle it to figure in a letter apart.

⁵⁵ Swinburne_1779_298, travelling 1775–6, Cordoba, Mezquita: I now proceed to give you a minute account of its present state, after the notes I took down upon the spot with the utmost attention. [follows 298–304].

⁵⁶ Swinburne_1779_303, travelling 1775–6, Cordoba, Mezquita: It is scarce possible to ascertain the exact number of columns in the mosque, as they originally stood, because great changes have been made, many taken away, displaced, or built up in the walls of chapels, and several added when the choir was erected in the center of the whole. Were it in any other church, it would deserve great praise, for the Gothic grandeur of the plan, the loftiness of the dome, the carving of the stalls, and the elegance and high finishing of the arches and ornaments: but in the middle of the Moorish mosque, it destroys all unity of design, darkens the rest, and renders confused every idea of the original general effect of the building. Many chapels, stuck up in various parts between the pillars, interrupt the enfilade, and block up the passage. The worst of all, is a large chapel of the Virgin, that closes the main ile exactly in the middle; and the throne of Almanzor is now occupied by a poor piece of legendary painting.

⁵⁷ Chénier_1787_I_310–318 description of the Mezquita.

⁵⁸ Chénier_1787_I_312–313 Cordoba, Mezquita: Dans le centre de ce bâtiment on a construit, avec autant de goût que de magnificence un chœur qui ressemble lui-même à une Eglise, dont le reste du Temple ne seroit que l'ornement.

⁵⁹ Chénier_1787_I_311 Cordoba, Mezquita: sa forme est un carré long, le comble est soutenu par 992 colonnes de marbre de différentes couleurs y divisées en plusieurs rangs parfaitement alignés. Ces colonnes, à la vérité, n'ont guères plus d'un pied de diamètre, & de dix-huit à vingt pieds de hauteur, piédestal compris; ce qui fait qu'il n'y a aucune proportion entre l'élévation de cet édifice & son étendue.

⁶⁰ Laborde_1809_I_34–35 Cordoba: The coup-d'oeil of all these aisles is astonishing. They are not vaulted, but have ceilings made of very valuable, fragrant woods, full of ornaments and paintings. Lead pipes are placed over the ceilings at the separation of every aisle; they are large enough to hold two men. The place in which the Moors kept the book of the law is a chapel consecrated to the invocation of St. Peter: it is separated from the rest of the edifice by a square building with a great arch wrought in Mosaic; its walls are incrust with fine marbles, and ornamented with foliage about thirteen feet high; twelve columns placed on the shafts of twelve others, support the entablature. Above is a handsome dome, also incrust with marbles and ornamented with Mosaic. Another square building succeeds, which is likewise ornamented, but the marbles inlaid upon the walls are lower, and the colours of the Mosaic work are brighter. It has a cupola supported by eighty four columns of a fine marble, and eight windows with skylights in alabaster. This place leads to a magnificent octagon, the opening of which is formed by

an arch covered with mosaic ornaments supported by four columns, two of white and red marble and two of green, with capitals finely carved and gilt. Both the diameter and the elevation of the octagon are thirteen feet. The walls of it are incrustated with white marble streaked with red, and it is ornamented with columns of choice marble which support a border or kind of cornice, on which rest arches in the Moorish taste, bearing the ceiling. This consists of a single piece of an exquisite white marble, rendered the more precious by being hollowed, in an extent of thirteen feet, into a vault nine feet in the concavity. / The shape of this church remained unaltered till the year 1522, When the chapter obtained the king's leave, in spite of the opposition made by the town of Cordova, to form it into a cross. A great chapel was built nearly in the middle, making as it were a second church; it is very rich in marble and gilding, but the principal edifice was degraded; a great many columns were removed to form it. Though this chapel is composed of a body and choir, it does not appear so, being concealed by the multitude of columns about it.

⁶¹ Murphy_1813_Introduction_A: The Royal Academy of St. Ferdinand was commissioned by the Spanish Government to send two architects under the direction of a Captain of Engineers, with instructions to make drawings of the Palace of Alhamri, and of the Mosque of Cordova. After a lapse of several years, the joint labours of the three Academicians were published at Madrid, in the year 1780, in a folio volume intituled, *Antiguedades Arabes de Espana*; containing about sixteen plates of Arabic design, together with a few pages of letter-press. Some of the inscriptions in this publication were translated by the accurate Csiri. Such was the greatest progress made, to the end of the eighteenth century, in exploring the antiquities of the polished and enlightened people, who occupied the Peninsula, during a period of nearly eight hundred years.

⁶² Shakespear_1816_175–183 Cordoba, Great Mosque, from Arab authors.

⁶³ Shakespear_1816_178 Mezquita: The number of columns, all of marble, is, according to one author, twelve hundred and ninety-three; but, another author says, fourteen hundred and seventeen: whilst Ibn Bashkuval states them to be fourteen hundred and nine; of which the latter describes one hundred and nineteen to be comprised in the Maksura, which Alhakam constructed. This Maksura, which is of rare construction, extends across five aisles in the addition made by Alhakam, and its wings pass through the remaining six, of which three are on each side: its length, from west to east, is seventy-five cubits; its breadth, from the wooden screen or partition to the columns of the mosque in the Kibla, is twenty-two cubits; the height of it to the pinnacles, is eight cubits; and the height of each pinnacle is three spans. To this Maksura were three doors of an extraordinary fabric, and beautifully carved, leading by the east, west, and north, into the body of the mosque.

⁶⁴ Reinaud_1842_337: En 1816, M. Murphy publia à Londres son magnifique recueil consacré uniquement aux restes de la civilisation arabe et maure, et intitulé *Arabian Antiquities of Spain*, un volume, grand in-fol.

⁶⁵ Murphy_1813_1–2 Mezquita: In the year 1528, the Spaniards began to disfigure its symmetry by modern erections, which continued to be made in succeeding reigns, in order to convert it more effectually into a temple for celebrating the solemn rites of the Christian religion; by which injudicious scheme both the Moorish and Christian architectures are deprived of everything like unity of design. In vain have remonstrances been repeatedly made at different times, by the lovers of the arts, nay, even by royalty itself, against these misplaced and tasteless alterations. Regardless of these representations, the Chapter of the cathedral have, to the present time, persisted in retrenching from the details of the interior, or in adding others executed in a totally

different style. Of this description is the choir, erected in the centre of the whole edifice; and which, as Mr. Swinburne has justly remarked, were it in any other church, would deserve great praise for the Gothic grandeur of the plan, the loftiness of its dome, the exquisite carving of the stalls, and the elegance and high finishing of the arches and ornaments. But, placed as it is in the middle of the Arabian structure, it destroys all unity of design; darkens the rest; and renders confused every idea of the original general effect of the building.

⁶⁶ Murphy_1813_3 Mezquita: The columns at present are about eight hundred and fifty in number; and are formed of granite, porphyry, jasper, and other marbles, exhibiting an assemblage of various and brilliant colours. The whole, taken together, presents a scene so truly unique, that the visitor is at a loss, whether to admire most their number, or their richness: but, from the variety of styles prevailing in the different parts of which these columns are composed, it is evident that they originally belonged to different nations and ages. Many of them were taken from Roman edifices; which being of various lengths, the Arabian architect supplied the want of a sufficient quantity of capitals and bases, by imitating those which were before his eyes.

⁶⁷ Quin_1824_292 travelling 1822–23, Cordoba: On entering by one of its seventeen doors, I found the interior, consisting of nineteen naves, formed by marble pillars, perhaps to the number above stated, but of no considerable height, and certainly disproportioned to the building. Every two pillars supported an arch of brick and mortar, plastered; and over this, with an empty space between, was another arch, which, to my view, gave the interior of the building a confused and an inelegant appearance. It would appear, however, that in its original state, the mosque of Cordova must have been much more striking, and more richly decorated than it is at this day. A Moorish chapel, which had been for centuries stopped up by a brick partition, was accidentally discovered five or six years ago, and upon the removal of the partition, it was found in a complete state of preservation. The roof and sides are most elaborately gilt, and ornamented with inscriptions in the Arabic character. The floor is of exquisite mosaic. In others of the small chapels I remarked a few fine paintings. The high altar is truly magnificent, as well as the choir. Adjoining the cathedral is a handsome patio of orange trees, adorned with several fountains.

⁶⁸ Reinaud_1842_343–345: adoption by Arabs of mosaic work and techniques.

⁶⁹ Reinaud_1842_347–348: Les monuments romains, qui pendant longtemps avaient fourni des matériaux pour les nouvelles constructions, n'offraient plus les mêmes ressources. Le goût de la variété et un luxe toujours croissant d'ornements avaient fait dédaigner les anciens principes. A côté de l'arc pesant et simple de la Grèce et de Rome s'élève l'arc à ogive, plus ou moins élancé; à l'ornementation byzantine régulière, succèdent les broderies et les ornements les plus capricieux; aux mosaïques en verre et en marbre de Cordoue, on pourrait dire de Byzance et de Ravenne, sont substituées des pièces de faïence aux couleurs éclatantes, qu'un art nouveau dispose géométriquement. L'emploi des mosaïques en faïence se remarque pour la première fois dans la chapelle Villaviciosa.

⁷⁰ Urquhart_1850_II_456–457: Glass for windows was peculiarly a Spanish art; it was already known in England and France in the seventh century: the staining of glass commenced in Spain, though it was carried to the highest perfection in France. Two of the colours and substances were designated Spanish at a time when few original colouring matters were employed. The Saracens were, besides, proficient in the making of glass, whether transparent or coloured. The first I accidentally fell upon in the Mosque at Cordova – they used coloured glass for the mosaics; but it was opaque; – they also understood enamelling, and in encaustic tiles they were unrivalled.

Stained glass is, to this day, of universal use among the Easterns, who have spread more to the northward, and have adopted external windows. A Turkish room is a miniature cathedral, with its ascending floor; its entrance opposite to its lights, and its clerestory windows, – for there are two rows of them – the lower one rectangular like ours, and furnished with curtains, the upper one of every variety of shape, and in stained glass, and made to correspond with the ornaments of the corresponding panels of the apartment.

⁷¹ Agincourt_1826_11_257–258 Cordoba: un' altra celebre moschea che fa cominciata in Cordova sotto il regno d'Abdoulrahman I, e terminata da suo figlio Hissem circa l'anno 800. Vollero ambidue che questo monumento fosse una luminosa prova della loro veramente reale magnificenza, e del loro rispetto verso la religione nè fu una in pari tempo del gusto, se non assolutamente cattivo, per lo meno stravagante degli architetti del loro tempo. Era un edificio largo 387 piedi, lungo 534, la di cui volta schiacciata, appoggiata a doppij archi, che partendo dal saolo non hanno più di 35 piedi d' altezza, era sostenuta da un migliajo di colonne di bellissimi marmi, formanti diciannove navate da una parte e ventidue dall' altra. Entravasi nella moschea per ventiquattro porte ricche di lavori in ore ed in bronzo; e quattro mila lampade l'illuminavano in tempo di notte. In appresso i Mori introdussero molte mutazioni in questa stravagante fabbrica: i cristiani destinandola a formare una chiesa cattedrale, che tuttavia conserva il nome di la Meschita, ne alterarono ancora più la primitiva forma. / La stranezza degli interni ornamenti, e la varietà dei colori dei marmi accrescono la singolarità di questa Architettura; che altronde ha uno stile totalmente di verso da quello che offrono i monumenti dello stesso popolo in Granata. Il complesso dell' edificio, dice un moderno viaggiatore che sembra averlo attentamente esaminato, offre la più bella occhiata e più straordinaria che immaginar si possa, specialmente se prendesi il punto di vista obliquamente alle lunghe file che forma questo bosco di colonne. L'incerta e debole luce che non s'introduce che per le porte e per alcune cupolette, sparge su questa specie di labirinto una misteriosa oscurità, che da agli esseri viventi l'apparenza di erranti fantasmi.

⁷² Brooke_1831_11_252 Cordoba: The great mosque or cathedral, ecclesia mayor, built by Abderrahmen, in the eighth century, is the principal object worthy of notice, and is indeed almost the only relic remaining of its ancient splendour. The existence of this edifice as a place of Christian worship may be dated from 1236, the period of the conquest of Cordova; when it was converted, by Ferdinand, into a cathedral. On entering it, one is forcibly struck with the singularity of its architecture, and a labyrinth presents itself to the eye composed of low columns which support the building, to the number, it is said, of 1000. On the whole the effect is certainly extremely striking, although entirely devoid of sublimity and grandeur of conception; and the stranger, while he surveys the long extended avenues of pillars which form a complete maze throughout the interior of this immense edifice, and beholds both their diminutive proportion and the lowness of the roof, might almost fancy himself within the palace of some fairy or genii.

⁷³ Brooke_1831_11_264 Cordoba: I accordingly occupied the interval in taking a stroll for the last time around the great mosque. Its spacious courts were now silent and deserted; no sound was heard but the echo of my footsteps; and as I paced along I could not avoid looking back to those times when, instead of the matin-bell, the deep voice of the muezzin was heard at early dawn from the lofty minarets, and the white flowing robes of the stately Moslem were seen sweeping through the mazes of its labyrinth of columns.

⁷⁴ Inglis_1831_11_40–41 Cordoba: The great attraction of Cordova is its mosque, – once, second only to that of Mecca. It is curious, but not beautiful or striking; the interest arises chiefly from

the knowledge we obtain from it of the structure and interior of a mosque. Divested of this interest, it is a labyrinth of small pillars, without order or elegance: the area is indeed immensely large, being no less than five hundred and twelve feet long, by four hundred and twenty-three broad; but the multitude of pillars injures the general effect; and the erection of an altar in the centre, where nothing was ever intended to be, destroys its unity as a mosque, without substituting any of the grandeur of a Christian temple. There is one beautiful Moorish relic however, which, of itself, well repays a visit to this curious remain of other and brighter days. This is the chapel of Mahomet, which was accidentally laid open in the year 1815, by the removal of some old brick-work. It is in the most perfect state of preservation. The Arabic characters upon the cornices, and the colours in which these are inscribed, are as perfect and as vivid as if it were all the work of yesterday. The gilding too, and the mosaic, have lost nothing of their freshness.

⁷⁵ Dennis_1839_I_288, travelling 1836, Cordoba exterior: Externally, it has no beauty. Walls of yellow stone about thirty-five feet high, with heavy buttresses and notched battlements – which resemble, in miniature, the front of a Flemish house – form a parallelogram of six hundred and twenty feet by four hundred and forty. Here and there a horse-shoe gateway determines the style of architecture.

⁷⁶ Dennis_1839_I_289–290, travelling 1836, Cordoba interior: I found myself in a low dark building – the Mosque itself – amid a grove of slender columns, which stretched far away in every direction, confusing the eye by their multitude and intricacy, or leading it through long narrow avenues to bright specks – the open doors – at the further extremity. The lowness of the edifice next struck me. Instead of the towering and vaulted roofs of Seville Cathedral, the ceiling here is flat, and only thirty-five feet from the pavement; and this height being out of all proportion to the immense extent of the Mosque – four hundred and forty feet by four hundred and ten – a most singular effect is produced, which is increased to grotesqueness by double tiers of horse-shoe arches surmounting the low slender pillars. Altogether, this cathedral has an air of great heaviness and weakness, unlike that of Seville, with its lofty and gigantic columns, which seem to say, that though few in number they are equal to sustain such an extent of roof. A solemn gloom pervades the place, for light is admitted but at few intervals; and though the white-washed walls and ceiling, reflecting an Andalusian sun, do their utmost to make it day within, it is still only twilight; and were the climate less brilliant, it would be little brighter than in a subterranean vault. / Notwithstanding the disappointment that must be experienced by any who have anticipated grandeur, or even general beauty, the Mosque (for it still retains the name of Mezquita) is most interesting from its extreme singularity, and from being the only building of the sort of any extent, from which Christians, till very recently, could obtain an idea of the interior arrangements of Mohammedan places of worship. Its conversion, however, into a Catholic Cathedral, has greatly injured it as a relic of Arabian architecture; for numerous small chapels now surround it, and in the centre is a large choir, which, though magnificent enough in itself, is out of place; and we cannot but lament the bad taste or excess of religious zeal which has thus, by breaking the vistas, disfigured the edifice, and destroyed its original character. [and he reprints Arabic accounts of the mosque].

⁷⁷ Dennis_1839_I_295 Cordoba, travelling 1836: The Christian additions to the Mosque, cannot be viewed without indignation, and are scarcely worthy of description. They were effected in 1533, contrary to the wishes of the citizens to preserve the edifice in its original condition: the

choir was then erected and chapels fitted up, no less than sixty in number. There are no works of modern art in the Cathedral, which can atone in the slightest degree for this Vandalism.

⁷⁸ Dennis_1839_I_290–292, travelling 1836, Cordoba: But the Zancarron, or Chapel of Mohammed, against the southern wall, surpasses in beauty very other part of the Mosque. There are three enclosures, (for chapels they are not, though so called,) separated from the rest of the Cathedral and from each other, by columns of jasper and the richest marble, supporting arches in double tiers, of the most grotesque forms – of a style, in fact, not to be seen elsewhere in the Peninsula. The centre enclosure at once fixes the attention. In the wall is a horse-shoe arch-way, leading into an inner room, and around it is a deep facing of arabesques of the most elegant patterns and brilliant colours – red, black, and gold – formed by a mosaic work of crystal of inimitable beauty. About this, are long straight bands of Arabic inscriptions in large gold letters on a black ground, or vice versa; and above, the wall rises, clothed with tracery in relief, to the roof, which is lofty, lantern-shaped, richly gilt, and lighted by small apertures or windows without glass. The apartment within the arch is an octagon of fifteen feet, – its height the same; the walls ornamented with columns and arches in relief; and the roof of pure white marble in a single piece, carved in the form of a scallop-shell. This was the Maksura, where was deposited the Coran; it is now called “The Library.”

⁷⁹ *Revue_Africaine*_XXV_1881_195 El-Razali a faite de son voyage en Andalousie (1179, i.e. 1766): Cette mosquée est là plus grande du monde musulman: elle a 602 pas de longueur sur 345 de largeur. On y voit deux plaques de marbre descendant jusqu'à terre; sur chacune d'elles, on lit l'Au nom de Dieu et l'appel des bénédictions divines sur le Prophète, puis la date des règnes-de chacun des souverains qui l'ont construite ou agrandie. J'essuyai avec ma barbe la poussière des pieds qui les couvrait, puis je les enlevai et les plaçai, avec de grandes précautions, au sommet des remparts, à l'abri de toute atteinte. Les arceaux de la mosquée supportent une autre rangée d'arcades; sans cela, les piliers eussent été trop élevés. Nous terminâmes notre visite du saint lieu par la chaire musulmane. o surprise! elle était encore dans son premier état, aucun changement n'y avait été fait. Les Chrétiens l'avaient simplement entourée d'un grillage pour empêcher que personne ne pénétrât dans l'intérieur. Je ne découvrais pas les ressorts secrets qui avaient ainsi fait agir les Infidèles.

⁸⁰ Dennis_1839_I_293, travelling 1836, Cordoba: The only erection in the centre of the Mosque in its original state, was a mimbar or pulpit – an apartment about forty feet square. It still remains, but so blocked up by the modern choir, as hardly to attract attention. The floor is elevated much above that of the Mosque, and the roof rises to the height of fifty feet, in an octagonal dome of dark wood, richly carved, painted, and inlaid. The walls are covered with exquisite tracery, interspersed with Arabic inscriptions, but their beauty has not preserved them from the barbarous intrusion of the paraphernalia of Catholic worship. There is a broad open archway on two of the sides, whence the imams used to expound the Coran to the Faithful. This pulpit is now known as the Chapel of Villaviciosa.

⁸¹ Taylor_1855_407, published 1839, Cordoba: This city, once the glory of Moorish Spain, the capital of the great Abd-er-Rahman, containing, when in its prime, a million of inhabitants, is now a melancholy wreck. It has not a shadow of the art, science, and taste which then distinguished it, and the only interest it now possesses is from these associations, and the despoiled remnant of its renowned Mosque.

⁸² Turton_1876_60–61 Cordoba: Standing at the entrance of the church, the coup d'oeil is maxvellous – magnificent – transcending all description. Look where you will – pillars, pillars, pillars. After recovering from our astonishment, the first thought that struck us was, “What must be the acreage of the edifice?” – I was going to say square mileage, but object to exaggeration. Stay! a large high protuberance in the very centre of the building catches the eye; what can this be? We go to examine it – good heavens! a coro. Yes; there was the veritable Spanish coro, with its three walls, marring the beautiful structure, just as a large black smudge in the centre would mar a Titian or a Raphael. Alas for Spanish taste! On inquiring who was the perpetrator of this enormity, we found it was a bishop of the sixteenth century who, aided and abetted by the dean and chapter, caused to be erected the coro.

⁸³ Fortin_d'Ivry_1843_143: La fameuse mosquée de Cordoue, bâtie à la fin du VIII^e siècle, de 770 à 795, n'est qu'une forêt de colonnes, aux deux tiers antiques quant au nombre, prises dans les ruines romaines, dans celles d'Italica (ancienne Séville) surtout. Les colonnes de la deuxième partie de la mosquée, plus moderne de quelques années que la première, sont des imitations grossières des anciennes colonnes; elles sont sans bases pour la plupart, avec des chapiteaux informes, sans aucun sentiment d'art très-inférieurs enfin aux sculptures des monuments bysantins et romains les plus imparfaits. J'ai insisté sur ces deux monuments, parce qu'ils démontrent que les Arabes ont commencé par piller et imiter les arts antiques, en se servant des monuments et des ouvriers mêmes, tout dégénérés qu'ils fussent, qu'ils trouvèrent dans le pays. Ce ne fut que plus tard qu'il se développa chez eux un goût de perfectionnement qui, joint à l'ordonnance particulière à leur religion, produisit l'architecture mauresque. On la trouve à sa naissance dans certaines parties postérieure de la mosquée de Cordoue, à savoir dans la Kiblé, dans l'ancienne loge des Califes, dite aujourd'hui chapelle de Villa-Viciosa.

⁸⁴ Girault_de_Prangey_1841_X–XI: Jusque là, tout s'enchaîne et s'explique; le fondateur de la mosquée de Cordoue, Abdérame, frappé d'étonnementvet d'admiration à la vue des édifices grandioses des Romains, qu'il rencontre partout en Espagne, cherche à reproduire, dans le monument qu'il élève à la gloire de ses armes, les merveilles qu'il vient d'admirer, et son premier ouvrage se ressent évidemment des circonstances particulières qui président à sa construction. Plus tard, de nombreuses ambassades sont envoyées par les Empereurs Grecs, chargées d'offrir à Abdérame les plus riches produits de l'industrie et des arts de leur pays; les souverains Michel II, Théophile, Constantin VI, entretiennent avec les Khalifes de Cordoue les plus étroites liaisons; les savants et les artistes accourent de toutes parts aux Académies de Cordoue, dont la renommée s'étendait au loin; et ainsi l'introduction, dans l'architecture Arabe, de ces ornements, de cette décoration pompeuse des monuments de Byzance, s'explique à la fois par les témoignages de l'histoire et par l'examen des monuments.

⁸⁵ Tchihatcheff_1880_13–14 (Abulfeda 1273–1344, born at Danascus) Cordoba: Aussi, la belle cathédrale avec sa cour, remplie d'orangers, de citronniers et de dattiers, avec sa forêt de colonnes (on en compte 850), apparaît intérieurement avec le caractère musulman et rappelle les mosquées de Damas et du Caire, tandis que par son extérieur elle a quelque chose d'une citadelle gothique, qui ne fait pas prévoir les trésors artistiques qu'elle renferme. Mais combien tous ces trésors disparaîtraient au milieu de la splendeur dont brillait jadis cette mosquée telle qu'elle nous est représentée par des témoins oculaires, surtout par Edrisi, Espagnol de naissance, qui dans sa célèbre Géographie ne consacre pas moins de cinq pages in-40 à la description de l'intérieur seul de la mosquée, qu'il proclame unique et sans pareille dans le monde musulman. Parmi

les traits nombreux du tableau qu'il retrace, il suffira de signaler celui-ci: la mosquée comptait 113 candélabres dont le plus grand supportait 1000 lampes et le plus petit 12, en sorte que, même eu admettant qu'excepté le grand candélabre, tous les autres n'avaient que 12 lampes, la mosquée aura été éclairée par 1056 lampes. Mais que dire du spectacle féerique que devait présenter l'illumination de toutes les mosquées de la ville qui, selon Aboulfeda, étaient au nombre de 1600! Et pourtant, l'époque à laquelle écrivait le géographe était l'époque de la complète décadence de la domination arabe en Espagne, puisque Aboulfeda nous dit avec tristesse que, de son temps, la plus grande partie de l'Andalos (Andalousie) était entre les mains des chrétiens et "qu'il ne restait plus au pouvoir de l'islamisme que le royaume de Grenade et ses dépendances, telles qu'Algéciras et Almeria; le roi de Grenade, connu sous le surnom d'Ibn-Alahma, était vivement pressé par les Francs, et il n'avait de secours à attendre de personne."

⁸⁶ Shakespear_1816_167-174 for Madinet al-Zahra, from Arabic sources.

⁸⁷ Reinaud_1842_342-343: L'imitation des édifices chrétiens et romains ne portait pas seulement sur l'ensemble. Le nombre et la richesse des édifices laissés par les Romains, d'une part, et, de l'autre, la difficulté qu'un peuple à peine sorti de la vie nomade aurait eue à rassembler des matériaux entièrement nouveaux, forcèrent Abdérame à recueillir et à mettre en œuvre les débris des monuments de l'antiquité, monumnts dont la plupart ne pouvaient être d'aucun usage aux conquérants. On remarque encore dans la mosquée de Cordoue des colonnes et des chapiteaux d'une construction évidemment romaine. La discordance la plus choquante se fait sentir entre des chapiteaux placés les uns à côté des autres. Les architectes ne prirent pas même la peine d'ajuster les colonnes ensemble, ce qui amena quelquefois les inégalités les plus étran- ges. Les nombreux emprunts faits par les architectes d'Abdérame aux monuments la plupart profanes de l'antiquité ont fait dire à M. Girault de Prangey que la mosquée de Cordoue ressemble à un musée dans lequel on aurait recueilli les antiquités de l'Espagne et de l'Afrique romaine.

⁸⁸ Saladin_1907_306.

⁸⁹ Shakespear_1816_168-169 Madinet: The number of cut-stones, expended every day, was six thousand; besides stones used in paving, uncut-stones, and bricks. The cost of each (block or pillar of) marble, whether great or small, was ten dinars, exclusive of the conveyance and carving. The white marble was brought from Almeria; the streaked marble from Ziya; the rose-coloured and green, from the church of Isfakis, in Ifrikia, and from Carthage. The carved gilt fountain was from Syria, or, as some say, from Constantinople: on it were engravings and images of human figures; and, the value of it was beyond estimation.

⁹⁰ Shakespear_1816_170 Madinat: Ibn Haiyan relates, that this palace comprised four thousand three hundred and twelve columns, of various sizes. Of these, one thousand and thirteen are said to have been collected from Ifrikia; nineteen from the countries of the Franks; and the Emperor of Constantinople presented Annasir with one hundred and forty; the rest were from different parts of Spain, as Tarragona and other places. The number of doors of every description, reckoning each flap or fold as one, exceeded fifteen thousand: and, all were covered with iron or copper, plated or gilt. / The temple, or mosque, in the palace of Azzahra, was raised in the space of forty-eight days, though faultless in its construction. On this part of the building, one thousand skilful workmen were employed; of which three hundred were masons, two hundred were carpenters, and the remaining five hundred were other mechanics and labourers of different kinds. This edifice had five aisles of wonderful fabric: the breadth of the central aisle was thirteen cubits from east to west; and that of each of the four surrounding ones was twelve cubits.

⁹¹ Girault_de_Prangey_1841_50 Madinat az-Zahra: Sous le même Abdérame, s'éleva, près de Cordoue, cette ville célèbre de Zahra, dont les merveilles, racontées par tant d'historiens, nous sembleraient cependant le rêve d'une imagination exaltée, si nous n'avions, dans les monnaies de l'époque, la preuve de son existence, aujourd'hui que ses ruines même ont disparu, et dans le Mihrab de la mosquée de Cordoue, la preuve de l'incroyable somptuosité de ses palais. [#Then 50–54 cites Arab sources plus Murphy/Shakespeare.]

⁹² Girault_de_Prangey_1841_55 Medinet el Zahra, palace, Maccari's description: Ebn Hayan raconte que ce palais renfermait quatre mille trois cent douze colonnes de diverses proportions; mille treize venaient d'Afrique, dix-neuf de la ville de Rome, et l'Empereur de Constantinople en avait offert cent quarante en présent à Abdérame; le reste venait de diverses contrées de l'Espagne, de Tarragone et d'autres lieux. Toutes les portes étaient en fer, ou bien en cuivre argenté ou doré. / Pour élever ce palais, commencé en 936, Abdérame avait réuni les plus habiles architectes de Bagdad, de Constantinople et d'autres lieux; dix mille ouvriers y travaillaient chaque jour; mille quatre cents mulets et mille animaux de trait transportaient les matériaux. Onze cents charges de terre et de plâtre étaient apportées tous les trois jours, et le nombre des pierres taillées, employées chaque jour, était de six mille, sans compter celles qui servaient à paver les salles, celles qui n'étaient pas taillées, et les briques. L'architecte qui présida à cette constructions appelait Abdoullah ben Younas; d'autres lui donnent le nom de Muslimatou ben Abd Allah.

⁹³ Urquhart_1850_11_337 Seville: In regard to Moorish ruins, Seville disappointed me. The great mosque has been demolished: the cathedral, indeed, occupies its site, but why should the other have been destroyed? The Alcazar is by the Sevillians extolled above the Alhambra; but, excepting the entrance, it can be admired only as a copy by those who have seen the works of the master. Originally it was a Moorish edifice, but it was remodelled under Spanish kings, and is now undergoing repairs and painting in the deplorable style of the specimens of Moorish plaster hung up in the Museum of Madrid. [#338–341 for the Christian cleanup of the city under Ferdinand & Isabella].

⁹⁴ Laborde_1809_1_48–49 Seville, Alcazar: The Alcazar is the ancient palace of the Moorish kings, which was repaired and enlarged in succeeding times. The construction is Moorish, and it is built with studied magnificence, with marble of different kinds; water is conducted by pipes into almost all the apartments. It has a large court planted with orange and citron trees, and beautiful gardens, in which there are a great many fountains, more or less ornamented, and a superb forest of orange trees. The bathing room of the Moorish kings is still to be seen. The chamber called the ambassadors' is thirty feet eight inches square; the light is admitted into it through a handsome cupola, and it is full of decorations in stucco and marble very curiously wrought, some of which are gilt. There are several Arabic inscriptions, and a collection of valuable antiquities: inscriptions of the ancient Ilipa, of the ancient Basilippo, of the ancient Italica, and marble statues, of which some are colossal. The principal court is paved with marble, and surrounded with piazzas and balconies, supported by one hundred and four columns of the Corinthian order in couples, which are also of marble: the arches are full of Arabic ornaments.

⁹⁵ Quin_1824_301–302 travelling 1822–23, Seville: The Alcazar, which was preparing for his majesty and the other members of the royal family, is an old palace, said to have been originally constructed by the Moorish kings, but which has received several additions and alterations from Charles V. and Philip II. The main buildings according to the eastern fashion, is erected round

a square area, and the apartments, which are of various sizes, have an internal communication one with the other; The ceilings are uniformly of wood carved, and painted, and intended probably to have been gilt. These seem to be of the old Spanish style. Indeed, the only decorations in the whole building which appear to be Moresque, are some stucco works in filagree, which adorn the front of the principal entrance, and a few of the apartments. The only part of the building worthy of attention is the hall of the Ambassadors, the ceiling of which, consisting of wood, is deeply groined and gilt. In the frieze over the arches which sustain the roof there are inserted portraits of all the Spanish kings, including Ferdinand VII. The hall is lofty, and profusely decorated with filagree work, which would have a handsome effect, if it had not been rendered indistinct by having been frequently white-washed. Both this hall and the apartments upstairs are incrustated all round to the height of four or five feet from the floor with square painted plates of earthenware, an ornament to which the Spaniards seem to have been formerly attached.

⁹⁶ Laborde_1809_1_52 Seville: The tower of the Giralda, adjacent to the cathedral, was built at two different periods of time. First by the famous Arab Geber, a native of Seville, by whom it was raised one hundred and seventy two feet high: it was at that time terminated by a square turret of brick variously coloured and varnished, on which was fixed an iron pillar bearing four, globes of iron gilt. One of those globes was of such a size, that according to the chronicle of the reign of St. Fernando, it was necessary to widen the gate of the city to let it in. This turret was pulled down in 1568, and the tower was raised eighty six feet higher: its present elevation is two hundred and fifty eight feet.

⁹⁷ Girault_de Prangey_1841_108–109: Ce qui semble certain, c'est qu'en 1395, lors du tremblement de terre qui renversa tant d'édifices, toute cette partie supérieure de la tour fut détruite, la barre de fer qui maintenait les globes ayant été rompue. La tour resta dans cet état jusqu'à l'année 1568; à cette époque, contre l'avis de tous ceux qui craignaient pour la solidité de l'édifice, Fernand-Ruiz eut la hardiesse de le surmonter encore par un corps de construction d'environ 100 pieds de haut; mais on doit regretter que l'habile architecte n'ait pas élevé ce couronnement, en imitation des parties conservées du monument Arabe. / Comparée au Campanile de Venise, la tour de Séville, qui l'égale presque en dimensions, le surpasse, à coup sûr, par la richesse de sa décoration extérieure. La construction toute en briques du Campanile est semblable à celle de la Giralda; dans l'un et l'autre édifice, trente-cinq rampes ou plans inclinés, faciles à monter, conduisent de la base au sommet de la plate-forme. Mais, à l'extérieur, le Campanile ne présente que de rares ouvertures, à peine suffisantes pour éclairer l'intérieur; de longs panneaux en renfoncement, qui vont du sommet à la base, décorent à peine ses parois gigantesques; tandis qu'à Séville, ces mêmes panneaux, interrompus à la hauteur des fenêtres, ornement merveilleux du célèbre édifice, offrent les plus riches dessins en briques polies et découpées.

⁹⁸ Quin_1824_300–301 travelling 1822–23, Seville: neither has Madrid a cathedral which would bear the least comparison with that of Seville. It is a most superb edifice, four hundred and twenty feet by two hundred and sixty-three. It was built in 1401, and its tower is the pride of Seville. It was raised to the height of 250 feet by Guever, the celebrated Moorish architect; but after his time it received an accession of 100 feet more. There are twenty immense bells in the top, and one ascends it by means of an inclined plane, which a horse might traverse with ease and safety. The whole is surmounted by a Giralda, emblematic of faith, which, though weighing two tons and a half, turns with the slightest breeze.

⁹⁹ Inglis_1831_11_75 Seville: The tower of the cathedral, is one of the boasts of Seville: it is of Moorish architecture – the work of a Moor, and is three hundred and fifty feet high. There are no steps; the summit is gained by an easy ascent, winding around an inclined plain so gradually, that the queen was driven up in a small carriage. The view from the top is superb.

¹⁰⁰ Halls_1834_1_434 Salt writing to Lord Valenti in 1816: Everything at Venice partakes of an Oriental appearance. The buildings are bad Arabesque. The churches resemble mosques, and the people, I verily believe, are half Moors and half Christians.

¹⁰¹ Reinaud_1842_339: A la vérité, ce traité, dans son état actuel, est loin de comprendre tous les pays où l'art musulman a marqué son empreinte; mais on peut dire qu'il renferme le tableau de ce qu'a produit de plus caractéristique l'architecture arabe et maure en Occident, depuis l'imposante mosquée de Cordoue jusqu'aux édifices frêles et enjolivés de l'Alger de nos jours.

¹⁰² Girault_de Prangey_1841_Preface: L'accueil bienveillant fait à la publication de l'Atlas in-folio, *Monuments arabes et moresque de Cordoue, Séville et Grenade*, et le désir qu'éprouve l'auteur des dessins de cette collection d'ajouter, autant qu'il est en son pouvoir, à l'intérêt qu'ils peuvent offrir pour l'art en général, et pour l'histoire de l'architecture en particulier, l'engagent à réunir, sous le titre d'*Essai sur l'Architecture des Arabes et des Mores, en Espagne, en Sicile et en Barbarie*, ses notes de voyage, qu'il a cherché à compléter en les appuyant sur quelques recherches historiques et archéologiques.

¹⁰³ Reinaud_1842_338: Les planches ont été lithographiées à Paris, d'après les dessins entièrement achevés sur les lieux par M. Girault de Prangey. Pour donner une appréciation convenable de ce recueil, nous ne pouvons mieux faire que de reproduire le jugement de l'Académie des beaux-arts, qui forme une des classes de l'Institut. Le voici: "Les planches exécutées avec le plus grand soin offrent toutes un puissant intérêt, soit par la manière dont les sites y sont représentés, soit par l'exactitude des détails, dont le caractère bien exprimé, donne les moyens d'établir un jugement fondé sur la physionomie assignée par l'auteur aux diverses époques de l'art arabe en Espagne."

¹⁰⁴ Fergusson_1876_v: For the purpose of such a work as this [*His History of Indian and Eastern architecture*], photography has probably done more than anything that has been written. There are now very few buildings in India – of any importance at least – which have not been photographed with more or less completeness; and for purposes of comparison such collections of photographs as are now available are simply invaluable. For detecting similarities, or distinguishing differences between specimens situated at distances from one another, photographs are almost equal to actual personal inspection, and, when sufficiently numerous, afford a picture of Indian art of the utmost importance to anyone attempting to describe it.

¹⁰⁵ *Annales Archéologiques*_VIII_1848_179: Del Duomo di Monreale e di altre chiese siculo-normanne, par le duc de Serradifalco, correspondant des Comités historiques de France. Un vol. in-fol. de 87 pages et de 28 planches gravées, avec d'autres gravures dans le texte. Cet ouvrage, imprimé à Palerme en 1838, est devenu classique. La belle église de Monreale et les autres monuments religieux, bâtis en Sicile par les conquérants de Normandie, servant merveilleusement de transition entre les églises byzantines du nord de l'Italie, comme celles de Venise et de Ravenne, et les mosques arabes dessinées par M. Girault de Prangey. Le génie oriental, chrétien et musulman, se révèle de la façon la plus piquante et la plus complète dans ces églises décrites et dessinées par M. le duc de Serradifalco. Parmi les plus curieuses, les deux dernières planches établissent un piquant parallèle, quant au plan, entre les églises de l'Occident et de l'Orient. 75 fr.

¹⁰⁶ *Annales_Archéologiques_VIII_1848_180*: Monuments arabes et mauresques de Cordoue, Séville et Grenade, dessinés et mesurés par M. Girault de Prangey, grand in-fol. de 45 remarquables lithographies et d'un texte richement encadré de dessins. M. Girault de Prangey consacre noblement sa vie, sa science et sa fortune à faire connaître en France l'architecture orientale 115 fr.

¹⁰⁷ *Annales_Archéologiques_VIII_1848_180B*: Choix d'ornements moresques de l'Alhambra, par M. Girault de Prangey; ouvrage faisant suite au précédent; petit in-fol. de 30 lithographies où sont admirablement reproduites toutes les variétés et les fantaisies de l'ornement arabe et moresque. Colorié: 120 fr.; sur Chine, 40 fr.; noir 30 fr.

¹⁰⁸ *Annales_Archéologiques_VIII_1848_180C: Essai sur l'architecture des Arabes et des Mores en Espagne, en Sicile et en Barbarie*, par M. Girault de Prangey; magnifique in-40 de XII et 208 pages, d'un appendice de XXVIII pages avec 14 inscriptions de l'Alhambra en caractères arabes, et 28 lithographies, accompagnées d'explications. Après avoir donné le précis de l'histoire des Arabes, M. Girault de Prangey disserte, dans cet "Essai", sur l'architecture arabe d'Espagne pendant les périodes byzantine, arabe-moresque et moresque pure. Avec ce précieux ouvrage, on se fait une idée très-nette de cette architecture arabe qui n'est pas, à notre sens, une architecture véritable et sérieuse, mais une capricieuse et charmante ornementation. M. de Prangey, plus compétent que personne, pense que l'architecture gothique ou ogivale ne vient pas des Arabes, comme tant d'orientalistes l'ont soutenu et le soutiennent encore. 30 fr.

¹⁰⁹ *Annales_Archéologiques_VIII_1848_230: Monuments arabes d'Égypte, de Syrie et d'Asie Mineure, dessinés et mesurés de 1842 à 1845, par M. Girault de Prangey*. Cet ouvrage fait suite à ceux que nous avons annoncés dans la livraison précédente et il les complète; grand in-fol. de lithographies magnifiques. Heureux vraiment sont les Arabes qui ont gagné, pour décrire, illustrer et publier leurs monuments, un savant aussi généreux que M. de Prangey; nos monuments gothiques n'ont pas encore eu un pareil bonheur. Nous voyons avec plaisir que M. Charles Fichot, notre collaborateur, est attaché à l'exécution des lithographies de ces edifices orientaux. Ce splendide ouvrage se publie par livraisons de 14 planches et d'une feuille de texte. Les quatre premières livraisons ont paru; chaque livraison ... 16 fr.

¹¹⁰ *Girault_de_Prangey_1841_21-22*: Lorsque les Arabes s'emparèrent de l'Espagne, malgré les dévastations et les ruines qui avaient partout signalé le passage des Suèves, des Alains, des Vandales, etc., qui inondèrent la Péninsule au cinquième siècle, de nombreux monuments romains étaient encore debout, à Mérida, Tarragone, Tolède, Sagonte, Italica, etc.; leurs masses imposantes et presque indestructibles avaient bravé tous les efforts. De ces nobles débris d'édifices, élevés pour la plupart au temps d'Auguste et de ses successeurs, mais quelques-uns aussi dans les temps de décadence, bien peu sont arrivés jusqu'à nous: mais à l'époque de la conquête de l'Espagne par les Arabes, leurs historiens racontent l'étonnement de Moussa et de ses soldats, à la vue des monuments de Tolède, des aqueducs qu'ils rencontraient partout, mais surtout des ponts sur le Tage et le Guadalquivir, et que dans leur admiration, ils supposaient l'oeuvre des Génies. Plus tard, Abdérame parcourant l'Espagne, s'arrête à Mérida, frappé de la grandeur de la ville et de la magnificence de ses palais élevés par les Romains, et c'est bientôt après, en 786, qu'il fait commencer la construction de la célèbre Mosquée de Cordoue, le plus ancien monument arabe que possède l'Espagne.

¹¹¹ *Girault_de_Prangey_1841_40* Cordoba, footnote: (1) Il est à peu près impossible de déterminer, si ce n'est approximativement, les proportions générales des colonnes de la Mosquée:

l'unité, la régularité étant des obligations dont les Arabes paraissent s'être constamment ou au moins très-généralement affranchis dans leurs constructions. Toutes les colonnes de la Mosquée présentent donc des différences notables de hauteurs et de diamètres. Cependant, dans la partie la plus ancienne de ce monument, les impostes en forme de trapèze qui surmontent les chapiteaux ont généralement om 23 de hauteur sur om 78 de largeur; les chapiteaux om 50 de hauteur sur om 38 de diamètre à leur base, et les fûts environ 2m 60 de hauteur sur om 38 de diamètre près de l'astragale, et om 43 de diamètre à la base. La naissance des premières arcades se trouve à environ 3m 22 du pavé actuel de la Mosquée, et le voussoir le plus élevé formant la clef de ces premières arcades, à 5m 06; la hauteur de chaque voussoir est d'environ om 59.

¹¹² Girault_de_Prangey_1841_35 Cordoba, footnote: Ce nombre de 850 colonnes est adopté par Morales, Murphy, M. de Laborde, etc.; mais il serait assez difficile de le fixer exactement (ce qui du reste aurait peu d'importance), par suite des reconstructions et changements de tout genre qu'a subis le monument Arabe pour devenir une église, dans laquelle chaque Évêque a voulu signaler son passage par l'érection de quelque chapelle, etc. Déjà même, au temps des Arabes, leur nombre, comme celui des portes, était diversement exprimé; un auteur en comptait 1,293, un autre 1,417, Ebn Baskouwal 1,409, en y comprenant les 119 de la Maksourah, construite par Hakem. – MACCARY, folio 127.

¹¹³ Girault_de_Prangey_1841_VIII: les premiers monuments des Arabes, non-seulement dans quelques parties de leur construction et dans leur système général d'ornementation, mais dans leur disposition même, furent des imitations positives, incontestables, des monuments de Byzance, et des édifices-Gréco-Romains encore debout dans les contrées qu'ils venaient de conquérir; mais cette imitation, toujours frappante, fut modifiée, d'abord par la nature de leur culte, par des considérations de temps et de lieux, puis surtout par l'importance et la proximité des matériaux qu'ils eurent la facilité d'enlever aux édifices Antiques.

¹¹⁴ Girault_de_Prangey_1841_38 Cordoba: La richesse des matériaux en général, mais surtout celle des colonnes et des chapiteaux, qu'on remarque principalement dans la partie la plus ancienne de la mosquée, atteste l'importance qui, dès l'origine, fut attachée à ce monument, et c'est encore aujourd'hui, pour l'antiquaire et l'artiste, un merveilleux musée, où les styles Grec, Romain, Byzantin ou Néo-Grec, se trouvent plus ou moins représentés. La variété des formes des chapiteaux et des fûts, la diversité des matières précieuses dont plusieurs sont composés, l'exécution surtout, indiquent clairement l'origine étrangère de la plupart d'entre eux; c'est à leurs conquêtes de Kairouan à Narbone, à travers l'Afrique et l'Espagne, c'est à leurs alliances avec les empereurs Grecs, que les Arabes de Cordoue durent ces colonnes de jaspe, de granit, de porphyre, et ces marbres précieux de tous les pays. Mais en recueillant avec respect ces beaux restes de l'art Antique, ils durent obéir à la force des circonstances; impuissants à créer, ils furent contraints d'imiter; et on les vit reproduire, longtemps encore, les chapiteaux corinthiens et composites, dont la forme, toujours reconnaissable, conserva plus ou moins la pureté du galbe antique. On trouve en Espagne des exemples sans nombre de ces imitations, à Cordoue surtout et dans beaucoup de constructions, mais aussi à Palma, à Valence, à Tarragone, à Tolède, à Séville et à Grenade.

¹¹⁵ Girault_de_Prangey_1841_VIII-IX: On doit vivement regretter que jusqu'ici nos savants et nos artistes n'aient pu examiner et dessiner, avec l'attention et le soin que méritent ces monuments, les mosquées de Jérusalem, de Damas, de Constantinople, du Kaire, de Kairouan, de l'Asie-Mineure, etc., et celles non moins intéressantes de Bagdad et des contrées qu'occupèrent

les Arabes après la conquête de la Perse; c'est seulement, alors, et par la comparaison de ces édifices entre eux, jointe à la connaissance parfaite des monuments Chrétiens de Rome et de Byzance, qu'il deviendra possible d'avoir un jour une histoire générale de l'Architecture, à partir de la décadence; et, grâce au mouvement d'études et de recherches qui distingue si honorablement notre époque, il est permis d'attendre, nous l'espérons, un aussi important résultat.

Endnotes Chapter 4. Constantinople and Adrianople with a Note on Greece

¹ Craven_1789_218 Constantinople, mosques: In order to procure me a sight of the Mosques, the Ambassador was obliged to apply for a permission; the Porte graciously gave one, in which I had leave to see seventy-five.

² Wittman_1804_86 Constantinople, mosques: A firman, or written order from the Sultan, having been procured for that purpose, a party was made on the 18th to visit the interior of the mosques at Constantinople. The ornaments are extremely simple, consisting principally of large marble tablets, on some of which are inscribed Arabic sentences, and passages from the Koran, while on others the names of the Deity, of Mahomet, and of his principal disciples and successors, are written. The domes are in general, and more particularly that of the mosque of Santa Sophia, wrought in mosaic, which the barbarism of the Turks has, however, in a great measure, defaced: beneath them are suspended great numbers of coloured lamps, interspersed with gilt ornaments.

³ Wittman_1804_86–87 Constantinople mosques: A firman, or written order from the Sultan, having been procured for that purpose, a party was made on the 18th to visit the interior of the mosques at Constantinople. The ornaments are extremely simple, consisting principally of large marble tablets, on some of which are inscribed Arabic sentences, and passages from the Koran, while on others the names of the Deity, of Mahomet, and of his principal disciples and successors, are written. The domes are in general, and more particularly that of the mosque of Santa Sophia, wrought in mosaic, which the barbarism of the Turks has, however, in a great measure, defaced: beneath them are suspended great numbers of coloured lamps, interspersed with gilt ornaments. Several leading passages of the Koran, before which the Turks make genuflections, and pray with great fervency, are hung up near the pulpit, behind which is the sanctuary. Adjoining to the great corridor there is a chapel; and a gallery, appropriated to the women, surrounds the whole of the interior of the building. The nave is supported by columns of porphyry, granite, &c.

⁴ Prime_1855_11_269 Constantinople: To visit the mosques and the Seraglio Palace a firman or permit must be had from the government, and that is to be paid for roundly. An officer or two must attend with his sword and staff, and they must be feed well [sic]. Then at every mosque and other sacred place you visit there are servants to be fed, and if a party get through the day's excursion for forty dollars they do very well. Mr Brown, the Dragoman of the United States Legation, kindly procured for us a firman, and sent his own cevasse to lead us. The government sent another, so that we were well provided with an escort. Several ladies joined our party, and added largely to the pleasure of that delightful and interesting day.

⁵ Frankland_1829_I_213–214: When I was at Constantinople, such was the impression still remaining upon the Mussulman mind, that the Franks were all, more or less, at the bottom of the Moreote insurrection; and such the distrust and disinclination felt by the Franks to placing their persons much in the power of the fanatical mob, that no European had for some years ventured to enter the mosques of the capital; nay, the Government of the Sultan had intimated to the foreign ambassadors, that it would no longer give firmans even to their Excellencies, authorizing them to visit these edifices, fearing, as it said, some popular ebullition of feeling, against which it would not undertake to guarantee the persons of their Excellencies and those of their suite. Under these impressions, the ambassadors had ceased to solicit, as was their custom, a firman for this purpose once during their residence at the Sublime Forte; and travellers were obliged to content themselves with viewing the outside of these fine buildings.

⁶ Quin_1835_II_81–82 Constantinople: Though unable to enter St. Sophia, I saw sufficient of the building on the outside to prevent me from taking the trouble of procuring a firman. It is a great lumbering-looking edifice, devoid of every feature of architectural beauty. I went, however, with my friend Mustapha, to visit the mosque of Suliman the Magnificent, which, together with that of the Sultan Mehemet, may be considered as among the finest specimens of Moorish taste now in existence. They are spacious, airy, and extremely graceful-looking edifices; but they have an unfinished appearance in the interior, for they are still without their destined altars!

⁷ Stuart_1854_354 Constantinople, travelling 1835–36: St. Sophia cannot be seen without a firman.

⁸ Fraser_1838_I_162 Constantinople, mosques: you see numbers of Franks, Greeks or Italians, or perhaps Armenians, trotting along the streets, jostling the “faithful” at every step, yet meeting with neither rebuke nor remonstrance, far less with violence; ten years ago they would have been thrown into the gutter or the Bosphorus, or might have received a back-wipe from a yataghan, had they ventured on any such liberty. You see Franks themselves in their own dress, strutting unstarred at about, and even entering the mosques unstarred. I believe there is none except that of Sofia from which they are excluded, and to see that a firman is required; an indulgence never sought except for a foreign ambassador. Who that knew Constantinople twenty – nay, a dozen years ago, could have believed this would come to pass?

⁹ Texier_1842_I_22 Hagia Sophia: Le grand muphti nous accorda facilement la permission de dessiner et de mesurer les mosquées et les églises du second ordre; mais pour obtenir un semblable privilège à égard de Sainte-Sophie, les difficultés furent grandes. Il fallut négocier longtemps, se faire des amis dans le corps des oulémas et parmi les officiers subalternes du temple, afin que la permission accordée par les chefs ne devînt pas un sujet de récrimination de la part des inférieurs. Ce n'est qu'à la seconde tentative que l'intervention de l'ambassadeur près du reiss-effendi amena un résultat favorable; encore la permission ne fut-elle pas accordée officiellement: on promit de fermer les yeux sur cette infraction aux usages, si toutefois le respectable corps des oulémas, le kaïrn-bachi, les imans et les softas, voulaient bien ne pas s'opposer à une opération dont le but et la nécessité n'étaient pas révélés d'une manière péremptoire, l'intérêt historique et scientifique n'étant, aux yeux des Turcs, qu'un prétexte qui ne les satisfaisait pas complètement. Un firman nous fut remis pour visiter Sainte-Sophie autant de fois que nous voudrions; on se taisait sur le reste. Dès que le grand muphti sut que le reiss-effendi ne s'opposait pas à nos projets, il s'y prêta lui-même avec beaucoup de grâce; il nous fit présenter au kaïrn-bachi,

qui lui-même nous mit en relation avec les docteurs; et nous nous trouvâmes comme affiliés à la corporation des softas, vivant comme eux, et admis à toute heure dans le temple.

¹⁰ Pardoe_1837_I_374: During a visit that I made to a Turkish family, with whom I had become acquainted, the conversation turned on the difficulty of obtaining a Firman to see the mosques; when it was stated that Baron Rothschild was the only private individual to whom the favour had ever been accorded: (probably upon the same principle that the Pope instituted the order of St. Gregory, and bestowed the first decoration upon the Hebraic Croesus) and that travellers were thus dependent on the uncertain chance of encountering, during their residence in Turkey, some distinguished person to whom the marble doors were permitted to fall back.

¹¹ Damer_1841_I_110–112 Constantinople, firmans: our supposing that the following morning was the one chosen by the Prince de J for viewing the mosque of St. Sophia, for which a firman is granted to any illustrious personage visiting Stamboul. It is considered as an acknowledged privilege of all foreigners, who may be there at the time, to profit by these occasional permissions, and follow in the train of the distinguished possessor of the firman, who is not circumscribed as to the number of his suite. Prince G-e of C-e, who was the last illustrious foreigner who had obtained permission to enter the mosque, had made the fact known some days preceding for general advantage; which was a great contrast to the mystery preserved on the subject by the attendants of the Prince de J, from some of whom our officious hostess had in vain attempted to extract the knowledge of the probable day and hour which would be selected for His Royal Highness's visit to this (to Christians) forbidden mosque. / It is only within the last few years that exception has been made in favour of any one; and great resentment has been felt and manifested towards the Sultan Mahmoud for his impious tolerance toward unbelievers.

¹² Marchebeus_1839_145 Constantinople, mosques: Constantinople compte du reste des mosquées plus belles et plus appropriées au culte mahométan. Mais Sainte-Sophie est la basilique des premiers chrétiens, et c'est celle qui fixe plus spécialement l'attention des voyageurs. Le prince royal de Bavière avait obtenu un firman qui lui permettait de visiter toutes les mosquées de Constantinople, au nombre de trois cent quarante-cinq, dont soixante-quatorze grandes, parmi lesquelles treize impériales, savoir: Sainte-Sophie, Sultan-Achmed, la Solimanie, qui est la plus riche et la plus élevée, celle de Mahomet II, celle de Bajazet II, l'Osmanie, la plus élégante et la plus régulière, la mosquée du sultan Solim 1^{er}, celles d'Ëioub, de Laléli, de la sultane Validé, veuve de Mahomet IV, la mosquée d'une autre Validé, celle du Chahzadé, bâtie par Soliman 1^{er}, et celle d'Abdul Hamid, au village d'Istravos en Asie, sur le Bosphore.

¹³ Formby_1843_41 Constantinople, mosques: I shall venture upon an extract or two descriptive of our visit to the three principal mosques; into which a few years ago it was a rare event for any European to enter, though now a common one enough. We had for several days passed by these really beautiful buildings with much longing to see the interior; the utmost of which we could obtain a glimpse being a few glass lamps containing oil with little tapers swimming in them; a figure or two seated cross-legged upon matting apparently very dean; but no more. To our great delight, as we were conning over the expenses of a firman, the news spread over the different inns that a firman was granted, and that the mosques would be open some time the next morning. [#enters and describes Hagia Sophia.]

¹⁴ Durbin_1845_II_201 Firman in Constantinople: We were so fortunate as to make the acquaintance of Mr Brown, dragoman of the American legation, who, since the demise of Commodore Porter, has had the charge of our affairs. It gives me pleasure to acknowledge our obligations for

his kind and continued attentions, and particularly for his good office in obtaining a firman for us, by which we were enabled to visit the imperial mosques. To this kindness he added the farther favour of accompanying us, with his cavass, whom he charged with paying all the fees, thus relieving us of a troublesome matter, and protecting us from the usual extortion of valets in this case. The expense is the same for one or for twenty, and the difficulty which generally attends the procuring a firman impels strangers, who hear one is out, almost to force themselves into the party. Mr Brown requested that the company should not exceed ten, as the Turks dislike crowds of visitors in their mosques. To restrict the number of the party, the issue of the firman was kept a secret until the morning of the day of our visit. We went to the three principal mosques of the capital, indeed of the Mohammedan world, viz., those of Sultan Achmet, Sultan Suliman, and St. Sophia. [#why didn't the authorities charge per person, rather than just per firman?]

¹⁵ White_1845_1_17–18 Firmans in Constantinople: The valets de place have their chief, a consummate rogue, who pretends to procure firmâns from the Porte for visiting the seraglio and mosques. These are merely the permits granted to such legations as may demand them for their fellow-subjects, but the expenses, if they be in any way intrusted to the subsequent arrangement of this man, are invariably augmented 20 per cent. Being provided with one of the above mentioned roguish conductors, travellers who proceed to visit the bazars will do well to avoid the precipitous descent through the centre of Galata ... / It may be useful to detail the cost of a firmân for visiting the seraglio and mosques, which, as will be seen, depends upon the number of the latter that may be entered. The following may be taken as the proper standard. If more be charged, no matter how numerous the party, the surplus is an imposition.

(In Piastres)

Officer of the Porte, intrusted with firman 200

Kavass (police-agent) of Embassy. 30

Officers of Seraglio 150

Aya Sofia Mosque 100

Sultan Achmet do. 60

Suleimanya do. 40

Bajazet .40

Osmanya 40

Mohammed 40

700 piastres in total.

Having stated the price, we will next give a translation of a firman, the wording of which, unless it be for some foreign prince or most eminent personage, is always similar. / Firman signed by the grand vizir, and addressed to the chief guardians of the imperial mosques. "The ambassador of [-] to the Sublime Porte, having represented by a note that certain gentlemen (bey zadeh), who have arrived at Constantinople, are desirous to visit the noble imperial mosques of the capital of the kaliphs. In conformity therefore with this request of the representative of a friendly power, his highness (the vizir) has condescended to accord a favourable reply. Consequently the present order is addressed to you. Therefore, when these gentlemen and their attendants, accompanied by such officer as may be appointed, shall

present themselves at the mosque whereof each of you is guardian, permit them to visit the same, and conduct yourself towards them with becoming respect. 19th Sefi; 1259." (20th March, 1843.) [As for the value of the piastre, of course this varied: Egypt 1820: 45 piastres = 4.5 dollars; in 1840 7.5 piastres = one shilling; Syria 1856 10 piastres = 20 pence; Palestine 1864 6 piastres = one shilling; in 1865 one visitor paid 60 piastres per person for Dome of the Rock, when one sovereign = 110 piastres; Lebanon 1872 6 piastres = one shilling; in 1878 6 piastres = one shilling.]

¹⁶ Smith_1851_130, travelling in 1849, Constantinople, mosques: The great mosques of Constantinople – the Sultan's palace, and certain of the important buildings, can only be seen by means of a permission, or firman, granted by the Sultan, or by a Pacha. This is a very expensive affair, costing some pounds, English. Visitors therefore see these lions as follows; a speculating valet-de-place procures the firman, and then goes about to the different hotels with a list, to which the tourists add their names. By this means the expense is lessened to a comparatively small sum, as a firman admits any number of persons; and the enterprising dragoman contrives to pocket two or three hundred piastres into the bargain.

¹⁷ Smith_1851_136, travelling in 1849, Constantinople, mosques: There were many mosques to be seen afterwards, including that of the magnificent Suleiman; but Demetri quietly told me that they were all after the same model, and that we had seen the best. So I declined visiting any more, and hiring a scampish horse on the adjoining hippodrome ...

¹⁸ Young_1854_48–49: The principal priest of the Osmanlis, the Grand Moolah, had a perquisite of office. He was allowed to give an order, or firman, for seeing the mosques, the price of which was eight pounds sterling; and as this seemed a great deal to pay for an excursion among the Moslem temples, it was usual for Mr Misseri to announce the possibility of obtaining the order for a particular day, when people formed themselves into a party and shared expenses. Of course there was not much difficulty in introducing oneself as a stranger, inasmuch as every enlarger of the group, by reducing individual expense, became a public benefactor.

¹⁹ Young_1854_50–51 Can't find their dragoman while at Hagia Sophia, nor locate the Guards from Scutari who are supposed to be entering with them: None of our party were there, – no dragomen, no firmans. We went round the courts again; we bought more amulets and beads; we looked in through a grating, and saw tombs and ostrich eggs hanging over them, old embroidery, and very tarnished lamps; then we sat calmly on the steps, scratched the gravel with the points of our umbrellas, and looked out. "Oh, here they are!" and we sprang gladly forwards. "I beg your pardon" quoth a man in a wide-awake, with a coil of goat's hair round the crown, speaking of Syrian and Bedouin life, – "I beg your pardon, but have you seen a dragoman and a firman?" It was needless to say we had not; so the party seated themselves by our side, and we were producing quite a pretty Saracenic pattern on the gravel, when a second party appeared, this time with Murray's 'Guides' and parasols. The same question was put with the same courtesy, and met the same reply; so the owners of the 'Guides' and parasols subsided with ourselves.

²⁰ Berton_1854_96 Constantinople: C'est à Stamboul que l'étranger trouve le plus de monuments dignes d'intérêt. La plupart, il est vrai, ne se visitent pas facilement; et pour pénétrer dans les mosquées, dans les palais, dans les tombeaux des sultans, il faut être muni d'un firman impérial qui coûte assez cher, et de plus laisser en chaque lieu une gratification considérable. D'ordinaire, quand un voyageur a obtenu un firman, il tâche de trouver un certain nombre de

compagnons entre lesquels la dépense puisse se répartir; et, si l'on est une cinquantaine, la part de chacun ne dépasse pas 15 francs.

²¹ Golinberg_1867_11_455-456 Constantinople: Nous attendions avec impatience le jour où nous pourrions réaliser le projet de visiter les sérails et les principales mosquées. On ne peut les voir que sous la protection d'un laissez-passer, ou firman Impérial. Ces permissions officielles se donnent du reste à pleines mains à qui en veut, pourvu qu'on veuille bien aussi les payer à pleines mains. C'est une industrie comme une autre, et c'en est même une très-lucrative pour le gouvernement puisque, comme je viens de le dire, le prix de ces permis est très-élevé. Il en résulte assez généralement que les voyageurs des divers hôtels s'entendent pour se procurer un firman collectif. Salvator nous ayant prévenus que les hôtels de Péra réunis, allent acheter un firman, nous nous empressâmes de profiter de l'occasion. Nous nous rendîmes à pied jusqu'à la Corne d'Or où nous trouvâmes des kalques qui nous transportèrent à la rive opposée, au pied du vieux sérail.

²² Oldmixon_1854_299-300 Constantinople, firman: one does not cram for the occasion before leaving home, it is essential to have Murray's or some other hand-book, describing what is best worth seeing; without this, the things themselves fail to awaken the interest they deserve; and nowhere is all this more essential than at modern Constantinople, though the Turks do morally stand still. I will, however, set down one of the firman days, as they arrange matters now. The Sultan and his ministers may thank their stars that we step in to rescue them from the Russians, and may yield a few points to Christians, compelled by the growing force of circumstances more than ambassadors' notes, which always forget to open the mosques or the palaces, or anything, to us, unpaid for: thus, to see the few remaining antiquities, the Palace (Seraglio), St. Sophia and other mosques, a firman is imperative, and is sold to certain Greeks, at a prime cost of ten or twelve guineas. Now, when these undertakers can find travellers, and the curious in sufficient numbers to pay them well at so much a head, we are collected at the various hotels, in one, two, or three parties, and taken the round, across to the city; beginning at the Seraglio. / It is at once mean and ungrateful; for it is well known that this tax falls on the English chiefly, joined in fewer numbers by the French and Americans, the only friends the Turks have!

²³ Regnault_1855_81: Un firman, ou taxe de vingt francs perçue sur chaque voyageur, fit étaler à mes yeux les merveilles de Constantinople: le sérail, Sainte-Sophie et les autres mosquées qui, sur les trois cent quarante-quatre que renferme la ville, sont les édifices les plus apparents et les plus célèbres.

²⁴ Çelebi_1_1834_66-67, 1611-c.1684, Constantinople, Fatih: There is nothing suspended in this mosque except lamps; but it possesses great spiritual advantages, and prayers offered up in it are sure to be answered, because the workmen employed in building it were all Musulmans; and to this day neither Jews nor Christians are allowed to enter its blessed doors. Its spirituality was secured by the workmen, who never began their work till they had performed their ablutions, and it was built from the wealth obtained in the Conquest.

²⁵ Lynch_1849_79-80: Before leaving Constantinople, in part with the officers, in part alone, I visited some of the principal mosques, the seraglio, the arsenal, and the fleet, and found that the permission given by the Sultan was not an idle compliment. / We first visited the mosque of Victory, built by the late Sultan, to which I have before alluded. It is throughout of white marble, situated in the midst of a large quadrangular court, near the inlet of the Golden Horn, from the Bosphorus. It has a colonnade all around it; the columns supporting it, lofty and

well-proportioned. Drawing slippers over our boots, we lifted a corner of the mat which hung a curtain over the door-way, and entered within the mosque. It is a lofty rotunda, the vaulted roof sweeping gracefully above it, at the height of upwards of a hundred feet. It has high windows, with Saracenic arches at the sides, and Arabic sentences from the Koran are inscribed in gilt characters around the walls ... There were no paintings, no sculpture, no furniture. The only ornaments, the mihrab and the minber, being of a semi-transparent alabaster and pea-green marble.

²⁶ Murray_1845_152: The traveller provided with a Firman will rarely find it necessary to use his passport, as it will never be demanded of him; it will only be in case of any difficulty, or of his being forced to apply to the authorities for redress, that he will find occasion to present' it. It is usual, however, when he pays his respects to a Governor, for his interpreter to show it either to his Excellency or to his Secretary, and it is sometimes convenient in order to enable the Consuls and Residents to be certain of the traveller's identity. The visa of a passport is half a dollar. When the traveller obtains a Firman he should, in order to prevent annoyance, endeavour to have his name and title well written, together with the names of the countries where he intends to travel, and if possible he should obtain a translation of his Firman.

²⁷ Perthes_1855_II_167 Constantinople, Fatih: Voici la mosquée de Mahomet II, avec ses minarets et son grand dôme entouré d'autres dômes plus petits et qui ont la forme de timbales renversées. La cour de cette mosquée ou son cloître, avec ses colonnes de marbre, est d'une grande richesse. La porte est ouverte, mais nous n'avons pas de firman. Johanni, qui connaît son monde, fait signe à un vénérable Turc accroupi près de cette porte; celui-ci lui répond par un signe de tête. Alors Johanni me dit de monter et de me poser de manière à tout voir, seulement, d'ôter mes souliers si je rencontre les nattes et de ne pas trop changer de place. Ainsi renseigné, j'entre sous la protection du vieux Turc qui m'indique jusqu'où je puis aller. Je vois parfaitement l'ensemble du temple, sauf une portion de la voûte du dôme. Cette mosquée, comme toutes celles que j'ai visitées depuis, est sans sièges ni bancs; il n'y a d'autres ornements que des lustres descendant de la voûte et formés de lampes accolées. Les dévots, peu nombreux, sont de loin à loin prosternés sur des nattes; ils n'ont pas l'air de faire la moindre attention à moi. C'était toute la faveur que je leur demandais. / Après une demi-heure d'examen, temps qui suffit grandement pour voir l'intérieur d'une mosquée, j'allai déposer cinq francs dans la main de mon Turc, prêtre ou gardien, qui accepta sans sourciller cet argent tout chrétien qu'il était. Je remis mon chapeau que j'avais eu soin d'ôter, car les Turcs savent très-bien que c'est chez nous une marque de respect, et j'allai rejoindre Johanni.

²⁸ Freese_1869_424 Constantinople: To enter this mosque [Hagia Sophia] requires a firman from the Sultan or some bucksheesh for the attendants. We adopt the latter, and by placing a couple of silver dollars in the hands of the turbaned official who meets us at the door, we are readily admitted and treated with distinguished consideration. / Next we visit the Mosque of Sultan Achmed, which covers a larger area than St. Sophia. It has two more minarets, but is not to be compared with the latter either in style, finish, or grandeur. While examining this mosque some of the attendants become very insolent, and one of them pushes others against us because of our refusal to take off our shoes before stepping on the matting in the passage-way, whereupon we break our cane over the head of one of them, and then report the matter to the police for such further action as they might think proper to take. We don't think the attendants at that mosque will again interfere with a foreign visitor – especially if he be an American.

²⁹ Murray_1840_230: The traveller must obtain from the Pasha at Janina, the firman necessary to facilitate his further travels in the Ottoman dominions.

³⁰ AMSL_1851_199 Report on L. Batissier's 1846 *Expedition en Orient*: Du reste, l'étude des monuments en Syrie est entourée de difficultés que le zèle le plus curieux ne peut pas toujours surmonter. Comme la plupart des voyageurs, j'étais muni d'un firman du sultan, et je le croyais assez efficace pour m'ouvrir toutes les portes; mais il n'en a pas été ainsi: les pachas font peu de cas de ces lettres, qu'ils voient, d'ailleurs, entre les mains de presque tous les Européens, et ils sont mal disposés à rendre les services qu'on attend de leur obligeance. / Or, nos anciennes églises ont été presque toutes converties en mosquées, et les châteaux sont encore maintenant occupés par des garnisons turques. Il résulte de là qu'il est presque impossible de pénétrer à l'intérieur. Quand donc on voudra se procurer des notions détaillées et complètes sur ces édifices, il importera qu'on se munisse préalablement à Constantinople de lettres de recommandation particulières, contenant la mention expresse des bons offices que l'on aura à réclamer des gouverneurs de Beyrouth et de Jérusalem.

³¹ Buckingham_1822_I_81, travelling 1815–16: My friend, Sheikh Ibrahim [Burckhardt], had recommended me, in his letter of instructions for the voyage, to procure the firman of the Pasha of Acre or Damascus, to secure my passage through their dominions; and the propriety of this precaution had been confirmed to me here by the advice of all whom I had consulted on the subject. Even now, when every heart was stout and brave, it was the unanimous opinion that, in the present state of the country, it would be an imprudent risk to travel without such a document.

³² Buckingham_1822_I_109–110, travelling 1815–16: The French consul, with several other Europeans resident here, who came to pay us a visit on our arrival, insisted strenuously on the fact of its being impossible to pass through any part of Syria, without molestation at every step, if not provided with the firman of the pasha through whose dominions our road might lie, as the military stationed at the different towns would gladly avail themselves of so fair a pretext for ill treating and pillaging a stranger. Even thus protected, there were still many risks to encounter, from the robbers of the mountains, and peasants of the country; and the recent murder of Mr Boutain, a French traveller whom I had known at Cairo, was cited in confirmation of this state of things. / A second request was therefore made to the governor, to furnish us with an official letter in Arabic, stating that we were on our way to meet with Suliman Pasha, with whom we had business, and begging all his officers through whose districts we might pass to suffer us to pursue our journey without interruption. It was late in the evening before the dragoman returned, but he brought with him the letter required, stating that the governor had granted it with great readiness, and wished us a voyage of peace.

³³ Madox_1834_II_123–124, travelling 1825: Mr Abbott having said in his letter that I had a firman from the Grand Signior, and that he was to get me another from the pasha here, immediately upon my arrival, he had applied to the pasha for a firman, saying, unluckily, that I had one from the Grand Signior. The pasha had sent word that a firman would be ready when I chose to call for it, but he wished to see what the Grand Signior's firman said. Now, not having any such thing, it was thought most prudent not to call, but to consider what was to be done, particularly as I intended going into the Haouran to the south of Damascus. It was at last agreed upon, as the following was Christmas-day, and the next a festa, to defer the affair until the third day, when Haiim Ben Tobi would see the minister, or some one of the head men, and ask for the firman without mentioning that of the Grand Signior, which, if inquired for, was to be said to be left at Beirout;

and, if the firman was not granted, then Monsieur Beaudin would give me a letter, which might answer every purpose for my route.

³⁴ Turner_1820_II_275–276, Jerusalem, Dome of the Rock: No Christian is allowed to visit its interior. It is said that an English traveller of distinction, many years ago, entered with his servants, by means of an express firman; but the Turks saying that the firman said nothing of his coming out again, offered him the usual alternative of death or Islamism, and he chose the former.

³⁵ Bramsen_1820_I_276: Jerusalem, Dome of the Rock: The Turks told us, that it was certain death for any christian to be found in the interior of the mosque. They related to us that many years ago a christian obtained a firman of the Grand Signior to examine the interior, and having arrived at Jerusalem he presented his document to the Bey, who told him that he certainly was bound to respect the firman of Constantinople, and that therefore he was at liberty to enter the temple. After remaining for some hours in the interior, and having fully satisfied his curiosity, the christian wanted to quit the place, but he found the door locked, and was informed that the firman gave him permission to go in, but not to come out again. The Bey kept him shut up till night came on, and then caused his head to be cut off, and his body to be buried beyond the walls of Jerusalem.

³⁶ Andréossy_1818_XXV–XXVI after mentioning Hagia Sophia: La plupart des autres édifices du culte sont convertis en mosquées; aucun n'est détruit comme l'avaient été les temples des faux dieux par Constantin. Le vainqueur laisse aux vaincus l'exercice de leur croyance, et ses successeurs maintiennent le pacte qu'il avait fait. Les monumens des arts sont également épargnés: mais exposés depuis aux ravages des incendies et à l'abandon du gouvernement, parce qu'ils ne sont plus en rapport avec la religion, les mœurs et les usages du peuple vainqueur, ces monumens quoique livrés au temps qui détruit tout et à la main des hommes qui aide aux outrages du temps, conservent encore des restes assez remarquables de la munificence des Empereurs grecs. Dans l'Occident, les monumens de magnificence publique des anciens n'ont pas été mieux traités; la plupart sont relégués sans honneur sur un sol où ils avaient excité l'admiration, et l'existence de quelques autres ne se retrouve plus que dans les étymologies. Ces beaux édifices sans destination semblent sommeiller: la vie des monumens, c'est leur emploi, c'est leur utilité.

³⁷ Febvre_1682_335: Toutes les fabriques qu'ils ont faites depuis la prise de Constantinople, consistent en quelques Mosquées. Il y en a trois entr'autres, sans parler de sainte Sophie, à sçavoir la Solimanie, celle de Soltan Ahmat ou la Validé que la mère du Grand Seigneur a fait bastir, qui ne cèdent rien en grandeur ny en beauté aux plus celebres Eglises d'Europe, à la réserve de celle de saint Pierre de Rome qui est l'incomparable, & qui n'a point de pair de quelque manière qu'on la considère, tout ainsi qu'elle n'en a pas quant à sa Jurisdiction. / Bien loin d'édifier aucune chose pour embellir de plus en plus leur Capitale, ils laissent tomber en ruine toute les antiquitez.

³⁸ Pococke_II_2_1745_128–129, travelling 1737–1741, Churches into mosques: I was curious to see such of the mosques as I could find had formerly been churches, and among them particularly saint Sophia; there are in it eight porphyry pillars, and as many of verd antique, which, I believe, for their size are not to be exceeded in the world; for the dome being supported by four large piers; between them are four verd antique pillars on each side, and a semicircle being formed as at each corner by these and four more piers, there are two porphyry pillars in each of them, and it appears plainly that there was a third; for there is an arch filled up next to each pier, which was doubtless done in order to strengthen those piers, the building having visibly given way at

the fourth west corner, where the pillars of the gallery hang over very much; two of the porphyry pillars in the portico of Solimanea, might be taken from this mosque, and probably the other two might be found, if all the mosques and the seraglios were examined; these pillars are about two feet and a half in diameter, and of a proportionable height; there are pillars of verd antique in the galleries over them: Eight large porphyry pillars in saint Sophia are mentioned as taken out of a temple of the sun built by Valerian, and sent by Marsia, a Roman widow, to the emperor Justinian; so that if the others were of porphyry, they must have been taken from some other place.

³⁹ Lechevalier_1802_173 Constantinople in 1786: Après trois mois de recherches et d'observations réitérées dans ce genre, nous étions parvenus à retrouver tout ce qui reste des monumens anciens décrits par Pierre Gilles; et nous avons acquis une telle habitude des mosquées, que malgré leur nombre immense et l'uniformité de leurs minarets, nous pouvions les désigner à la première vue par quelque caractère particulier dans leur construction, ou par quelque objet remarquable dans leur voisinage: il nous restait encore à déterminer leur position. [#175–189 lists the mosques and antiquities of Constantinople].

⁴⁰ Raguse_1837_I_25 Constantinople: L'action du temps sur les édifices de l'antiquité se comprend: elle laisse encore un caractère de grandeur à leurs débris, et l'imagination, s'en emparant, reconstruit le passé avec son éclat et sa magnificence; mais la destruction des ruines! Il n'y a que les hommes qui soient capables de l'opérer, d'anéantir ce que les siècles mêmes avaient respecté, et de poursuivre ainsi jusqu'aux souvenirs. Encore si les débris des palais et des édifices de Constantinople avaient servi, comme à Rome, à la réédification d'une foule de monuments! Mais, excepté quelques parties des murs, et quelques mosquées, où ils ont été employés comme matériaux, on n'en aperçoit rien nulle part.

⁴¹ Albèri_1855_190–191, Marcantonio Donini: Mi sono grandemente faticato per intendere a punto la quantità del danaro, che entrò nel casnà del serenissimo Signore e uscì di quello l'anno del 1561; e ho saputo per cosa certissima che li defterdari al primo di luglio del detto anno riferirono alla Maestà Sua, ch' erano entrati nel detto casnà 216,519,826 aspri, che, ridotti a scudi d'oro a ragione di aspri cinquanta per scudo, fanno scudi 4,330,396, soldi 26; e che uscirono da quello nel medesimo anno aspri 206,581,957, che fanno scudi, come di sopra, 4,131,639 e soldi 7; di modo che Sua Maestà non ha avanzato della sua entrata di danari contanti, l'anno passato del 1561, che scudi 198,757 e soldi 17, che non è gran cosa, rispetto alla grandezza dell'impero e alle grosse entrate che ha la Maestà Sua. La quale per conseguenza non si deve ritrovare que' tanti milioni d'oro, che altre volte ho udito a dire che possano essere nel suo casnà, avendo massime speso 1,036,000 ducati d'oro nella moschea falla lare da lei in Costantinopoli, e più d' altrettanti ducati in certo acquedotto e fontane, ch'ella fa fare per l'anima sua, le quali del tutto non sono ancora finite, oltre li molti presenti e spese di grandissima importanza fatte per causa di Sultan Bagiasit, e li molti danari mandati in più volte a Sultan Sehm per intrattenerlo onoratamente. È ben vero che, oltrà di questa entrata, ella, come sa la Serenità Vostra, ha anche quella delli timari, ch' è distribuita alli provvisionati, ec.

⁴² Albèri_1855_270, Bailo Paolo Contarini, 1583, renegades and mosques: Sono in apparenza molto osservanti della loro falsa religione, perchè con questo cuoprano infinite scelleratezze; e però, oltre l'esser frequentissimi alle ore delle loro orazioni e aver sempre il nome di Dio in bocca senza mai bestemmiare, ognuno anco che ha denari fabbrica qualche moschea, nelle quali spendono gran quantità di denaro, usando di farle quanto più pompose si possono immaginare, e

le dotano di molte entrate perchè si possano mantenere, e sono tenute con tanta nettezza e politezza che fanno gran vergogna alli cristiani; e queste moschee non sono solo fabbricate dai Gran Signori, dalli Sultani e dai bassa, ma anco da gente di più bassa condizione. Oltre di ciò fabbricano anco ospedali molto più superbi di edificio che non sono le proprie case, in molti de' quali si dà il mangiar per tre giorni continui a chi ne vuole, non solo a turchi ma anco a cristiani e giudei. Usano anche per le anime loro far ponti di pietra, ove sia qualche fiume, per comodità de' viandanti, selciar strade, e far dei carvanserà per alloggiamento de' pellegrini e passeggeri, non si accostumando per il paese de' turchi di tener osterie. Ma tutte queste spese si può dire che siano fatte del sangue di molte innocenti persone che vengon derubate e assassinate, essendo tutto il loro negoziato di vivere di rapine: e sebbene anco appo loro il rubare è peccato, tuttavia lo cuoprano con altre apparenze. Sono i turchi sopra tutti gli altri uomini bugiardi, mancatori della fede e della parola, né ciò reputano che sia male, anzi quando li vien detto che dovriano osservar quello ch'hanno promesso, rispondono che non sono giauri, che vuol dire infedeli, con il qual nome chiamano i cristiani, che vogliono osservar quello che promettono.

⁴³ Albèri_1855_405-406 Bailo Matteo Zane, 1594: Islam and the Turks: Onde in questa parte si vede che chi diede la legge ai turchi non s'indusse per zelo di religione, né per salvezza delle anime, ma per signoreggiare popoli, poiché si valgono del solo Alcorano per tutti gli effetti che possono dipendere dal governo civile e dallo spirituale; e per invecchiato uso é permesso a ciascuno, come é predetto, ad imitazione de' suoi maggiori, di poter tenere più mogli e più schiave in un medesimo tempo, e farsi tutti de diti all' avarizia, acciò si verifichi un loro detto che al Gran Signore non possa mai mancar gente né danari da impiegare in guerra centra cristiani. Questa setta maliziosissima è andata con gli anni sempre peggiorando, ed ora è ridotta a pura simulazione e adulazione, e per esser fra' turchi riputali migliori degli altri s'inducono li principali a fabbricare superbissime moschee, collegii di studenti, caravansera e bagni con eccessiva spesa, e dotarli riccamente, con lasciare i figliuoli ed eredi, di consenso del Signore, governatori perpetui di quei luoghi con libertà di poter godere l'avanzo dell'entrata; onde molti si valgono di questo mezzo per assicurarsi di lasciare una eredità ferma, che dicono vacuf, ai loro posterì, quasi sotto tìdecommissio, che non può essere loro levata dal principe, molte volte solo erede, ed altre coerede insieme con li figliuoli ed i nipoti; di modo che, sotto pretesto di devozione, vi è nascosta in certo modo la sicurtà di una porzione dell'eredità paterna.

⁴⁴ Albèri_1855_390-391, Bailo Matteo Zane, 1594: La metropoli di questo grande impero è la città di Costantinopoli residenza del Signore, situata, come é noto, sopra un ultimo angolo di Europa, in fronte all'Asia, discosta da essa un braccio di mare di un miglio o poco più, e fra due stretti che si potrebbero (per modo di dire) serrare concatenate; sito che l'assicura da' nemici, opportunissimo a ricever mercanzie e vettovaglie d' ogni parte, dove a gara concorrono li sudditi turcheschi quasi in grembo del suo principe, per fuggire le tirannie delli ministri, non trovando loro altro ricetto sicuro sotto il suo dominio. Onde, non capendo più abitanti in Costantinopoli e in Pera, che si può contar per una città sola, si distendono ora le fabbriche in due parti, una verso li Vanseri e le Acquedolci, quasi borghi, e l'altra verso Cismé e lo stretto del Mar Nero, che é lontananza di sette ovvero otto miglia; e tutto questo si può dir porlo, il più capace, il più belle, e più sicuro che sia forse nel mondo; dove per la gran corrente dell'acqua vi è tanta profondità, che le navi e li galeoni a vele piene entrano fino a mettere scala in terra dove li piace, appunto come fanno qui le barche grosse alla Riva degli schiavoni. Non si vede altra bellezza di fabbriche che bagni e moschee e studj, che sono veramente fabbriche egregie e sode, a differenza delle case e

serragli deboli e senza architettura alcuna, e non si estendono in grandezza oltre il necessario bisogno. Adunque si può concludere, come ho detto, che la grandezza di quell' impero sia smisurata, poich  la unione degli stati sotto il comando di un signore solo lo rende fermo e in certo modo indissolubile. La lontananza dei confini   tale che abbraccia una buona parte del mondo; e la quantit  dei regni e delle province, e la copia dei sudditi d'ogni setta e religione   grandissima, e la citt  di Costantinopoli per il sito, per la grandezza e per la popolazione   meravigliosa; alle quali cose tutte han da risponder in conseguenza le forze terrestri e le marittime.

⁴⁵ Choiseul-Gouffier_11.2_1821_484 Constantinople, Sultan Achmet: Cette mosqu e, sans contredit le plus bel  difice que les Turcs ont b ti, fut construite en 1610, avec une telle d pense, que l'on compte que chaque pierre revient   trois aspres. Le corps du temple est de figure carr e, comme la mosqu e de Sainte-Sophie, couvert d'un d me surbaiss  et accompagn  de quatre demi-d mes. Il est pr c d  d'une grande cour pav e de marbre, au milieu de laquelle s' l ve une belle fontaine octogone. Autour de cette cour r gne une esp ce de clo tre, form  de vingt-six arcades couvertes chacune d'une coupole en plomb et soutenues par des colonnes de granit  gyptien.

⁴⁶ Dallaway_1797_62 Constantinople, Osmaniye: The Osmanie was begun by Mohammed IV. toward the close of the last century. He had a good taste in architecture; and having procured designs of the most celebrated European churches, wished to have adopted the plan of one of them, but was dissuaded by the ulema. At his death in 1687 it was unfinished, but afterward completed by his brother Osman III. who gave it his own name. The dome covers the whole, without piers or columns, and has an extremely light elevation.

⁴⁷ Pertusier_1815_11_86–87 Constantinople, Osmaniye: L'osmani  qui vient s'offrir   mes regards, sans avoir cet aspect imposant de la mosqu e Achmet, et que, tout   l'heure, nous remarquerons dans la suleimanie, l'emporte cependant sur l'un et l'autre pour l' l gance du plan et de la coupe. Sa fa ade est accompagn e de deux minarets; son d me repose sur quatre pans se coupant   angles droits, sans addition de ces demi-d mes que nous avons trouv s dans les autres mosqu es. Contre les grands c t s sont appliqu s d' l gans portiques, qui r gnent   la hauteur du premier  tage, et reposent sur un stylobate d'o  l'eau s' chappe par plusieurs robinets. Elle est pr c d e d'une cour semi-circulaire, ou, pour mieux dire, ayant la forme d'un demi-polygone r gulier avec portiques. Son enceinte est ferm e par les turb s, m dress , imar the, et autres  tablissements de sa d pendance, qui communiquent avec le temple, au moyen d'une galerie port e sur une large arcade   plein ceintre. La mosqu e, ainsi que les  difices attenans, sont ex cut s en marbre d'un blanc  blouissant, qui donne   l'int rieur comme au-dedans un air de jeunesse enchanteur.

⁴⁸ Hobhouse_1817_11_349–350: The Osmani , called also Nourri-Osmanid, the light of the Ottomans, is well worthy attention, as a decisive proof that the taste of the Turks is at least equal to that of the Greeks in the latter periods of their empire. The plan of the Osmani , whatever may be its real merits is, in my eyes, far preferable to that of St. Sophia. A noble dome crowns the whole temple, not spreading its heavy arch in the centre of many diminutive cupolas, but swelling into a light and lofty vault immediately from the walls of the edifice. The plan of it was selected out of many others by Mahomet the Fifth, and the superintendence of the work entrusted to Greek architects. That Emperor did not live to see it finished, but it was completed in the reign of his brother and successor Osman the Third, in the year 1755. The whole pavement of the mosck is of white marble: the windows are of painted glass; and where there is any gilt or

gaudy colouring, it is disposed with appropriate elegance and splendour. A range of columns of Thebaic granite, twenty-two feet in height [6.705m], add to the ornament, at the same time that they contribute to the support of the edifice; and the general appearance of the Osmaniè is that of a magnificent saloon, the graces of which the eye at one glance can comprehend, without the labour of a divided and minute inspection.

⁴⁹ Omont_1902_59 *Le Père Wansleben* (1671–1675): Il aura de la peyne d'en avoir à Constantinople, s'il ne gagne un homme (le loy, ou un iman de mosquée qui ayt une bibliothèque, et qui ne soit pas fort bien en ses affaires; il faudra en faire un marché en bloc, et le premier qui se défera des siens par intérêt, en achètera encore d'autres pour y gagner, qu'il luy remettra, mais il faut mesnager prudemment semblables rencontres.

⁵⁰ Vandal_1887_71–72 persons with the embassy 1728–41: Un usage recommandable voulait que dans toute expédition de ce genre la science ou les lettres eussent leur représentant, et qu'un ou deux savants personnages fussent adjoints à l'ambassade, avec mission d'enrichir le cabinet du Roi de marbres antiques ou de camées précieux, à tout le moins de rapporter un mémoire sur quelque poini d'histoire ou d'archéologie. Pour observer les traditions en tout point, les abbés Sevin et Fourmont, membres de l'Académie des inscriptions et belles-lettres, furent admis à faire partie du voyage. Ils devaient, avec l'appui de l'ambassadeur, tenter de s'introduire dans la bibliothèque du sultan, vérifier l'exactitude des traditions qui y signalaient la présence de manuscrits antiques trouvés par Mahomet II dans les dépouilles de Byzance, reconnaître et décrire ces mystérieux trésors.

⁵¹ Dallaway_1797_63 Constantinople, mosques: The sultans who have founded mosques have not indulged only their attachment to their religion, or their taste for magnificence, in the erection of so many splendid buildings, but have contributed to the public good, by invariably attaching to them academies, with professors, hospitals, and khans. No system can be more benevolent or politic than that which embraces so many objects, and supplies so many wants. To several of the royal mosques libraries are added. Mohammed II. favoured literature, and in the year after his conquest of Constantinople annexed an academy to Hagia Sophia, pensioned professors, and established a fund for the maintenance of students. In 1784 they amounted to a hundred and fifty. The academy adjoining his own mosque contains sixteen classes, with thirty students in each, who have a liberal maintenance. Its date is 1471. The schools of Bayazid II. Selim I. and Suleyman II. contain more than four hundred pupils, all of whom are lodged and educated on the foundation. Others of Ahmet I. Osman III. and Muflafa III. include at least five hundred more.

⁵² Walpole_1817_85–86 Constantinople, libraries, account of Dr Hunt from the 1790s: We had some difficulties to overcome before admission could be obtained into the rooms attached to the mosque of Saint Sophia, the libraries in the Seraglio, and those belonging to the schools, mosques, and colleges of Dervises at Constantinople. The influence of Lord Elgin at length prevailed; but in none of those vast collections of books was there a single classical fragment of a Greek or Latin author, either original or translated. The volumes were in Arabic, Persian, or Turkish: and of all of them Mr Carlyle took exact catalogues.

⁵³ Michaud_& Poujoulat_1834_III_51 Constantinople, libraries: Comme on ne peut entrer dans la plupart des bibliothèques, qu'en traversant les mosquées, leur accès devient plus difficile pour des chrétiens.

⁵⁴ Bussi res_1829_I_99 Constantinople, libraries: Constantinople renferme treize biblioth ques publiques, dont la plupart d pendent des mosqu es: la principale est celle du s rail. Il y a en outre des biblioth ques particuli res, dans lesquelles on trouverait peut- tre des objets du plus haut int r t. / Les Turcs consentent assez facilement   ce qu'on entre dans ces  tablissements; mais ils ne permettent   aucun Franc d'emporter des ouvrages, tant est grande leur crainte que nous n'y fassions des d couvertes importantes et que nous n'en profitions pour mettre fin   la puissance des Osmanlis en Europe.

⁵⁵ Olearius_1669_186 in 1637 in Soltaniyeh, Mausoleum of Chudabende: The whole roof which grows narrower and narrower up towards the top, is built with white and blew stones, which, in several places, have very fair Characters, and excellent Figures done upon them. One part of the structure was divided from the other by a brass Grate or Rail, for the Sepulchre of Mahomet Chudabende, making a kind of Quire, where we saw several old Arabick Books, above half an Ell square, having Letters as long as a man's finger, and black and golden Lines alternately. I made a shift to get some of the Leaves, which I still very carefully keep in the Prince's Library. It is some part of the Paraphrase upon the Alchoran. [#He was the Duke's librarian]

⁵⁶ Beaujour_1829_I_24  Adrianople renferme plusieurs  difices remarquables, tels que l'ancien palais des sultans, le grand-B zestein et surtout la mosqu e de sultan S lim, c l bre par la hauteur de ses trois minarets, et l'une des plus belles de l'empire.

⁵⁷ Stochove_165 _33, travelling 1631, Adrianople: les bastimens y sont assez beaux pour ce qui est de la Turquie.

⁵⁸ Mac_Farlane_185 _II_587 Adrianople Khans: We visited two or three of their ruined khans, which exhibited sad and irritating sights. They had been admirably planned, and built even more solidly than those which had so much interested us at Khavsa; they had had fine stables, fine open quadrangles, stately arcades and corridors, commodious apartments for travellers and merchants, fire-proof magazines for merchandise, ovens, fountains, and baths; but they had been knocking them down to get the iron and the lead, and to have the stones for throwing on the horrible causeway! These were works built by the Turks not three centuries ago; and now the Turks themselves were destroying them!

⁵⁹ Fraser_1838_I_137 Adrianople: There are several mosques, the minarets of which give a pleasing relief to the multitude of red-tile-topped houses; one of them is said to be of great size, and well worth seeing ... This is all I know of Adrianople, which I left at a promising gallop.

⁶⁰ Careri_17 4_66 67 travelling 1694: Adrianople, visited part of the Seraglio, "which is allow'd to Franks with much difficulty."

⁶¹ Blount_1636_21 23 Adrianople: This Citie among divers other names, hath beene called Trimontium, because it stands upon three little hilles, or rather one low Hill, with three eminencies; the middest is the highest, and largest, upon the top whereof, as the crowne, and glory of the other buildings, stands as stately Mescheeto built by Sultan Soleyman the Second, with foure high, and curious Spyres at each corner one, as the manner of Turkey is not upon the Church like out Steeples, but from the ground; each of them hath three rounds on the outside, for the Priests walke, and at the top a great Globe, and halfe-moone of Gold: The Body of the Meskeeto like those of Constantinople (though farre more curious) is at the bottome quadrangular, having foure Stories in heighth; the two uppermost so contraded, as that division which quarters the two lowest into foure angles apiece, casts each of them into eight; at either angle of the upper story is a great round Pyramide: they support the rooffe, in forme round, and eminent, all covered

with Lead, upon the top whereof is let a globe of Gold, whereon stand a golden pillar, and a halfe-moone: at the bottome of this building are made ten conduits with Cocks, on the North side; and as many on the South, for people to wash before Divine Service; to which use also on the West-side, in the Church-yard are thirty, or fortie Cocks under a fountaine so sumptuous, as excepting one at Palermo, I have not seene a better in Christendome; on the East-side are the chiefe Priests lodgings, and garden; round the Church-yard are Cloysters, Bathes, a Colledge with lodging for Priests, and other necessary offices, all covered with large round Tunnels of Lead: This edifice is not great, but of structure so neate, and that so advantaged by scituation, as renders it not only stately, and magnificent, but with such a delicacy as I have not seene in any other place, no not in Italy.

⁶² Nicolay_1580_156 Adrianople: Era città amplissima, & bella, come ancor si può uedere per le sue antiche muraglie ... ma il piu bello, & sontuoso edificio di tutti gli altri è la Moschea di Sultan Amurato.

⁶³ Benaglia_1684_51–52 Adrianople: la Città è in bellissimo sito, ed hà molte fabriche sontuose, ma particolarmente vna Moschea di nobile, e ricca architettura. E circondata da portici a cupole sostenuti da colonne di finissimo marmo bianco incastrata in piedestalli di bronzo, e tuyyo è lastricato del medesimo marmo, ed in mezzo vna fontana molto bella, alla quale si purificano i Turchi ... La facciata maggiore è sostenuto da quattro grosse colonne di marmo di colore piombino, ed il corpo è vna grande cupola dipinta con iscrizione di caratteri Turchi, circondata da altre simili di minore grandezza, e tutto ciò è pieno di lampadi, e coperto il pavimento di tapeti.

⁶⁴ Chishull_1747_63–64 in 1701, Adrianople: examines three mosques, and finds Sultan Selim ("the greatest beauty of this city") inferior to Soleymaniye and Achmet at Costantinople.

⁶⁵ Russell_1794_1_18 Adrianople: The Rev Mr Chishull, in his journey into Asia Minor, had every where access to the mosques; and at Adrianople, not only visited them, but was permitted to ascend to the gallery of the minaret.

⁶⁶ Keppel_1831_1_170–171 Adrianople: We made the round of the principal mosques of the town: one of the prettiest is the Ooch Sherifler, or "three galleries," so called from the minarets of the mosque having three galleries, or circular passages, from which the muezzim (assistant priest) calls Mahometans to prayers. / The court-yard is of an oblong form, having a portico supported by pillars; those on the side of the mosque are large, and of white marble; the others are of a smaller size, and of verde antique. The entrance to the mosque is by a large door of carved marble, in the arabesque style. The dome is tastefully ornamented with fresco representations of flowers. The kebleh, or that part of the mosque which faces Mecca, the burying-place of Mahomet, is like the chancel of an English church, and is ascended by a low step: on the right hand, is a small staircase to the koorsee, which answers to our pulpit; on the left, in a corner, is a trelliced gallery, for the grand signior. / There were several Turks at prayers, but they did not molest us; nor did they require Lord Dunlo or the consul to take off their boots. I wore paepooshes, (Turkish slippers), which I left at the door. There was little to see in the ceremony, the genuflections and prostrations being the same as those practised in the open air.

⁶⁷ Keppel_1831_1_171–172 Russians in Adrianople: I was somewhat astonished to find here a subaltern's guard of Russians stationed in the court-yard. The Turks are highly offended at this insult to their religion; but the Russians excuse it on the plea of protecting the mosques from insult: it is probably to prevent the Mahometans from holding dangerous meetings, under the disguise of assembling for prayers. It would be well if this was the only insult they have to complain of.

Within the sacred precincts of the mosque, there is a place called abtezlick, where the Turks are in the habit of performing the ablutions prescribed by their religion, but which the Russians, to the disgrace of a people assuming to be civilised, have appropriated to a very different purpose. / This conduct, which appears impolitic on the part of the Russians, (whose whole aim seems to have been conciliation) proceeds from their entire ignorance of propriety. There is scarcely any nation in the world so utterly deficient in decency as the Russians. This was the more striking at Adrianople, from being so extremely at variance with the habits of the people among whom they are quartered. Of numerous instances, one may be cited, in addition to that which I have just recorded. Certain forms are considered indispensable in the Turkish baths, but they were quite lost on the barbarous Muscovites: the omission so disgusted the natives, that they immediately quitted the baths, leaving the rude stranger in undisturbed possession.

⁶⁸ Galt_1812_260 Constantinople, mosques: From the St. Sophia we went to the mosch of Sultan Achmet, which occupies one side of the ancient hippodrome. In external appearance it greatly excels the other; and the effect of the dim religious light of the stained (not painted) windows, is very fine. We also visited three of the other great moschs; but the uniformity which we found in them soon satiated our curiosity. There is little in these buildings that an artist would think it worth his while to study; and their uniformity was, to me, exceedingly tiresome. At Sultan Soliman's we halted. It is famous for having been the theatre of a terrible uproar, occasioned by the insolence and folly of a Russian ambassador, and the drove that attended him. Presuming on their privilege and protection, without regarding the Turks, who happened, at the time, to be praying, they went about measuring and making a noise, which so provoked the disturbed worshippers, that they rose in a fury, chased them from the mosch, kicking and thrashing the disturbers with an indignation which religious zeal and political animosity combined to heighten. The sultan, on being informed of the affair, sent to the ambassador, and persuaded him to pocket the affront with about fifteen hundred pounds sterling.

⁶⁹ La_Mottraye_1730_I_280 Adrianople: Its most remarkable Buildings are the Mosques, Bisistins and Baths; amongst the first, the Preference must be given to that of Sultan Selim, the Towers of which may be seen at least at 12 Miles Distance [19.312km]. This Mosque has a magnificent Court, which strikes the Eyes of the Beholders with its Beauty; the Columns that sustain the Portico, and Galleries which surround it, are for the most Part of Antique and uncommon Marble, as Granite, Porphyry Serpentine etc. ... it has twelve Domes cover'd with Lead, that in the Middle is supported by Marble Pillars admirably polished. As for its other interior Ornaments, they are as plain as in those before mentioned, consisting in Lamps, Branches, Arabic Characters, and Galleries or Tribunes, that are built round it upon noble Pillars of fine Marble. [#then describes other mosques in the city]

⁷⁰ Bell_1788_II_544-545 Adrianople in 1738: The city of Adrianople is about forty leagues north-west from Constantinople, in a pleasant country, inhabited by Turks, Greeks, and some Jews. The Capuchins have also a convent here. The town is pretty large, and is remarkable for having a very noble grand mosque, with very high minarets, of excellent workmanship. The architect was a Greek, of whom it is reported, that the Grand Seigneur, being amazed at the extraordinary contrivance and execution which the architect exhibited in those buildings, thought that nothing of mechanism was out of his reach, and ordered him to make himself wings, and to fly off from the top of one of the minarets, which the poor builder was forced to attempt. After flying

a considerable distance, he fell among some tombs, and broke his neck. I do not vouch for the truth of the story; but I was shown the tombs in the neighbourhood, among which it is said that he fell.

⁷¹ Careri_1704_60–61 Adrianople, Seliminye, travelling 1693: magnificent structure ... [inner courtyard] cover'd with 13 Leaded Cupolas, and supported by 16 good Marble Pillars like a Cloister, among which there are four green ones before the Gate of the Mosch. [He entered the mosque, and ascended one of the minarets.]

⁷² Lusignan_I_1788_109–110 Adrianople, Mosque of Sultan Selim: "There are likewise several other mosques, but none of them approach this in magnificence."

⁷³ Morritt_1914_67 travelling 1794: On entering we took off our shoes and saw the whole of it with much less molestation than I have frequently experienced in Roman Catholic churches, though we were only attended by our Turkish janissary and had no permissions or anything of the sort. They even made us taste of a fountain which there is in the centre of the church for the purposes of ablutions, etc., and of which we found the water excellent. So misrepresented are they with regard to their intolerance and the insults put upon Christians. Indeed, so far from ever having been ill treated, I must say we have everywhere met with the greatest goodwill from them, and they seem a very ignorant but a very harmless people. Once or twice a child or two has saluted us with the gentle appellation of jawr, that is devil; but could any men in England travel in a Turkish or other foreign dress without ten times the insult? They are very curious, particularly about your arms, which they themselves are never without, and we seldom came to a village without having them all looked over by the people that flocked round us.

⁷⁴ Ives_1773_270 Baghdad in 1758: About six we discovered the Minarets of the Mosques in Baghdad, whose stile of building is not much unlike the monument at London.

⁷⁵ Morritt_1914_66–67 Adrianople travelling 1794: At Adrianople are two large mosques which we went to see. These buildings are great ornaments to the town, and are, as you know, their churches. The principal one at Adrianople is very magnificent. You enter first a large court about 180 feet [54.864m] square, round which runs a row of cloisters supported by pillars, and roofed in small domes; the court flagged with white marble, and with a white marble fountain in the centre. Before you is the mosque, an immense and light circular building with a large cupola, surmounted with a glittering gilt crescent. The portico was supported by six columns, each of a single piece of granite about thirty feet [9.144m] high, and the two ends of the front were bounded by high minarés. These are immense columns, like the Monument at London, with three small galleries on the outside from which at stated hours the priests call the people to prayers, bells never being used here. There are four minars round the church at equal distances; their tops are short spires covered with tin, or gilt, and adorned with gilt crescents. The inside of the mosque is octagon, about one hundred feet [30.48m] diameter, and the dome is supported by eight arches and as many pillars. If (according to our ideas) there is little architecture in these, which are painted exceedingly gay in grotesque fresco, yet from the size of the mosque and the liveliness of the colours the ensemble has the most pleasing effect, as you will suppose when I tell you it reminded us of Ranelagh. The floor is matted, and as the Turks always sit upon it, the effect is not spoiled by pews, benches, etc.

⁷⁶ Salaberry_1799_145 Adrianople: la mosquée superbe de Sélim II. On dit que c'est la plus belle après Sainte Sophie: il y en a, d'ailleurs, plus de deux cents à Andrinople. Toute belle qu'elle est, la mosquée de Sélim laisse regretter les antiquités qu'on a enfouies pour lui servir de fondemens.

Elle est précédée d'une cour extrêmement vaste, autour de laquelle règnent de beaux portiques soutenus par des colonnes de verd antique, d'une hauteur et d'une grosseur admirables. Dans le milieu de la cour est une fontaine de marbre, et sous le portique qui conduit à la mosquée, quatre magnifiques colonnes de granit. Je comptois voir l'intérieur de la mosquée; mais j'y fus un vendredi, et on nous éconduisit sans cérémonie. J'envoyai au diable, de bon cœur, les imans, les croyans et le prophète. Je ne me suis consolé de ne pas avoir vu l'intérieur de la mosquée, que quand j'ai appris, par celles de Constantinople, qu'elles se ressembloient toutes.

⁷⁷ Struve_1802_140–142 Adrianople: nous nous dirigeâmes vers un autre édifice, appelé la Mosquée de Sélim. Elle offre des choses beaucoup plus curieuses que la première [Bajazet I], tant par le genre de son architecture que par sa grandeur. Il est permis d'entrer à cheval dans le premier parvis; mais on est obligé d'en descendre, pour pénétrer dans le second, qui est beaucoup plus élevé, pavé en pierres de marbre, et environné d'une galerie couverte, composée de voûtes artistement construites, et dont le dôme est recouvert de plomb. Les colonnes qui soutiennent les arcades, sont d'un seul bloc de marbre ou de granit. Le socle est garni d'un cercle de bronze, et le chapiteau, orné, ou plutôt défiguré par un lourd feston, et des morceaux de sculpture dans le genre gothique. Près de ce parvis, sont plantés de grands arbres touffus qui lui prêtent l'ombrage le plus agréable, et qui commandent pour ce lieu une sorte de sentiment de respect dont il est difficile de se défendre, aussitôt que l'on en approche. On y voit aussi un bassin et un jet d'eau assez considérables, afin d'y répandre plus de fraîcheur. La façade de cet édifice, les ornemens que l'on y remarque, l'entrée, de même que les fenêtres, se rapprochent absolument du style gothique, et n'offrent que très-peu de traces du style grec. Aucun Musulman n'a le droit d'entrer avec ses sandales dans cette maison de prière; il les laisse toujours à la porte, et ne s'y présente qu'en chaussons jaunes. On ne nous permit d'y entrer en bottes, que pour nous donner une preuve éclatante de la complaisance des Turcs, et de leur extrême déférence envers les Russes. / La distribution intérieure de la mosquée est très-simple. Tout à l'entour, règnent des tribunes adossées simplement aux murs. Celles du Grand-Seigneur sont garnies d'un treillage, et à peu de distance de la chaire. Dans les jours sombres d'hiver, le tout est éclairé par le moyen de lampes placées dans de grands globes de verre. Aux quatre coins de la mosquée, sont plusieurs minarets garnis extérieurement de différentes galeries d'où l'on jouit de la vue charmante de la ville et des environs.

⁷⁸ Galt_1812_315–3166 Adrianople: the superb mosch of Sultan Selim, a building not inferior to those of the first class in Constantinople ... The mosch of Sultan Selim is of the same form as the great moschs in Constantinople; but it is not so rich in curious marbles. Two columns of green porphyry in the court attracted my attention, the weather having almost eradicated their green tincture. The interior of the dome resembles a vast china bowl, spacious and splendid. The minarets are surprisingly slender; and, in elegance, I think, superior to those attached to any of the Metropolitan moschs. I owed my permission to enter this building to the influence of the French consul. A traveller should not carry about his political animosities. His object is to see the curiosities of the countries through which he passes; and those are his friends who assist him to attain that object.

⁷⁹ Kinneir_1818_20 Adrianople: the great ornament of Adrianople is the mosque of Selim I., a magnificent edifice adorned with a lofty dome supported by noble columns of porphyry, the spoils, perhaps, of some Roman temple.

⁸⁰ Macmichael_1819_154–156: But the mosque of Selim and the bazaar of Ali Pasha are the pride of Adrianople, and merit the attention of every traveller. We paid a sequin to be permitted to ascend to the top of one of the four minarets of the mosque, which are fluted and of a very elegant construction. Three spiral staircases, winding round each other, separately conduct to the three different galleries of the minaret, to the highest of which you mount by three hundred and seventy-seven steps. On our descent we were permitted, on condition of taking off our shoes, to enter the interior of the mosque itself. From the hasty view we took of it, (for we were rather hurried through than allowed to make a very minute examination), I could only recollect the following particulars. The floor was covered with carpets, many lamps and ostrich eggs were suspended from the ceiling of the immense dome. In several recesses, similar to the side chapels to be observed in large cathedrals, devout Turks were reading or praying. On the walls of the interior were inscriptions in Turkish characters; on one side of the building stood an elevated chair or pulpit, to which a very narrow and steep flight of steps conducted. In the centre of the mosque was a spring surrounded by a circular screen, and we were invited to apply our mouths to the top of the marble fountain, to imbibe the sacred water which did not jet out, but merely rose to the brim. Struck with the prodigious number of windows around me, I was attempting to count them, when our guide hastily intimated to us that it was time to withdraw. The French consul, who had the kindness to accompany us on this occasion, explained this circumstance, by telling us that it was considered a bad omen among the Turks to allow a Christian to make such a calculation, which, however, he had once made, and found to be nine hundred and ninety-nine. Several boys, apparently employed in keeping clean the interior of the mosque, beset us and greedily demanded a backshish or present.

⁸¹ Doumanis 2013, 88: What greatly struck me was to see with what freedom the Christians and Jews enter the mosque of Adrianople without meeting the least opposition, so contrary to the Custom of the other Turkish places where if a Christian or Jew enters a mosque he must either become a Turk or lose his head. You are even allowed here to go up the minarets and what is still more extraordinary, the Greeks are permitted to pray in the mosque of Sultan Selim on their Ascension Day. Tradition says that where that mosque stands there was formerly a Greek church called the Ascension Church. Mr Vasilaki tells me that it is a curious sight to see the Greeks with their small lighted candles, praying and crossing themselves on the one side of the mosque and the Turks and their accustomed prostrations on the other. After finishing their devotions the Greeks fill small vials from a spring which is in the centre of the mosque, pretending that the water becomes holy on Ascension Day. [Benjamin Barker (1823)]

⁸² Walsh_1828_172 Adrianople: it is ornamented with some beautiful edifices, particularly the mosque of Selim, built with the materials brought from the ruins of Famagusta in Cyprus. It stands majestically on an elevation in the midst of the river.

⁸³ Slade_1833_11_179 Adrianople: We went to the mosque of Sultan Selim – one of the finest of the empire. Its minarets are too high; a fault from a distance. The inside is vast and grand, tastefully adorned with Arabic inscriptions, but wanting the antique marble columns, the chief beauty of the Stamboul mosques. The imam was very civil; indeed I may observe that excepting in Constantinople and Jerusalem, there is no difficulty in seeing any mosque in Turkey.

⁸⁴ Burgess_1835_11_259–260 Adrianople: The mosque erected by Selim is accounted one of the most splendid and largest of Mahommedan temples; it stands on the eminence of the city, has four stupendous minarets, with a triple spiral staircase, a magnificent court and ingress, and a

dome worthy of a Christian church. The arcade, through which is the entrance, is ornamented with marble and lunettes, inlaid with Turkish characters, made of rich blue material. Several of these were picked off by the Russian soldiers, who defiled the "sacred" precincts, and have left behind them the marks of their depredation. The interior is grand and imposing. A fountain of venerated water springs up in the midst, under a species of tabernacle; the wide-spreading rectangle admits of the worshippers freely to pace under the lofty dome; the lamps are suspended in various and multiform figures; and the sacred characters, inscribed under the vaults and angles of the roof, attests the piety and splendour of the royal benefactors. I ascended to the upper gallery of the minarets, after having visited the interior with shoe-less feet. From this elevated station I had a comprehensive view of the city, the windings of the river, and the plain, which has ever been chosen for the grand assembly of the Turkish armies.

⁸⁵ Tietz_1836_I_256–257 Adrianople: Inclining on the left from the bazaar, we reached the chan; and whilst our dinner was preparing, I took a walk to the mosque built by Sultan Selim, and named after him; which, with its four high minarets, forms a worthy companion to its two sisters, the Aja Sophia in Constantinople, and the colossal Mosque at Brussa in Asia Minor. The exterior of this Turkish temple, the cupola whereof is four yards [3.657m] higher than that of St. Sophia, fixes the regard of the observer by its noble proportions. Above the entrance is inscribed the simple sentence, "God is the light of heaven and of earth." Its inside I could not view; it was only subsequently at Constantinople, that I had the opportunity to see the interior of a mosque.

⁸⁶ Royer_1837_264 Adrianople, Sultan Selim: pour visiter l'intérieur de la mosquée de sultan Selim. Je fus ébloui, en entrant, de la richesse et de la variété de couleurs qui forment la décoration de ce djami. La voûte et les murs sont bariolés d'inscriptions arabes en lettres d'or. De tous côtés pendent des lustres, des cristaux, des oeufs d'autruche attachés au plafond par des cordons de soie écarlate. Le pavé sur lequel s'agenouillent les croyans est recouvert de nattes d'Egypte. Au fond, la chaire de l'imâm, toute découpée à jour, s'appuie contre l'une des huit colonnes qui soutiennent circulairement le dôme. Au milieu du temple s'élève une autre chaire, et tout auprès, la fontaine des ablutions. Une balustrade en marbre blanc étend ses bras autour de l'enceinte. Dans un petit coin on remarque une grille dorée qui marque la place réservée au sultan.

⁸⁷ Marcellus_1839_II_534–535 Adrianople, Selimiye: La mosquée de Sélim II est un des monuments les plus curieux de l'architecture ottomane; la cour en est vaste et assez semblable aux vestibules des grands dgiams de l'empire; la porte intérieure est d'une rare élégance et présente les détails les plus finis de la sculpture moresque la hauteur de sa coupole, la largeur de ses voûtes, ses longs piliers et ses ornements la rapprochent de la mosquée d'Achmet, qui passe pour être plus grande que Sainte-Sophie; mais la Sélimié d'Andrinople possède, de plus que ses rivales, une fontaine qui jaillit à son centre, sous le dôme, et qui, retombant dans un large bassin, occupe incessamment l'écho intérieur de ce majestueux édifice.

⁸⁸ Hervé_1837_II_256–257 Adrianople: We occupied the rest of the day in viewing the lions of Adrianople, Mr Kerr, the English consul having been kind enough to lend us his janissary, who acted as guide, and a fine dashing-looking fellow he was. He took us to the mosque, and a most magnificent one it is, but much in the same style as all the others. In the middle a chrystal fountain was flowing, and never in my life did I more enjoy a draught than the one which on that day I drank from its pure stream. The ceremony of taking off one's boots, or putting any thing over them, was dispensed with. In fact, the janissary appeared to be a sort of commander-in-chief,

who did as he liked, and under his wing we did the same. / I ascended one of their lofty minarets, which Castelli and the janissary declined, on account of the immense fatigue of mounting such a tremendous number of steps; but I was well rewarded when at the top, having a wonderfully extensive view of the surrounding country, which presented a wide tract of cultivated land, minarets here and there indicating the numerous villages with which the plains were studded.

⁸⁹ Marcellus_1839_11_535–536 Adrianople: La Sélimié se distingue surtout par les quatre plus beaux minarets qu'ait élevés l'islamisme. Ces flèches élégantes sont alignées aux quatre angles, dans une si exacte direction vers la Mecque, qu'en arrivant par la route de Sélivri, on est longtemps avant d'en apercevoir plus de deux les balcons de leurs trois galeries, pratiqués à des hauteurs égales, sont formés de pierres percées à jour, et offrent mille festons variés. Deux cent cinquante-huit degrés de onze pouces m'amènèrent au plus haut étage. Trois escaliers distincts, ayant chacun leur entrée séparée dans la cour du temple, conduisent à la dernière galerie. Tous les trois, appliqués l'un sur l'autre en spirale, se suivent dans l'intérieur de cette aiguille si mince et si droite sans jamais se rencontrer ni s'entrelacer; le premier mène à la première galerie, d'où il monte à la seconde et à la troisième: le second n'a d'issue que sur le second étage; et enfin le troisième escalier s'élève sans s'interrompre jusqu'à la plus haute région. L'inclinaison en est très-rapide, et les paliers fort courts ne peuvent reposer les ascendants et descendants, péniblement occupés à se rôdir sur les rampes ou à les gravir. Conception tout à fait originale et merveilleusement exécutée. Ainsi le Muezzin de la première galerie, s'il prend par méprise ou par distraction le troisième escalier du minaret, devra, après avoir monté deux cent cinquante-huit marches, en descendre cent cinquante pour appeler à la prière, du haut de son balcon accoutumé. Cette disposition intérieure ne se reproduit dans aucune mosquée de Constantinople, et n'existe ici que dans les deux minarets à l'ouest des deux autres.

⁹⁰ MacFarlane_1850_11_533–534 Adrianople: The grand mosque of Sultan Selim, the pride and boast of Adrianople, merits (externally at least) all the praise that has been bestowed upon it, and perhaps even more. The elevated site is magnificent, rising like an Acropolis above the city. Though inferior in size, this mosque produced upon me an impression of more grandeur than the most famous mosque of Sultan Achmet by the Hippodrome at Constantinople: its white minarets, stone-built and strong, but light, airy, and most elegant, shot up in the blue sky, and exhibited each its golden crescent at a sublime elevation, looking as if they had grown out of the solid earth, and were yet growing in height. The sight is worth a journey of more miles than lie between the city of Constantine and the city of Hadrian. Yet here too were signs of decay, and more signs of neglect and wilful destruction. Some curious, and at the same time rustic work, cut in solid stone at the basement, had been much broken and defaced, the fractures proving that the barbarous deeds had been done recently and at much trouble. The very fountain attached to one of the flanks of the mosque, in order that the faithful might perform the prescribed ablutions before entering the house of prayer, had been battered and defaced, and in part quite spoiled. Of a long row of brass cocks, placed at regular distances for the convenience of the followers of the Prophet, some had been wrenched from their sockets, and some had been broken and rendered useless. This was not the work of unbelieving Christians and Jews; the Rayahs seldom came near the mosque, and whatever might be their inclination, they would not have courage enough to touch a stone of the edifice: the work of destruction must all have been perpetrated by the Turks themselves. Twenty years ago it forcibly struck me that, if these barbarians were driven out of Europe, they would scarcely leave behind them a trace of existence

except in a few stately mosques. Are they now determined that these too shall [fall] down? Have they bound themselves by a vow of destruction? Will they leave nothing to show that they have been here but their tombstones? Nay, they bid fair not to leave even these. / The interior of this beautiful mosque was a good deal spoiled with paint and plaster, but it never could have been comparable with its exterior. The celebrated fountain in the centre, under the great dome, is a shabby little thing cut in stone.

⁹¹ *Wratishlaw_1862_40–41* Adrianople: On Nov. 17 we rested there and looked over the city, where there is nothing particular to see, except the inns, and two temples, very handsomely built of stone. These temples are circular inside, and in them are three galleries, with large pillars, built of white and red marble, round which are iron rings, at the bottom of which hang 326 handsome glass lamps. Higher over these is a second set of rings, from which ostrich-eggs and balls of looking-glass are suspended by silken straps. Over this, again, is a second gallery, all round which is a set of rings with lamps, and above a second set of rings with ostrich-eggs and balls of looking-glass. On the third and highest gallery is a set of iron rings, and lamps all round suspended from them. Highest of all, in the midst, hangs a gilt ball. All these galleries are adorned with remarkable marble pillars. In the lowest sits the Turkish emperor, where there is a kind of alcove. The Turks told us that these lamps, of which there are over 2,000, burn day and night, and that they require seventy pounds of olive-oil a day. In the middle of the church are two handsome cisterns of white marble, into which water flows through pipes. Next to them is a pulpit of white marble, into which no one enters except their highest priest, who goes up twenty-five marble steps, and reads and expounds the Alcoran to them. Sultan Selim had this new church thus ornamentally built at the time when he wrested the kingdom of Cyprus from the Venetians. He assigned it large revenues from the resources of that kingdom, which are transmitted every year to Adrianople. There are four very high and slender towers, and in them three galleries, as in a church, one above the other, from which the priests summon the people to prayers; and when they hold the annual festival, called Bairam, lamps are hung out at night from the towers. From these towers we had a view of the whole city. In this city there is also a palace belonging to the Turkish emperor, on that side of the river on which Sultan Selim dwelt; but they would not allow us to enter it.

⁹² *Spencer_1851_II_341–342* Adrianople: The mosque built by Sultan Bajazet, when Adrianople was the capital of the Ottoman Empire, is the finest religious edifice ever constructed by the Turks. European genius has invented nothing in architecture more bold and original than this splendid building, nor anything that produces so charming an effect as its elegant minaret, piecing the sky to a height of more than a hundred feet [30.48m]. / A few piastres, given to the Muezzin, gained me admission. How changed is the spirit of the age, since the day when a Christian dog could not cross the threshold of a mosque, and live! All that is required of the traveller now, is to leave his shoes at the door and remain silent, lest he should disturb the Faithful at their prayers. The embellishments of this mosque, which are ample and elegant, differ but little from those in Constantinople, and the whole building was a pattern of cleanliness.

⁹³ *Deslandes-Douliers_1673_78* Constantinople: La ville est aussi grande que Paris, y compris Galata, & bastie en amphithéâtre. Mais otez les Mosquées qui sont tres-belles, les autres bastimens ne sont point beaux, & les rues sont étroites.

⁹⁴ *Careri_1704_73* Constantinople, travelling 1694: The Royal Moschs are noble Structures.

⁹⁵ Careri_1704_78 Constantinople, travelling 1694, Suleymaniye: he describes both the mosque and the tomb.

⁹⁶ Careri_1704_78 Constantinople, travelling 1694: Going home, I took Sultan Bajazet's Mosch in my way [and as for the others counts pillars, and notes carpets and lamps].

⁹⁷ Relazioni III.I.1840_391, Costantino Garzoni, 1573, following the menu he gave on 389: Fra le cose moderne si vedono le moschee degli imperatori turchi molto magnifiche, e sopra ogni altra quella di sultan Solimano, di fabbrica così grande e bella, che viene stimata non cedere a quella di Santa Sofia, perchè non gli è inferiore ne di grandezza, nè di architettura. Ha bellissime colonne di porfido, ed altre pietre di prezzo. Vi sono intorno piazze spaziosissime piene di numero grande di fontane ben intese, e di eccellente edificio; vi sono quattro campanili o minare altissimi, con trescale a lumaca per uno, sopra i quali salgono ordinariamente i loro religiosi per gridare i tempi di fare orazione. / Vicino a questa moschea vi sono due grandi cappelle, l'una maggiore dell'altra, ornate di finissimi marmi, piene di numero grandissimo di lucerne, lo quali si accendono in alcuni giorni della settimana. Nella prima cappella vi è la sepoltura di sultan Solimano con alcune sue vesti, e il turbante pieno di pennacchi con molte gioje.

⁹⁸ Ferrières-Sauveboeuf_1790_I_2: Constantinople est située entre deux mers; son port, un des plus beaux et des plus vastes de l'Univers, reçoit tous les jours des vaisseaux de la mer noire ou de la Méditerranée; des superbes mosquées, surmontées de gros dômes et de minarets pointus, paroissent au-dessus de la ville, et se perdent dans les nues; on apperçoit de fort loin cette Capitale bâtie sur plusieurs collines.

⁹⁹ Wheler_1678_I_223–224, travelling 1675–6, Constantinople: Le mélange des cyprès & des maisons de bois peint, avec les dômes des Mosquées qui sont sur les lieux les plus élevez, contribué beaucoup à ce merveilleux aspect. Mais pour dire aussi les choses comme elles sont, toute la beauté de Constantinople est au dehors, car au dedans il y en a peu.

¹⁰⁰ Pococke_V_1772_322–323, travelling 1737–1741, Constantinople, the hills of Constantinople: C'est la chose la plus agréable à voir, que de découvrir d'un coup-d'oeil toutes les maisons, dont les combles, les terrasses, les balcons & les jardins forment plusieurs amphithéâtres relevés par des bezesteins, des carravanserais, des serrails, & sur-tout par des Mosquées, auxquelles nous n'avons rien qu'on puisse comparer. Ces Mosquées qui sont des bâtimens effroyables par leurs masses, ne laissent rien voir que de beau: au contraire, leurs principaux dômes qui sont accompagnés d'autres plus petits, les uns & les autres couverts de plomb ou dorés; leurs minarets ou le croissant est arboré; tout cela forme un spectacle qui enchante à l'entrée du canal de la mer noire.

¹⁰¹ Vallée_1745_I_45 Constantinople, minarets: Tous ces ornemens réussissent assez bien, pour rendre leurs Mosquées agréables à la vue; & j'ai dessein d'en faire dépeindre quelqu'une pour en porter la copie en Italie, & peut-être toute la ville de Constantinople aussi, dont les desseins ne déplairont pas à nos Architectes, qui pourront y trouver quelque chose digne de leur imitation.

¹⁰² Pouqueville_1806_101 Constantinople: It is impossible to express the surprise and astonishment that are felt on first beholding this pompous city, which is worthy of the title of "Queen of the World." Its seven hills, crowned by 'as many imperial mosques; its amphitheatres, covered with a multitude of houses, painted with various colours; its shining domes, pyramidal cypresses, and elegant steeples, together with its port, arsenal, hotels of Pera, and the palaces of the "Great King," the title of sultan Padischa, all conspire to entrance the -mind.

¹⁰³ Ricketts_1844_170: As we gradually approached Constantinople, the splendid domes and towering minarets, with their golden points and glittering crescents, presented a grand and enchanting sight. The towering mosque of Sultan Achmet, and the beautiful dome of St. Sophia, once a Christian church, but now devoted to the dead forms of the false prophet, arose in all their majestic sublimity. Those who have never enjoyed the splendid sight presented to the enchanted eye, by an approach to this city of magnificence, with the rays of the morning sun reflected from the domes and minarets, shining like burnished gold, can form no idea of the grandeur of the dazzling scene.

¹⁰⁴ Howel_1796–7_154: Ecoutons sur Constantinople un autre voyageur [unnamed]: Avant que d'entrer dans cette ville, on est obligé d'en admirer les dehors: c'est la chose la plus agréable à voir, que de découvrir d'un coup-d'œil toutes les maisons, dont les combles, les terrasses, les balcons et les jardins forment plusieurs amphithéâtres relevés par des bézesteins, des caravanse-rais, des serrails, et surtout par des mosquées, auxquels nous n'avons rien qu'on puisse comparer. Ces mosquées, qui sont des bâtimens effroyables par leur masse, ne laissent rien voir que de beau: au contraire, leurs principaux dômes, qui sont accompagnés d'autres plus petits, les uns et les autres couverts de plomb ou dorés, leurs minarets où le croissant est arboré, tout cela forme un spectacle qui enchante à l'entrée du canal de la mer Noire.

¹⁰⁵ Sanudo_XXXV_1892_260 for December 1523: Item, disse che Constantinopoli, a vederlo in mar par bellissimo per il sito, tamen verso la marina le caxe è butissime; il seragio dil Signor é in alto, grando assai et basso. Item, sono santa Sophia dove è la moschea, chiezia bellissima più di quella di san Marco, e l'orator have licentia dal Signor di andar dentro a vederla, perhochè in quella non intra christiani.

¹⁰⁶ Albèri_1840_351–352 Relazione di Andrea Badoaro, 1573: E la città di Costantinopoli posta in bellissimo silo, nell'infimo del Mare Egeo ai confini del Mar Maggiore, e fabbricata sopra sette colli come Roma; ma mollo più ameni ed eminenti. In essa vi possono essere da mila fuochi, fra i quali vi sono palazzi per li grandi, e moschee del Gran-Signore sontuosissime e ricchissime, ma il più delle case si può dir che siano piuttosto alla rustica che alla civile. La parte che è sopra il mare è in forma di angolo retto, e il palazzo del Gran-Signore, che cinge gran parte d'una bella piazza, ha una loggia sopra la punta di detto angolo, che guarda il Mar Maggiore, reputata, come è veramente, bellissima. L'altra parie della città poi è in forma di semicircolo, talché tutta insieme è di forma imperfetta, onde più per il sito che dà un bellissimo vedere ed occasione a quantità di piaceri, che per le fabbriche, è tenuta una delle più principali città del mondo; anzi molti vogliono che al presente avanzi di vaghezza, sì come cede di fortezza, a tutte le altre.

¹⁰⁷ Mundy_I_1914_189, (fl. 1600–1667), in Constantinople 1617–20: the Mosques or Temples, amongst whom the Sophia, Solimana and Amorata are indeed heaps of ostentation and fabricks of great delight.

¹⁰⁸ Maurand_1901_16–18 travelling 1544: La cita di Constantinopoli se sarebe ritrata, ma non che se fose possuto vedere il de dentro, perche è longa et fatta in forma d'isquina d'asino et pendente di la parte dil mare et anchora di la parte di Pera sive dil porto; et volendola ritrare como sta al naturale, me sarebe stato nessesario essere asseso sopra d'una torrichiola de meschita o altro loco alto e eminente per vederla apieno; quel che me era impossibile, per la grande suspisione che hanno li Turchi sopra li Cristiani, et maxime vedendoli andare per Constantinopoli risguardando hò contrafacendo alcuna antichità, como di sopra ho ditto nela descriptione ch'io [o] fato de l'Hiprodromo.

¹⁰⁹ Otter_1748_I_1 Constantinople: Les Mosquées, les Seraïs, les fontaines, dont l'architecture est singulière.

¹¹⁰ Conder_1830B_101 Constantinople, quoting Tournefort, travelling 1701–2: mosques or churches, which far outshow ours in France. These mosques, though hideous for their bulk, yet in appearance have nothing about them but what is beautiful, the defects and oddness of the Turkish architecture not being discernible so far off. On the contrary, their principal domes, accompanied with other little domes, both covered with lead or gilding; their steeples, if I may use that word for towers very slender and extremely high, with the crescent at top; altogether yield a charming spectacle to one that stands at the entrance of the canal of the Black Sea. Nay, this canal itself strikes you with admiration; for Fanari-kiosk, Chalcedon, Scutari, and the adjoining country, have an agreeable effect upon the eye, when, no longer able to bear the lustre of Constantinople, you turn your face to the right. [#His book is openly an omnium gatherum; but interesting that a 130-year-old account can still be printed in 1830.]

¹¹¹ Tournefort_1718_I_351, in Constantinople in 1701, Constantinople, mosques: Nothing upon earth can be more delightful, than with one Glance of the Eye to discover all the Houses of the biggest City in Europe, whose Roofings, Terrasses, Balconies, and Gardens, form a Variety of Amphitheatres set off with Bezestains, (Places like our Changes, for selling Wares) Caravan-Serais, (Houses of Hospitality) Seraglios, and especially Mosques or Churches, which far outshew ours in France.

¹¹² Arnold_1868_II_60 Constantinople, mosques: Standing beside their massive walls, where the sight of the great cupola and the slender grace of the minarets are lost, and, – for all that is interesting in architecture, you might as well stand beneath the solid walls of the Great Northern Railway Station, which has some kindred features; but, put the Golden Horn between you and the mosques, and from lower ground than that on which they stand contemplate these piles of building from a distance of a mile, then all the unimportant features, the small domes, the unsightly angles of the massive walls, will be brought to nothing, and the central cupola arches the sky in solitary majesty. Then you will admire the white minarets, the satellites of this grey globe, rising high and sharp-pointed into the blue heaven, circled with balconies like bracelets on a lady's wrist; then you will appreciate the art, which avoids breaking the harmony of the landscape with angles of the largest buildings, – which seems to have drawn its first idea from Nature, the mosque resembling a round hill, and the minarets, the bare tree stems which grow familiar to the eye in the rainless East.

¹¹³ Arnold_1868_II_58–59 Constantinople, mosques: The great mosques of Stamboul rise conspicuously from among the low houses by which they are surrounded; huge white temples, giving all its peculiar character to the architectural appearance of the city. For, if the mosques were removed, Stamboul might be burnt to the ground without archaeological loss, and yet these churches are so entirely dissimilar from any ecclesiastical buildings in the West of Europe that I am at a loss how to describe them. Take away the tall candles, to which I have compared their minarets, and the general form of the body of a mosque tends to that of an oval dish-cover. I am not ashamed of this comparison, for the outside of these mosques is as entirely devoid of beauty as any English railway station. Their great feature is the central cupola, which is surrounded by smaller domes, aspiring towards it from respectful inferiority, and supported by massive counterforts. The strong walls sustaining the span of the vast enclosure are only relieved of utter blankness by windows bare of external ornament, verandahs with simple lean-to roofs, and

supports, striped black and white; the plan of the exterior being broken up with small out-works domed and clustered about the grand cupola.

¹¹⁴ Perry_1743_26–27 Constantinople: Constantinople is very pregnant with fine gilded Spires, and stately Domes, which rise one above another with surprising Magnificence; and and these exhibit a most charming View to such as either approach to, or depart from, the City by Sea.

¹¹⁵ Mundy_I_1914_189, (fl. 1600–1667), in Constantinople 1617–20 Constantinople: And when I read, that Constantine unplumed Rome, and as it were unplumed all the world, I cannot find the perticulers in my Inventory, for the Cheefest structures now are the great Seraglio, the lesser Seraglio, the Seventowres, the double wall, divers Bashaws houses, the mosques or temples, among whome the Sophia, Soliman and Amurath, are indeed heapes of Ostentation and fabriques of great delight, the Patriarchs house; certaine balneae or bathes; aquaducts; Constantines pallace ...

¹¹⁶ Mundy_I_1914_25, (fl. 1600–1667), in Constantinople 1617–20: Constantinople standeth on seven hills containing in circuit about fifteen miles [24.140km], Galata, etc., on the other side of the water not reckoned; two thousand Mosques or turkish Churches; the Greek Christians have forty. Churches; the Jewes thirty eight sinagogues. The francks or Italians have two Churches on the other side in Gallata. It hath seven hundred and forty publick fountaines. The Armenians have four Churches.

¹¹⁷ Mundy_I_1914_185, (fl. 1600–1667, in Constantinople 1617–20): Constantinople hath within the enclosure of the wals above two thousand Mosques, or Turkish Temples built by their Emperours ... The Chiefe of all these Mosques is that which hath beene erected in the ancient Temple of Sancta Sophia, called by the Turkes Ayasophia ... Besides this great and admirable Mosquee, there are foure others of note, the durable markes of the magnificence of the Turkish Emperours.

¹¹⁸ Gassot_1550_9–10: Constantinople, cityscape, and description of beautiful buildings there, with marble, including mosques; 24–25 Constantinople, the riches of the Seraglio.

¹¹⁹ Busbecq_1744_49, writing 1555, Constantinople, cityscape: There is no Place in the World more pleasantly seated to the Eye, nor more convenient for Trade.

¹²⁰ Mundy_I_1914_193 for George Sandys' Description of Constantinople, travelling in 1610: Then this there is hardly in nature a more delicate object, if beheld from the sea or adjoining mountaines: the loftie and beautifull Cypresse trees so intermixed with the buildings, that it seemeth to present a Citie in a wood to the pleased beholders. Whose seven aspiring heads (for on soe many hils and no more, they say it is seated), are most of them crowned with magnificent Mosques, all of white marble, round in forme, and coupled above; being finished on the top with gilded spires that reflect the beames they receive with a marvellous splendor; some having two, some foure, some sixe adjoininge turrets, exceeding high, and exceeding slender: tarrast aloft on the out-side like the maine top of a ship, and that in severall places equally distant; from whence the Talismanni with elated voices (for they use no bells) do congregate the people.

¹²¹ Della_Valle_I_1745_40 travelling 1614–26, Constantinople, mosques: Ce qui mérite d'y être plus considéré, ce sont les Mosquées; & singulièrement quatre ou cinq, bâties par l'ordre des Grands Seigneurs, aux lieux les plus éminents des collines, en sorte que l'on les peut toutes découvrir deçà & delà sur les deux rivages de la mer, étant situées dans un ordre si bien rangé, qu'il semble que l'on les ait compassées à peu près sur la longueur de la Ville. Elles sont faites de bon marbre, d'une manière d'architecture, qui les rend fort peu différentes les unes des autres,

& en forme de Temples qui ont leur quadrature & leur rondeur, comme le dessein de S. Pierre de Rome.

¹²² Deshayes_de_Courmenin_1624_98 Constantinople: C'est la ville d'Europe, mesmes de toute la terre, la mieux & la plus aduantageusement située: car il semble qu'elle ayt esté faite pour commander à tout le monde; 122–145 Constantinople, description of the Seraglio, including personnel and ceremonies.

¹²³ Sapienza_1622_7 Constantinople: the beauty of the site.

¹²⁴ Stochove_1650_45, travelling 1631, Constantinople, cityscape: Pour la beauté j'estime que ce port n'a point de pareil ... une très-belle perspective.

¹²⁵ Pouillet_1668_249 Constantinople, cityscape: Je n'ay iamais rien trouué de plus hideux, qu'esy cette ville au-dedans.

¹²⁶ Rochefort_1676_220 Constantinople cityscape, heading of chapter: Scituation de Constantinople la plus belle du monde. In this chapter he compares it (to their disadvantage) with London, Dublin, Edinburgh, Copenhagen, Stockholm, Warsaw, Lisbon, Madrid Rome, Palermo, Malta and Paris!

¹²⁷ Le_Brun_1714_39 Constantinople: key to his chart, listing mosques and churches.

¹²⁸ Baltimore_1767_56–57 Constantinople, streets: they are paved, and though not so clean as those at the Hague, are not so dirty as those were in London.

¹²⁹ Riedesel_1802_302 Constantinople cityscape: Cet aspect est très-beau, et surpasse même celui de Naples, parce que le mélange des maisons peintes de différentes couleurs, des minarets et des dômes des mosquées couverts de plomb doré, des cyprès entremêlés à tout cela, et des maisons de campagne le long du canal de la mer Noire, forme de cet ensemble un tableau beaucoup plus varié et plus pittoresque que celui du golfe de Naples; joignez-y ensuite encore, la surprise que cause à un étranger la différence des édifices, des vêtements et des vaisseaux qui sont dans le port.

¹³⁰ Hervé_1837_11_52–53: We were indeed arrived at Constantinople, and anchored alongside that extraordinary city, which a tremendous fire had so illuminated, that its domes, its mosques, and minarets, were all tinted with a bright red glare, and had so sublime, so magnificent an effect, that my faculties for a moment appeared bewildered. It seemed to me that some romantic dream deceived me, and that before me arose a fairy city. "Surely," thought I, "this is like some wild vision in the Arabian Nights' Entertainments. No earth-built fabrics are those before me! – no! they have too light, too fantastic, too scenic an air, to be dull, solid reality!" My reader must consider the very peculiar circumstances under which Constantinople arose to my view. I had but just awakened, and rushed from my sleep to the deck: the more elevated buildings alone were illumined by the light of the fire, and all beneath was one dark impenetrable gloom, so that the tall taper, elegant-looking minarets, appeared to rise as if from chaos; their round and gilded domes shone resplendently, as it were, betwixt heaven and earth. At length, imagination filled up the vacuum, rendering the invisible grand as the visible, until I exclaimed to myself, "Surely this is the most beautiful city in the world!"

¹³¹ Fowler_1854_249–250: No Sovereign in the world, perhaps, can boast of a capital so favoured by nature, and where, in the imperial residence of the Seraglio – which strangers dare not penetrate – such art has been lavished to produce an abode for the "King of Kings," as the Turks denominate their Sultan. The view from the port of this great city is the most superb anywhere to be met with. As you look around on the towering mosques, some of them standing in solitary

grandeur, surmounted by immense cupolas, and surrounded by lofty minarets; the houses, painted in different colours, interspersed with gardens; the monuments of ancient art – the imposing ruins of the Aqueduct of Valens being no inconsiderable object in the picture; buildings towering over each other, according to the varied ground on which they stand; the cypress foliage, particularly around the Seraglio and numerous cemeteries; the suburbs of Galata and Pera; the Venetian tower; Scutari, which may be termed the Asiatic suburb of Constantinople, (formerly the Chrysopolis or golden city of the ancients, from the magical effect produced upon it by the setting sun;) the Propontis with its Islands – the varied tops of Asia Minor in the background, of which the most magnificent feature is Mount Olympus, with its snow-clad summits towering and glittering in the sun as if in proud disdain of all competitors; the harbour animated by the presence of vessels of all sizes, and by thousands of “caiques” or sharp-prowed boats – the whole form a coup d’oeil which must be seen to be duly appreciated. Nothing can be conceived more magnificent than the distant view of the imperial city, seemingly destined by its situation to be the capital of the universe. With the clear sky hanging over it, not a curl of smoke or vapour to be seen, every object has a distinctness in the view which gives it the effect of the grouping of a painting; this delusion is much assisted by the extensive cemeteries planted with beautiful cypress, including forests of this sable plant, particularly at Scutari, where the caravans are formed by travellers who depart for all parts of Asia. [#then short descriptions of all the main mosques].

¹³² Cockerell_1903_12, travelling 1810–1817, Constantinople: We approached Constantinople as the sun rose, and as it shone on its glorious piles of mosques and minarets, golden points and crescents, painted houses, kiosks and gardens, our Turks pulled harder at their oars, shouting ‘Stamboul, guzel azem Stamboul!’ The scene grew more and more brilliant as we drew nearer, till it became overwhelming as we entered the crowded port. Nothing but my despatches under my arm recalled me from a sense of being in a dream.

¹³³ Hornby_1863_29–30 Constantinople, cityscape: Long we stood delighted upon the deck, first turning our eyes upon distant Mount Olympus, whose summit glittered with snow; then upon the shadowy islands of the Propontis; then upon the sparkling Bosphorus, gay with innumerable caiques; then upon the crowds of stately ships of all nations; then upon the dark cypress-groves and white hospital of Scutari, where the heroic Miss Nightingale lay sick; then upon “beautiful Stambul,” with its crowning mosque of Santa Sophia and lofty minarets. But all this must be seen in sunshine to be believed in, and then you will think it a dream.

¹³⁴ Dorr_1856_333 Constantinople, cityscape: For beauty of location, and elegance of exterior, Constantinople, or as the Turks call it, Stamboul, probably surpasses any other city in the world. It certainly more than realized my expectations; much as they were raised by the glowing, descriptions, which almost all travellers have given of it. But we saw it, for the first time, under the most favourable circumstances; a calm sea, a bright sky, and a glorious morning sun, rising up from Anatolia, to gild the palaces and domes, the mosques, and minarets, and towers, with which the city of the seven hills was crowned. No less than fifteen mosques, of the largest size, could be seen at one time, rising high above all surrounding buildings, most of them with more than one minaret.

¹³⁵ Claridge_1837_87 Constantinople: Where cypress shades; the minarets snowy hue, / And gleams of gold dissolve on skies of blue.

¹³⁶ Addison_1838_I_112 Constantinople, mosques: majestic cypresses, and the luxuriant foliage of all sorts of trees; behind, rise the leaden domes of St. Sophia, with their shining crescents, and four tall white marble minarets. Further to the right, is the superb marble mosque of Sultan Achmet with its six lofty minarets, each encircled with three galleries; then to the right, crowning the same ridge, comes the Solimanieh, or Mosque of Sultan Soliman, constructed entirely of white marble, and adorned with elegant minarets. The mosques of Sultan Mahomet and Sultan Selim, with various others, all on the rising ground which encircles me in front, and behind these in the distance the gilded crescents of Sultan Bajazet.

¹³⁷ Melling_1819_I_Plan, Constantinople, unnumbered pages: Dans cette enceinte, s'élèvent en amphithéâtre des milliers de maisons bâties sur sept collines contiguës, dont la crête est couronnée par les édifices publics. Rien de plus imposant, rien de plus majestueux que l'aspect de cette ville: chaque habitation est entourée de jardins qui rompent la monotonie des constructions particulières, et le tout est surmonté de mosquées magnifiques, revêtues de leurs dômes, et accompagnées de ces flèches légères que l'on appelle minarets.

¹³⁸ Castellan_1820_II_312 Constantinople, cityscape: la ville, et faire juger de son immense étendue. Mais l'éclat des mosquées et des monumens publics se répandoit sur leur alentour en flots de lumière, qui se fondoient insensiblement avec l'ombre dans laquelle étoient plongées les maisons et les masures dont l'entassement irrégulier et les petits détails auroient nui aux beautés de cet ensemble imposant. - / De plus, qu'on se représente ce brillant spectacle doublé par sa réflexion dans les eaux de la mer qui, tantôt calme et lisse répétoit fidèlement ces objets, et, tantôt émue par les courans les faisoit ondoyer.

¹³⁹ Colton_1836_32 Constantinople cityscape from the water: Nor were the expanding splendors of its first emerging aspect diminished, when a clearer prospect began to blend its insular outline with the main, and to present its continuous dwellings, mosques, and monuments upon their seven permanent hills. At every glance of the eye, some new range of swelling cupolas, surmounted with gilded crescents, towered into view; or some new group of gardens disclosed, through an opening vista, their gathered depths of fragrant shades, or some unseen line of marble porticoes flashed into brilliant relief; till the mingled and varied whole stood before us in all the richest combinations which nature and art can bestow.

¹⁴⁰ Slade_1833_II_112 Constantinople cityscape: no one can look at the seven hills, each crowned with a superb mosque, with numerous smaller ones on their sides, without being duly impressed with the piety of the Ottoman monarchs, and of their favourites, unsurpassed, save in Rome. Their good taste has led them to imitate Saint Sophia, the Turkish architects have improved on the model, and their taste and vanity combined to erect them on the most commanding spots, whereby Constantinople is embellished to a degree it could not have been in the time of the empire; that is, in an external view. I sincerely hope that whenever the cross replaces the crescent (which it must do) a mistaken zeal for religion will not remove the stately minarets.

¹⁴¹ Prime_1876_113 Constantinople in 1831: When we first caught a glimpse of Top-Hana, Galata, and Pera, stretching from the water's edge to the summit of the hills, and as we began to sweep around Seraglio Point, the view became most beautiful and sublime. It greatly surpassed all that I had ever conceived of it. We had been sailing along what I should call the south side of the city for four or five miles, and were now entering the Bosphorus, with the city on our left and Scutari on our right. The mosques of St. Sophia and Sultan Achmet, with the palaces and gardens of the present Sultan Mahmoud, were before us in all their majesty and loveliness.

¹⁴² Olivier_1_1801_230 Constantinople, mosques: Quant aux mosquées, construites sur le modèle des anciennes églises grecques, la plupart sont d'une assez belle forme. Les colonnes de marbre, d'albâtre, de granit et de porphyre y sont placées avec beaucoup plus de goût que n'en montrent ordinairement les Turcs. Les minarets qui les surmontent, au nombre d'un, de deux, de quatre ou de six, font un effet très-pittoresque et très-agréable à la vue.

¹⁴³ Thornton_1807_25 footnote: Cantemir says, "that in the mosque of Sultan Selim, elegance and art so shine, that to describe its proportions must be acceptable to the sons of Daedalus. It is square and built with square stones, the length of the side being fifty, and the height seventy cubits. The roof contains the same space with the floor. No arches are drawn from the angles, but the roundness of the roof rises from the walls themselves, so that from the point of the angles is drawn the arch of a circle almost horizontal." (p. 182.) "Sulimanie is built with so much art and elegance, that no structure deserves to be compared with it. This I have heard affirmed not only by Turks, but by foreigners of several nations." (Cantemir, p. 215.) "Sultan Ahmed excels Sancta Sophia in magnificence, though not in largeness." (Cantemir, p. 297.) But these are the descriptions of a Greek. The mosque of Sultan Ahmed is more correctly described by Lord Sandwich, who says, "It might justly be esteemed a most magnificent edifice, if it were built more according to the rules of architecture, of which the Turks have not the least knowledge. The figure of this mosque is a square, the roof of it composed of one large flat dome, and four of a less size; the large one is supported on the inside by four marble columns of an immense thickness, being more in circumference than height; which though fluted, cannot be reckoned an imitation of any of the orders of architecture. All are much of the same model, differing only in extent and magnificence." (Travels, p. 128.)

¹⁴⁴ Sandwich_1807_124 Constantinople, mosques: From every part one meets with new objects of admiration. The diversity of colours that adorn the houses, the verdure of lofty cypresses, the towering height of the minarets, which at a distance resemble so many obelisks, and the splendid domes of the royal mosques, built on the summits of the seven hills, which this vast city contains in its circuit, form a prospect which, for beauty and variety, far exceeds the most sanguine expectation. If the outward view excites the admiration of strangers, the convenience of its situation is as well worthy their attention.

¹⁴⁵ Delarivière_1836_248 Constantinople, cityscape: Cette portion de la ville s'étend jusqu'au port; quatre grandes mosquées s'y remarquent ainsi qu'une espèce de tour en forme de pigeonier qui sert à loger des gardes chargés d'avertir quand le feu éclate quelque part. De plus, une colonne antique noircie, pour avoir résisté à plusieurs incendies, jette son ombre séculaire sur ces monumens d'un jour. Plusieurs de ces mosquées sont entourées de quatre, même de six minarets; une infinité de plus petites s'y voient aussi. Mes yeux cherchaient au milieu de ce dédale de temples de l'islamisme, la Mosquée de Sainte-Sophie; je ne la vis que plus tard, quand nous fûmes dans le port. Les différentes peintures des maisons, les dômes dorés des mosquées et les sommets brillans des minarets donnent un aspect tout particulier à cette ville.

¹⁴⁶ Ward_1864_278 Constantinople: The Turks destroyed all the ancient buildings of the Greeks and Romans, and availed themselves of their materials for the construction of their own public edifices – consequently all that remains of the antiquities of the city itself are presented to the eye under entirely different forms and constructions, in their mosques and other buildings. Some of the imperial mosques have no less than six minarets, forming a striking and pleasing feature in their architectural arrangement.

¹⁴⁷ Grelot_1680_265, in Constantinople in 1670–72, Constantinople, Sultan Achmet: La Mosquée de Sultan Achmed peut passer pour un des plus beaux Temples, quant au dehors, que jamais les Turcs ayent élevé; il est le seul de tous ceux que j'ay veus dans l'Orient qui aye jusques à six Minarets, la plupart n'en ont que deux ou quatre tout au plus. [then met Colbert at Sceaux, who asked if such minarets often fell down!] 265–271 for the Sultan Achmet, but he does NOT get inside.

¹⁴⁸ Ricketts_1844_192 Constantinople: The Mosque of Sultan Ahmed occupies a part of the Hippodrome, and is not only the chief of all the mosques, but is the only one in the whole Ottoman Empire which has six minarets. The most remarkable feature in this mosque is the four enormous columns, whose thickness bears no proportion to their height, and each of which consists of three parts. The circumference of each measures thirty-six yards.

¹⁴⁹ Ward_1864_276–277 Constantinople: Its picturesque beauty and oriental adornments, with its gorgeous palaces, and the graceful minarets of its mosques, attract the notice of all travellers they come near it from a distance, and naturally impress them with the idea that in its beauty it stands unrivalled among the cities of the world. On entering its precincts, however, although one is gratified with everything that meets his eye, nevertheless, his high expectations of its grandeur will, in some respects, be disappointed. The streets are narrow, and those running up the hills from the seashore or river, are steep, ill paved and difficult of ascent. The dwellings are chiefly of wood, painted red, and are low, unsightly structures. The mosques, of which there are several hundreds, (with the exception of Achmet, Sultan Mehemet, and St. Sophia,) will not excite notice. It is, however, due to candor to state that the glowing descriptions given by travellers of the architectural beauty of the two former mosques, and the historical associations connected with the last, are by no means exaggerated or undeserved. They are rich and beautiful edifices, and cannot fail to attract the attention and admiration of all tourists.

¹⁵⁰ Gottis_11_1872_361: En face de Scutari, à gauche du *Vatican* [his ship] pose admirablement bien le vieux Sérail; avec ses belles allées, ses sombres massifs de verdure, ses marbres tout éclatants de blancheur, ses édifices, sa mosquée, ses minarets, il est vraiment enchanteur; c'est un vrai séjour de délices. La ville proprement dite de Constantinople, que le Musulman n'appelle que Stamboul, s'élève à la suite, mais à une certaine distance.

¹⁵¹ Anon_1836_95: how can I describe my feelings of pleasure when the whole of Constantinople appeared in sight! The domes of the chief mosques were the first things the eye detached from the mass of objects, then the grim castle of the Seven Towers, and finally, the innumerable minarets interspersed among the shapely cypress and other trees of more cheerful foliage.

¹⁵² Elliott_1838_1_359–360 Constantinople: here are, probably, fewer individual objects of interest in the metropolis of Turkey than in any city of equal magnitude in Europe. That which chiefly captivates is the tout ensemble of the scenery and costumes, with the novelty of both.

¹⁵³ Addison_1838_1_111–112 Constantinople: I am facing Constantinople; – before me, on the left is the Seraglio point, with the palace and seraglio, crowning an eminence whose aides are shaded with majestic cypresses, and the luxuriant foliage of all sorts of trees; behind, rise the leaden domes of St. Sophia, with their shining crescents, and four tall white marble minarets. Further to the right, is the superb marble mosque of Sultan Achmet with its six lofty minarets, each encircled with three galleries; then to the right, crowning the same ridge, comes the Solimanieh, or Mosque of Sultan Soliman, constructed entirely of white marble, and adorned with elegant minarets. The mosques of Sultan Mahomet and Sultan Selim, with various others,

all on the rising ground which encircles me in front, and behind these in the distance the gilded crescents of Sultan Bajazet.

¹⁵⁴ Slade_1833_1_50–51 Constantinople, cityscape: Owing to the position of the city on a series of hills of nearly equal height, its principal edifices are seen at one view. We discerned with our telescopes Marcian's column among a crowd of mean habitations; to the left of it, sultan Selim's mosque; to the right, on the fourth hill, that of the conqueror, (Mahomet II.); lower down, the mosque of Mahomet IV's. mother, remarkable by the numerous adjacent mausoleums, and near it two vast cupolas, covering one of the finest public baths. Also on the fifth, sixth, and seventh hills, numerous mosques were discernible, though of no great merit, excepting one built by a princess of the blood, and distinguished by the absence of minarets. Passing the interval of the third and fourth hills, we saw the minarets and flag-staff of Ramis Tchiftlik, the out-post of Constantinople. Sultan Solyman's magnificent mosque towers on the third hill; led by its imposing appearance, we at first supposed it the principal temple, forgetting St. Sophia. A tall ugly white tower, the model of bad taste, called the Seraskier's Tower, served as a foil to it, and the gracefully wreathed minarets of Bajazet's and other mosques. Glancing hastily from it, our eyes lighted on the elegant mosque of Osman III. on the second hill, and dwelt on the porphyry column of Constantine adjoining. From this to the first hill the transition is short but striking. The summits of two obelisks, and a cluster of ten minarets at the apex of the triangle, pointed out to us the hippodrome, and the mosques of sultan Achmet and of St. Sophia; another cluster beyond of slender gilt minarets, and a thick grove of trees, marked the seraglio. Two grand cathedrals, and an imperial palace, occupying alone the space of four miles [6.437km], is a collection which only Constantinople can show.

¹⁵⁵ Gyllius_1729_200, author here 1544–7, Constantinople, third hill: I shall take the Freedom here just to mention what's worth observing on the third Hill. On the Top of it stands the Tomb of Bajazet the Emperor, near a Caravansera and a large Mosque which was built by him, after the Likeness of the Church of St. Sophia, which is roof'd with Brick-work, and cover'd with Lead. It has a large Porch or Vestibule, pav'd with white Marble, and is surrounded with four Portico's which are supported with Columns of the choicest Marble. In the Middle of it is a fine Fountain, which falls into a large Bason, which emits the falling Water through several little Cocks. The Mosque and Vestibule is surrounded on three | Sides with a large Area which is enclosed partly with Walls, and partly with a Caravansera.

¹⁵⁶ Choiseul-Gouffier_11.2_1821_464 Constantinople: Du temps de Gyllius [here 1544–7], on voyoit, et l'on voit encore, sur le sommet de la troisième colline, le tombeau de Bazajet avec une mosquée superbe, bâtie à l'imitation de Sainte-Sophie, voûtée en briques et couverte en plomb; le vestibule en est très-vaste, paré de marbre blanc, et entouré de quatre portiques, soutenus par de superbes colonnes du plus beau marbre; au milieu s'élève un jet d'eau qui retombe dans un grand bassin, dans lequel un nombre de tuyaux font jaillir leurs eaux de tous côtés. Cet édifice est environné, de trois côtés, d'une grande place; du quatrième, par un jardin qui renferme le tombeau de Bazajet. On trouve encore trois citernes antiques dans la septième région: une dans le Forum Tauri, et l'autre entre le tombeau de Bazajet et le quartier des Bezestan; toutes deux soutenues par des colonnes de marbre; et une troisième, sur le flanc de la troisième colline vers le septentrion, soutenue par six colonnes corinthiennes de marbre d'Arabie, d'un beau travail et d'une belle proportion. Au-dessus de la citerne étoit autrefois le temple de la Religion, que les Turcs ont détruit pour employer ses débris à construire des mosquées.

¹⁵⁷ Flandin_1851_1_26 Constantinople: Les jardins du sérail, les palais des Eaux Douces, les grandes murailles romaines, l'hippodrome, les fontaines, les cimetières, et surtout les mosquées, furent pour moi de dignes objets de curiosité et d'étude. Je ne pouvais me lasser d'admirer, dans ces derniers édifices, le grandiose de leurs proportions et la délicatesse gracieuse de leurs moindres détails. Que d'élégance dans leurs gigantesques minarets si sveltes, dans leurs galeries découpées qui figurent des dentelles ou des stalactites du meilleur goût! quelle richesse dans toutes ces fontaines de marbre, couvertes d'arabesques et de fleurs! quelle profusion de dentelures, d'or et d'azur, dans ces palais, dans ces kiosques turcs, qui semblent avoir hérité du luxe des Blaquernes des Empereurs d'Orient!

¹⁵⁸ Galt_1812_255 Constantinople, mosques: Constantinople, seen from the harbour, greatly resembles London, seen from the Thames. If it has no single feature comparable to St. Paul's cathedral, the great moschs are splendid edifices; and the effect of the whole view is greatly superior to any that can be taken of London.

¹⁵⁹ Fuller_1830_84-85: Constantinople, Hagia Sophia: In former times this was accessible to strangers by the payment of a Bacsheesh to an Imaum; but the more rigid piety of the ruling sultan had closed it against infidel intrusion, except when according to ancient custom it is opened, together with the other mosques, to the curiosity of a newly-arrived foreign minister. As it did not happen to me to be at Constantinople on such an occasion, I have to lament that I had no opportunity of seeing the interior of this church; the most ancient; probably in existence, and in its original design perhaps the most beautiful ... the depressed dome, the effect of which is so magical from beneath, is not certainly so imposing when viewed from the outside, as the more aspiring cupolas of St. Peter's and St. Paul's.

¹⁶⁰ Smith_1851_58, travelling in 1849, Constantinople, cityscape: I must confess that the first view of Stamboul, as we neared that part of the city, certainly disappointed me. I had heard and read such extraordinary accounts of the beauty of the coup-d'oeil, and my expectations had been raised to such an absurd height, that although I knew I was staring hard at the Mosque of St. Sophia, and that the dark cypress grove coming down to the blue water before us surrounded the Sultan's Hareem, and that this blue water was the Bosphorus, my first exclamation to myself was, "And is this all!" But when we rounded the Seraglio Point, and slowly glided into the Golden Horn, where the whole gorgeous panorama opened upon me in its unequalled loveliness, the feeling of wonder and admiration became absolutely oppressive. I had never been so strangely moved before but once – when I looked down upon London, by night, from a balloon.

¹⁶¹ Hobhouse_1817_11_226 Constantinople from the water: We looked out eagerly to catch the first view of Constantinople, and at two o'clock saw some white columns, arranged much in the same order and having the same appearance, as the distant turrets of King's College Chapel at Cambridge. These we were told were the minarets of the great moscks of Sultan Achmet and of Santa Sophia.

¹⁶² Percy_1901_23 Constantinople: At last everything was ready, and at daybreak on the 27th August we found ourselves on board the little ferry-steamer bound for Haidar Pasha. Nothing could be lovelier than the view looking up the Golden Horn in the first flush of the summer morning, the domes and minarets of St. Sophia and the great mosque of Sultan Ahmed gleaming high over the level wreaths of mist, with a red glint as of fire flashing from every window, and the tall masts and rigging of a large Brazilian armoured cruiser glistening like gold in

the sunrise. An hour later we were safely ensconced in the train and steaming along the cypress-dotted shores of the Bay of Marmora.

¹⁶³ Niebuhr_1792_I_20 Constantinople: Constantinople exhibits a delightful prospect. Its harbour, one of the finest in the world, is always full of vessels. The medley of superb mosques and palaces, gardens and trees of all sorts, which the city displays, appears remarkably striking to a stranger.

¹⁶⁴ Mundy_I_1914_193, (fl. 1600–1667), in Constantinople 1617–20 Constantinople, cityscape: Walled with bricke and stone, intermixed orderly: having foure and twentie gates and posternes; whereof five do regard the land, and nineteene the water: being about thirteene miles [20.921km] in circumference. Then this there is hardly in nature a more delicate object, if beheld from the sea or adjoyning mountaines: the loftie and beautifull Cypressse trees so intermixed with the buildings, that it seemeth to present a Citie in a wood to the pleased beholders. Whose seven aspiring heads (for on soe many hils and no more, they say it is seated), are most of them crowned with magnificent Mosques, all of white marble, round in forme, and coupled above; being finished on the top with gilded spires that reflect the beames they receive with a marvellous splendor; some having two, some foure, some sixe adjoyninge turrets, exceeding high, and exceeding slender: tarrast aloft on the out-side like the maine top of a ship, and that in severall places equally distant.

¹⁶⁵ Walsh_1836_I_237 Constantinople, cityscape: On the other side of this living lake rises the city of Constantinople. It displays a mountain of houses extending both ways, as far as the eye can reach; the seven hills forming an undulating line along the horizon, crowned with imperial mosques. These edifices, twelve in number, are extraordinary structures; they consist of large square buildings, swelling in the centre into vast hemispherical domes and crowned at the angles with four slender lofty minarets. Their magnitude is so comparatively great, and they cover such a space of ground, that they are altogether disproportioned to everything about them, and the contrast gives them an apparent size, almost as great as the hills on which they stand.

¹⁶⁶ Grey_1869_154–155 Constantinople: But my first impression of Constantinople was not very enthusiastic. In fact, one ought only to see Constantinople from the Bosphorus, without going into the town, for though the situation is certainly beautiful beyond description, and even grand, the houses seem to me small, ugly, and irregular, and I saw nothing fine in the way of buildings, except the mosques and two or three palaces. Nor was the reception such as to give one any real impression of grandeur, I could not fancy myself in Europe, yet there was none of that perfect Oriental look, with all the charm of imagination, which we admired so much in Egypt No! Egypt is still my beau idéal of the East, and the impression it made upon me can never be effaced. I asked myself, however, if this want of appreciation of Constantinople, and our reception here, might not be my own fault; whether I was not already blasée; but I do not think this is the case: though, probably, the difference in the weather, which was anything but fine to-day, may have had much to do with it ... After luncheon we all drove out, going round Pera, and called at the British Embassy ... There was certainly nothing Oriental or pretty about the part of the town we saw to-day.

¹⁶⁷ Lombay_1892_13 Constantinople, cityscape: l'on ne puisse parcourir les rues de Péra sans croiser des anglo-saxons au teint enluminé et de jeunes anglaises en chapeau de paille qui se répandent en toilette de lawn-tennis sur la rive du Bosphore et jusque dans les mosquées de Stamboul. C'est pourtant là un des effets du rapprochement des distances, des trains-éclair et

des wagons-salons dans lesquels on s'installe à Paris pour ne les quitter que sous les minarets de Ste Sophie. Rien n'est plus commode que ces voyages fantastiques que leur rapidité transforme en excursions et en parties de plaisir.

¹⁶⁸ Colbeck_1887_144–145 Constantinople, cityscape: Constantinople lay before us, solemn and quiet; the ample domes and slender minarets of its numberless mosques standing forth with almost supernatural clearness; the Golden Horn, like a polished silver mirror, running far between, and separating the solid mass of buildings into two parts; the gleaming water of the Bosphorus stretching away as far as the eye could see, with a long succession of marble palaces rising upon its shores, and bearing on its bosom the anchored and sleeping ships of all nations; the picturesque Seraglio Point, its old crumbling walls, its clustering cypress groves, its almost prison-like, many-windowed, lofty buildings, overlooked by the weird magnificence of St. Sophia; the four minarets of St. Sophia, hung round with lanterns, and, farther back, the six taller and more tapering minarets of the beautiful Achmedie mosque engirdled with lights – and lights gleaming like stars away and away over the endless habitations of glorious Stamboul. The dreamy splendour of the moonlight enveloping the whole city, shimmering on its waters, toning the dazzling white marbles of its towers, and mosques, and palaces, and giving them definite outline against the silvery blue of the sky, and, above all, the silence into which the great city had sunk in this midnight hour, left a deep impression upon the mind, – an impression like that made by a solemn and mysterious vision, distinct in its main features, but filled with a meaning almost too profound for the human mind to fathom and comprehend.

¹⁶⁹ Hayward_1892_230 Constantinople, cityscape: The city seems to grow as if by magic, until the whole lovely panorama lies spread out before you. One never tires of the distant view. The hundreds of mosques, with their bulbous domes and slender minarets, make a charming Oriental picture, but on close inspection they are dirty, shabby, and disappointing. Most of them are curious and many are interesting, but it would require a person with a very vivid imagination to see anything beautiful about them. But if they were modern all the novelty would be gone. We can not have spick-and-span newness and antiquity all in one.

¹⁷⁰ Curtis_1856_161–162 Jerusalem, Dome of the Rock: It is one of the two temples of the Muslim faith, that of Mecca being the other. These temples are consecrated by the peculiar presence of the Prophet, and are only accessible to true believers. Ordinary mosques are merely places of worship, and are accessible to unbelievers, subject only to the stupid intolerance of the faithful ... In the picturesque gloom and brightness of the city, the mosque is a dream of heaven also, even to the unbelievers.

¹⁷¹ Macmichael_1819_166 Constantinople, cityscape: The remains of antiquity are neither very numerous, nor of much interest, especially if compared with the monuments to be seen in other cities of Greece and Asia Minor; but the situation of the capital of the Ottoman Empire, when viewed, for instance, from the summit of the tower of Galata, is beyond all conception superb. The city itself, with the elegant minarets of its innumerable mosques, the sea of Marmora, the lofty range of the chain of Mount Olympus, the canal of the Bosphorus, and the populous Asiatic town of Scutari, combine to form a picture familiar to many from panoramic representation, but otherwise of such splendid magnificence, as to baffle all powers of description.

¹⁷² Howel_1796–7_152–153 Constantinople: On dirait, en considérant Constantinople et le Bosphore de Thrace, que la nature s'est comme épuisée à enrichir, non-seulement la péninsule où cette ville est située, mais encore tous les environs: un air extrêmement pur et tempéré, un

ciel toujours serein, des paysages enchantés, l'automne et le printemps, des fruits et des fleurs dans toutes les saisons. Le spectacle qu'elle offre aux navigateurs dans un certain éloignement, est unique dans le monde: on distingue parfaitement trois amphithéâtres de maisons, dont les deux premiers sont surmontés par sept mosquées impériales d'une si prodigieuse élévation, que toute la ville en est commandée. Soit qu'on l'observe de Pera, qui est un de ses faubourgs, soit qu'on l'envisage de Calcédoine qui est vis-à-vis, tout paraît ravissant dans la disposition de cette immense cité.

¹⁷³ Alcock_1831_133–134: As I stood and contemplated the general appearance of Istamboul from Scutari, I regretted the want of more uniformity of building; for if the various mosques, fountains, kiosks, and government establishments on the banks of the Bosphorus were designed more with relation to one another, the exceeding beauty of much of the architecture would render the whole as magnificent and worthy of so charming a situation as they are individually chaste and beautiful: whereas at present very inferior dwellings are occasionally interspersed among the best specimens of oriental buildings, and tend to injure a harmony which would be otherwise possibly unrivalled.

¹⁷⁴ Temple_1836_11_19–20 Constantinople: The European shore, surprisingly lovely as it is, must still yield the palm of beauty to that of Asia; but, on both sides, the succession of pretty and picturesque villages, lofty towns, and frowning batteries, imperial palaces, and kiosks, private villas, the swelling domes and taper minarets of mosques, the verdant foliage of numberless varieties of trees and shrubs, the bold and graceful outlines of the hills, intersected in all directions by smiling valleys, the beauty of the channel itself, appearing more like a succession of placid lakes, and the clearness of the sky, unite in forming the most complete fairy scene of enchantment that can be imagined.

¹⁷⁵ Royer_1837_309–310 Constantinople: Admettez pour un moment que ses maisons soient rasées et ses mosquées détruites, elle conserverait tout le prestige de sa beauté. La parure n'a presque rien ajouté à ses charmes; ses ornemens prennent tout leur prix de sa nature elle-même, comme un noeud de gaze, un simple ruban sur le sein de la jeune fille qui les porte. Ne dites donc pas que le Stamboul de Mahomet II et de Suleyman sera effacé le jour où la civilisation aura pressé sur sa lèvre le lait nourrissant de son intelligence et de son progrès.

¹⁷⁶ Fuller_1830_104 Constantinople: Lord Byron tells us that some of the merchants of Pera made it a boast that they had visited Constantinople only four times in as many years; and even those persons who have more curiosity, and who from long residence might be supposed to have good means of information, know but little of the mode of life of the Turks, or of what is going forward on the other side the harbour.

¹⁷⁷ Ottoman_Empire_1859_241 Constantinople, cityscape: Within the walls is a confused mass of narrow, winding, and dirty streets, or lanes, crowded with wooden houses, and interspersed with numerous baths, khans, and mosques. But as the most majestic of the mosques crown the summits of the seven hills, with their massy domes and lofty minarets, they give to the capital from a distance an appearance of great magnificence, the effect of which is heightened by the gleaming waters, and the extreme beauty of the surrounding shores, studded with kiosks, and clothed with the brightest verdure.

¹⁷⁸ Boué_1854_1_51–52 long critique of how the Turks could have improved the Bosphorus by building promenades, etc.: on comprend toute l'antipathie qu'un chrétien éclairé, sujet de la

Porte, peut éprouver contre cette dernière [the Sultan, with his misérables palais d'été] en voyant ainsi si mal employé un des plus beaux points du globe, l'Eldorado de l'habitant de la Turquie.

¹⁷⁹ Perthes_1855_11_172 Constantinople: Otez à Constantinople ses murailles, ses mosquées, quelques maisons de pierre bâties par les Européens, le palais de Russie, le palais neuf qu'élève le Sultan, ses casernes et ses hôpitaux, et vous pouvez, sans scrupule, raser le reste et en faire un feu de joie.

¹⁸⁰ Pears_1916_313 Constantinople, wooden houses: Let us turn to a more important subject. Three great fires in Stambul, during the three years following the Revolution of July, 1908, destroyed several thousands of houses. Constantinople has at all times been liable to great fires. It has no good building material. The small supply of good clay in the neighbourhood was used up centuries ago. The old Byzantine bricks, though better than any that are made now in or near the city, are thin, and when placed in a wall are between double the thickness of mortar or cement, the cement itself being harder than the brick. No building stone with lamination or split in it exists in the neighbourhood. It is true that marble is found in great quantity in the island which has given its name to the Sea of Marmara, but its working must always be too costly to bring it into general use. Hence through all its history wood has been the usual material for construction.

¹⁸¹ Perthes_1855_11_137 Constantinople: Nous commençons à distinguer Sainte-Sophie et ses quatre minarets, puis la mosquée d'Achmet qui en a six, et successivement toutes les autres. À cette distance, lorsque les maisons ne se montrent pas encore, Constantinople apparaît comme une ville qui ne serait composée que de dômes, de tours et de gigantesques colonnes, car tel est l'aspect qu'ont de loin les minarets.

¹⁸² Frankland_1829_1_207–208: Perhaps in no city in the world such strong contrasts between splendour and squalour, magnificence and meanness, meet the eye of the traveller as in Constantinople. The swelling domes and lofty minarets of the mosques, with their marble fountain, and brazen portals, are strangely opposed to miserable tenements of painted wood, through which the daylight penetrates in all directions, and many of which are supported by a crumbling-looking post, or shored up by a crooked and tottering pole, or branch of a tree, looking as if indeed it were the protecting power of Mahomet alone that held it up. The streets are full of filth, and heaps of carrion; from time to time the stranger lights upon some marble palace or mausoleum, surrounded by the black and miserable remains of whole districts destroyed by those continual fires, which lighted either by the rage of conflicting parties, or by the carelessness of the predestinarian Mussulmans, so frequently lay waste the capital of Constantine.

¹⁸³ Montague_1849_101 Constantinople cityscape: When a stranger approaches the city, he is struck with its princely appearance, it rises like a vast amphitheatre from the shores of the Propontis and the Bosphorus, crowning the summits of seven gentle swelling hills. The buildings appear to rise in stages one above the other; and the whole city, with its splendid mosques and minarets, and especially the magnificent mosque of Sancta Sophia, presents itself at once to the view. The situation is thought to be the finest in the world. But when you enter its dirty, narrow, unpaved streets, filled with mud and carcases of dead dogs, with other filth, you feel greatly disappointed, and are ready to ask yourself – Is this the grand city of Constantinople, whose towering domes and minarets and splendid-looking buildings have taught me to expect to see an interior somewhat conformable with the grandeur of its exterior?

¹⁸⁴ Madden_1829_1_92: Whoever would paint the picturesque in all its loveliness, has but to gaze on Stamboul from the sea. Whoever would portray the barbaresque in all its horrors, has but to land, and wade through the abominations of Constantinople. It is not my intention to repeat, for the hundredth time, the charms of the Bosphorus; to surfeit you with the praises of its fairy scenery, of its smiling shores, studded with enchanting Kiosks, and graced with lofty minarets and splendid mosques. All this you will conceive without my description. And, likewise, take it for granted, that the traveller, who sets his foot in the Turkish metropolis, is doomed to traverse the filthiest and most ill constructed city in Europe.

¹⁸⁵ Rapelje_1834_247–248 Constantinople, travelling in 1822: came in sight of the great city, Constantinople. It is indeed almost enchanting to look at the immense circular mosques, with their columns, the city interspersed with cypress trees, and the form of the city rising every way from the sea and harbor with such a gradual ascent as shows one house above another; also the seraglio and palace of the Grand Seigneur, with its garden of cypress and other trees, and the whole taken together is perfectly beautiful. But when you go into the city, it is really a miserable and wretched place, on account of the narrow and crooked streets, and houses in a dilapidated state. One now begins to feel that it is the greatest deception that can be imagined.

¹⁸⁶ Chenavard_1849_105–106 Constantinople, cityscape: Nous étions arrivés dans le port; à nos yeux se déroulait le magique tableau qu'offre ce long amphithéâtre de Constantinople, de Péra, de Scutari qui en est séparé par le Bosphore. A la verdure des nombreux jardins se mêlent les habitations de forme légère, peintes de vives couleurs, les mosquées dont les vastes dômes sont accompagnés des coupoles qui couvrent les portiques de leurs enceintes, les immenses palais des ministres et des ambassadeurs, et ces vaisseaux de grandeur colossale, brillants d'or et de couleur de feu, et ce mouvement des barques élancées qui sillonnent la mer dans toutes ses directions; tout, dans cet aspect, semble vous montrer la reine des nations. Mais, O séjour enchanté, ravissantes demeures, vous n'êtes qu'illusion! bientôt, en arrivant au port, le charme sera détruit. Pour parvenir jusqu'à votre habitation, il vous faudra passer par des rues étroites et sinueuses où ruisselle la fange, encombrées d'animaux immondes, bordées de maisons en bois sans régularité et sans goût, qui donnent à ces rues l'air d'une ville improvisée pour une foire.

¹⁸⁷ Montague_1849_101 Constantinople cityscape: When a stranger approaches the city, he is struck with its princely appearance, it rises like a vast amphitheatre from the shores of the Propontis and the Bosphorus, crowning the summits of seven gentle swelling hills. The buildings appear to rise in stages one above the other; and the whole city, with its splendid mosques and minarets, and especially the magnificent mosque of Sancta Sophia, presents itself at once to the view. The situation is thought to be the finest in the world. But when you enter its dirty, narrow, unpaved streets, filled with mud and carcases of dead dogs, with other filth, you feel greatly disappointed, and are ready to ask yourself – Is this the grand city of Constantinople, whose towering domes and minarets and splendid-looking buildings have taught me to expect to see an interior somewhat conformable with the grandeur of its exterior?

¹⁸⁸ Ireland_1859_56–57 Constantinople: The immense mosques of Santa Sophia, Sulimania, and Mahmoud, with their tall minarets, rise proudly above seraglio and palace. In the distance are the ruins of ancient aqueducts, the walls of the city, the scene of many a hard-fought battle, and the seven towers. But travellers have made this scene too familiar to our eyes to render another description necessary, even to the sudden transition, on landing, from the lovely picturesque to

the shocking filth of streets and place, and the praise accorded the sensible Englishman who, rapt in admiration of the view from his yacht, never left her, fearing to destroy the impression.

¹⁸⁹ Crowe_1853_182 Panorama of Constantinople from the sea: Make haste and enjoy to the utmost this impression, whilst you have it fresh and calm; for come again it never will. By the morrow you will have looked into the details, you will have examined those tottering and dilapidated rows of houses which skirt the water; you will have threaded the streets, scanned the edifices, and stumbled amongst the ruins. You will have been begrimed in a crowd, have gone astray in a cemetery, have been waylaid by dogs, have divined the true state of the great city of the East, as well as contemplated its first fascinating aspect. You will get up secondary accesses of enthusiasm and admiration, no doubt, but the first impression you will never recall.

¹⁹⁰ Crowe_1853_209 Constantinople: It is a great cause of the barbarism and turbulence of great capital cities, that the people, the hewers of wood and drawers of water, flock in from the most ignorant and barbarous part of the national territory. I will not pause to distinguish the effects of this upon London or upon Paris, however important they may be, and well worthy of examination. In Constantinople the effect is much more pernicious, for there it is kept up in people more bigoted, more barbaric and fluctuating than in any save the remotest cities.

¹⁹¹ Vivanti_1865_104: The sights of Constantinople are so far interesting as they are different from those of all other European capitals. Their novelty was the chief attraction they had for me. We saw them all in one day, which proves that there are not many. [105: We visited three mosques: the beautiful one of Sultan Sulimani, Sultan Achmet's, which has six minarets, and Aja Sophia, the grand old church, the very carpets of which look venerable.]

¹⁹² Fulin_1881_121 from Piero Zen's account of 1523: In questa cita è tre altre moschee memorabile: 1 una fata fabricar por sultano Baisit; l'altra per Mahumeth che aquistó Constantinopoli; l'altra per Selim suo padre; et in la major parte di quelle hanno pigliata la forma di Sancta Sophia. Sono fabricate sopra lochi alquanto alti, che a la longa si vedono e fanno bellissimo veder; e chi in esse vanno, vedono uno novo modo di fabrica, et bello, e con gran dilligentia fatto; e l'horo lo chiamano in soa lingua «Morato» Hanno prima una corte circum circa serata, con li soi portici; e in mezo una fonte, dove li turchi si lavano li piedi et le mano quando intrano, zoè quelli che a lo caxe l'horo non si hanno lavato. Di questa corte entrano in la moschea, la qual etiam ha il suo antiporto. Questi non usano campano di alcuna sorte, el si governano per il solo; che, quando è mozo giorno, uno di l'horo va in certo campaniel, non perhò molto alto rispetto a li nostri, ma rotondo e molto stretto, e qui cridano la parola santa; e a quel segno si cognosse l'hora di mezo di; e cussi successire cridano le altro hore.

¹⁹³ Hunter_1803_I_274–275 Constantinople: The moschs, in general, are noble structures, and, although incorrect in point of architecture, like the Gothic cathedrals with us, are striking on account of their solidity and dimensions. They produce a grand effect, standing in spacious courts, which are ornamented with trees and fountains, and the accesses to them are convenient and good. They have each several domes, and from one to six or seven minarets, which are high slender towers with two or three outside galleries, whence the muezzins, turning with solemnity to the four quarters of the globe, in an audible voice, proclaim the hours of prayer, and admonish the people to assemble. Great attention is paid to their preservation and cleanliness. They are kept in excellent repair, and many of them are maintained at an enormous expence. Of these moschs, which are extremely numerous, seven, by way of pre-eminence, are distinguished by

the title of royal moschs; and of these again, St. Sophia is, in every respect, the most magnificent and remarkable.

¹⁹⁴ Della_Valle_1_1745_44 40 travelling 1614–26, Constantinople, mosques: Les Turcs ont imité depuis, comme j'ai dit, dans leurs autres Mosquées, le dessein de Sainte Sophie, avec peu de changement, & le continuent en toutes celles qu'ils bâtissent de nouveau, lesquelles ils embellissent; outre la voûte supérieure, d'autres voûtes, médiocres de divers étages, plus ou moins hauts les uns que les autres, disposées à leur fantaisie, & toutes couvertes de plomb.

¹⁹⁵ Deshayes_de_Courmenin_1624_102–103 Constantinople, Hagia Sophia, description exterior and interior: l'un des plus beaux ourages qui fust au monde ... il ne se peut rien voir de plus hardy ny de mieux fait que le dôme ou la coupule, qui a deux cens treize pieds de portée. [#believes, like others, that it has been ruined several times, and only part survives.]

¹⁹⁶ Tournefort_1717_11_189–190, in Constantinople in 1701, Constantinople Hagia Sophia: Cette Mosquée bâtie en croix Grèque, c'est-à-dire racourcie & presque quarrée, a dans œuvre 42. toises de long, sur 38. toises de large: le dôme occupe presque tout ce quarré. On m'a assuré qu'on y comptoit jusques à 107. colonnes de differens marbres, de porphyre ou de granit d'Egypte, car nous n'eûmes pas le temps de les compter. Tout le dôme est revêtu ou pavé de plusieurs sortes de marbre: les incrustations de la galerie sont des mosaïques faites la plupart avec des dez de verre qui se détachent tous les jours de leur ciment, mais leur couleur est inaltérable: ces dez de verre sont de véritables doublets, car la feuille colorée de différente manière, est couverte d'une pièce de verre fort mince collée par dessus, il n'y a que l'eau bouillante qui la puisse détacher: c'est un secret connu & que l'on pourroit mettre en pratique si les mosaïques revenoient à la mode parmi nous. Quoique l'application de ces deux pièces de verre qui renferment la lame colorée soit vetilleuse, elle prouve que l'invention des doublets n'est pas nouvelle. Les Turcs ont détruit le nez & les yeux des figures que l'on y avoit représentées, aussi-bien que le visage des quatre chérubins placez aux angles du dôme.

¹⁹⁷ Febvre_1682_335: Toutes les fabriques qu'ils ont faites depuis la prise de Constantinople, consistent en quelques Mosquées. Il y en a trois entr'autres, sans parler de sainte Sophie, à sçavoir la Solimanie, celle de Soltan Ahmat & la Validé que la mère du Grand Seigneur a fait bastir, qui ne cèdent rien en grandeur ny en beauté aux plus celebres Eglises d'Europe, à la réserve de celle de saint Pierre de Rome qui est l'incomparable, & qui n'a point de pair de quelque manière qu'on la considère, tout ainsi qu'elle n'en a pas quant à la Jurisdiction. / Bien loin d'édifier aucune chose pour embellir de plus en plus leur Capitale, ils laissent tomber en ruine toutes les antiquitez, comme la colonne Historiale, qui estoit aussi belle que les Obélisques de Rome; le Palais de Constantin dont il ne reste plus qu'une mazure; l'Arsenal où ils mettent leurs galères, qui est à moitié découvert; la tour de Galata, dont la couverture tomba il n'y a que trois ans: les Aqueducs de la Ville & les Chasteaux de la mer noire qu'ils découvrent pour en avoir le plomb.

¹⁹⁸ Çelebi_1834_80–81, 1611–c.1684, Suleimaniye: The humble writer of these lines once himself saw ten Franc infidels skilful in geometry and architecture, who, when the door-keeper had changed their shoes for slippers, and had introduced them into the mosque for the purpose of shewing it to them, laid their finger on their mouths, and each bit his finger from astonishment when they saw the minarets; but when they beheld the dome they tossed up their hats and cried Maryah! Maryah! and on observing the four arches which support the dome on which the date AH 944 (AD 1537) is inscribed, they could not find terms to express their admiration, and the ten, each laying his finger on his mouth, remained a full hour looking with astonishment on those

arches. Afterwards, on surveying the exterior, the court, its four minarets, six gates, its columns, arches and cupolas, they again took off their hats and went round the mosque bareheaded, and each of the ten bit his fingers from astonishment, that being their manner of testifying the greatest amazement. I asked their interpreter how they liked it, and one of them who was able to give an answer, said, that nowhere was so much beauty, external and internal, to be found united, and that in the whole of Fringistun there was not a single edifice which could be compared to this. I then asked what they thought of this mosque compared with Aya Sofiyah; they answered, that Aya Söfiyah was a fine old building, larger than this, and very strong and solid for the age in which it was erected, but that it could not in any manner vie with the elegance, beauty, and perfection of this mosque, upon which, moreover, a much larger sum of money had been expended than on Aya Sofiyah. Indeed, it is said, that every ten Miskals of stone used in this mosque cost a piece of gold (a ducat). The entire sum expended in this building amounted to 890,883 yuks (74,242,500 piastres).

¹⁹⁹ Postel_1560_74: claims that Christians cannot visit mosques in Constantinople or Cairo: ils vous feront Turc ou mourir.

²⁰⁰ Postel_1560_44–48: description of Les belles Eglises ou Mesgedes, to do with the organisation of prayer, not the architecture.

²⁰¹ Albèri_1840_152–153 *Relazione di Domenico Trevisano, 1554: Alla moschea di sultan Solimano presente imperatore, nella fabbrica della quale si spenderà piu d'un milione d'oro, siccome mi dice il signor Rustan-pascià, saranno medesimamente applicate molte entrate e caraz, li quali, siccome anco sono quelli dell' altre moschee, saranno spesi da quelli che ne avranno il carico in diverse elemosine, nel vivere d'alcuni giovani tenuti perchè imparino lettere, e nelli salarj e spese alli precettori, ed in alloggiar cadaun forestiero per tre giorni, e in dispensare a cadaun povero tanta quantità di riso e carne che gli basti per il vivere, e in dar medicine d'ogni sorte a qualunque povero che le richieda. Questo istituto di fabbricar moschee con assegnar l'entrata, non solo è stato messo in uso dalli imperatori, ma anco da molte particolari persone, a spese delle quali si veggono fabbricare molte moschee e nelle città, e nelli casali; il che pare che sia fatto e per il desiderio che ha ciascuno di lasciar memoria dopo sé, e di far cosa che ritorni a beneficio dell'anima sua, come perchè cadauno sa che ogni altro capitale che potesse lasciare oltre di questo, non sarebbe al certo dispensato a modo suo, ma forse con il volere del serenissimo Gran-Signore. Lequali fabbriche siccome sono belle e di grande comodità alli poveri, così danno occasione di ragionare, che impiegandosi in questo modo molti beni, non possono detti beni facilmente venire in dominio pubblico; onde sua maestà, ovvero il successore suo, abbiano a mettervi ordine e meta. Hanno anco le particolari persone per istituto di far fabbricare ponti in diversi luoghi del paese, acconciare le strade, condurre nuove fontane d'acqua, e restaurare le vecchie per comodità delli viandanti, siccome si vede in molti luoghi; e fra le belle fabbriche di ponti è quella che fu fatta da Mustafà-pascià, d' un ponte sopra il fiume Marizza poco lontano da Adrianopoli, il qual ponte è così bello, che ha tenuto il nome di quello che fece la spesa, ed ha anco dato nome al casale che gli è vicino, essendo ora e l'uno e l'altro detto il ponte di Mustafà.*

²⁰² Albèri_1840_391–392 *Relazione di Costantino Garzoni, 1573: Fra le cose moderne si vedono le moschee degli imperatori turchi molto magnifiche, e sopra ogni altra quella di sultan Solimano, di fabbrica così grande e bella, che viene stimata non cedere a quella di Santa Sofia, perchè non gli è inferiore né di grandezza, né di architettura. Ha bellissime colonne di porfido, ed altre pietre di prezzo. Vi sono intorno piazze spaziosissime piene di numero grande di fontane ben intese,*

e di eccellente edificio; vi sono quattro campanili o minare altissimi, con tre scale a lumaca per uno, sopra i quali salgono ordinariamente i loro religiosi per gridare i tempi di fare orazione. / Vicino a questa moschea vi sono due grandi cappelle, l'una maggiore dell'altra, ornate di finissimi marmi, piene di numero grandissimo di lucerne, le quali si accendono in alcuni giorni della settimana. Nella prima cappella vi è la sepoltura di sultan Solimano con alcune sue vesti, e il turbante pieno di pennacchi con molte gioje. Nell'altra vi è il deposito di Rossane, già moglie di lui, e quello di un figliuolo del presente Gran-Signore detto Solimano. Qui medesimamente è il suo turbante ornato di pennacchi e di molte gioje. In queste cappelle stanno ordinariamente dei sacerdoti per guardia delle sepolture, e per fare ogni giorno orazione per l'anima de' defunti. Vicino alla detta moschea vi è pure un ospedale dove si tengono gl'infermi, e si alloggiano i forestieri per tre giorni continui, e vi si distribuisce ogni giorno per elemosina pane, minestra, e carne a chi ne vuole, così al turco, come di altra legge. Vi è uno studio a modo dei nostri collegi d'Italia, dove per l'anima di sultan Solimano si spessano ed ammaestrano molti giovani; dimodoché nella fabbrica della moschea non è la maggiore spesa di queste opere, ma sibbene nei sacerdoti, nello spedale, e nel collegio, ove si spendono grossissime rendite, le quali tutte sono consegnate alle moschee da quelli che le fabbricano, assegnando loro una certa entrata, della quale avanzandosi alcuna parte oltre alle spese ordinarie, si mette nel caznà o tesoro del Turco. Tali sorte di edificj e opere costumano di fare gl'imperatori non solo, ma ancora molti altri turchi principali; e di più fabbricano bellissimi caravanserai, che sono alloggiamenti per i viandanti quasi in ogni parte praticabile della Turchia, e bagni, e acquedotti, e ponti, e strade di spesa eccessiva per le anime loro.

²⁰³ Nicolay_1580_59–60 Hagia Sophia and other mosques. Describes Hagia Sophia, which he saw inside, and then: Ma quella di Maumetto è la piu bella & la piu ricca, fondata con 60 mila ducati d'entrata, & di grandezza, & similitude molto conforme à Santa Sofia. [the Bajazet and Selim].

²⁰⁴ Deshayes_de_Courmenin_1624_104–107 Constantinople, description of mosque characteristics.

²⁰⁵ Blount_1636_25: Constantinople, visited Hagia Sophia, Mahomet II, Achmet, and Suleymaniye. Of the last: I went to view it throughout, but found it no way equal to his other at Andrinople, which in my eye is much more Magnificent, then any of those at Constantinople.

²⁰⁶ Stochove_1650_48, travelling 1631, Constantinople, mosques: Il ne se peut rien voir de mieux basti que leurs Mosquées, ils en ont sept principales basties par divers Empereurs, & toutes à l'imitation du temple de Sainte Sophie.

²⁰⁷ Thornton_1807_8–9 Turkish architecture: The Turks are reproached with not having imitated the architecture of ancient Greece, nor having corrected one fault, or conceived any idea of proportion, from the perfect models which they have daily before their eyes. But a slight recollection of history must convince us, that in the capital the Turks could have found no remains of ancient Greek architecture. They have however copied the most perfect model existing there, and have built all their principal mosques in close imitation of the cathedral of Sancta Sophia.

²⁰⁸ Hobhouse_1817_II_345 Constantinople, mosques: Between twenty and thirty Englishmen proceeded to take a view of the moscks on the 15th of June, accompanied by Janissaries and other attendants; but whether from the long demand for constant admiration, or the formality of the visit, or want of taste and curiosity, we were satisfied with seeing St. Sophia, the Mosck of Achmet, the Little St. Sophia, the Osmanie, and the Süleymanie.

²⁰⁹ Macmichael_1819_155 footnote: It has become more difficult now to see the interior of Turkish mosques than it formerly was, and is a privilege granted to an ambassador and his suite

only, after an audience. As this is an event of rare occurrence, we were not fortunate enough, during our stay at Constantinople, to enter the celebrated St. Sophia.

²¹⁰ Martin_1821_116–119 Constantinople, mosques: Il n'est ni si difficile, ni si coûteux d'entrer dans les autres mosquées; moyennent une piastre [visited Sultan Achmet inside and out] ... J'ai passé plusieurs fois devant celle de Soliman, sans y entrer, parce que je n'y aurais vu que la répétition de celle d'Achmet.

²¹¹ Fellows_1839_87 Constantinople, mosques: The mosques are prodigious masses of building, piled together without plan or reference to outward effect. But the elegant minarets are redeeming features, and render the general effect almost beautiful, especially when backed by a clear horizon. The proportion which the mosques bear in size to all other buildings is so colossal, that this alone renders them imposing; in fact there are no other public buildings, unless the bazaars may be so called.

²¹² Madden_1829_I_82: I have not been in the interior of any mosque in Constantinople; the forfeit of being found in one here is death or recantation. I therefore can only speak of their exterior, and that of some of the imperial mosques would do honour to any city in Christendom.

²¹³ Bussièrès_1829_I_40 Constantinople: Malheureusement aucun Franc ne peut pénétrer dans les mosquées de Constantinople, mais les portes extérieures en sont ouvertes, et l'on peut au moins y jeter un coup d'oeil à la dérobée.

²¹⁴ Bussièrès_1829_I_92–93 Constantinople, mosques: J'ai été voir ces jours derniers l'extérieur de toutes les principales mosquées de Constantinople. Il en est plusieurs qui sont d'anciennes églises chrétiennes converties en temples musulmans, et quant à celles que les Turcs ont élevées depuis la chute de l'empire grec, elles sont toutes la copie plus ou moins imparfaite de Sainte-Sophie. Ils se sont bornés à y ajouter des minarets. / On divise en général les mosquées en mosquées impériales, mosquées ordinaires et mesdjidi: elles ne sont pas moins distinctes par leur structure que par les prérogatives qui y sont attachées. Les premières ne sont que dans les grandes villes de l'empire turc; il y en a quinze à Constantinople. Elles s'élèvent presque toutes au milieu de grandes cours carrées; devant leur porte principale se trouve une fontaine ombragée par de grands arbres: leur architecture est imposante et les minarets sont d'une élégance parfaite. Les cours des mosquées sont animées ordinairement par des groupes d'hommes qui font leurs ablutions avant d'y entrer; le silence et le recueillement régissent dans leur enceinte: ce sont des constructions magnifiques; leur position isolée permet d'en saisir à la fois toutes les beautés. Les mosquées ordinaires sont beaucoup moins belles que celles fondées par les empereurs; je ne crois pas exagérer en affirmant qu'il y en a près de deux cent cinquante à Constantinople: elles sont fondées d'ordinaire par les visirs et les pachas.

²¹⁵ Besse_1838_424 Constantinople, mosques, visiting 1829–30: Je visitai les quatorze mosquées impériales de cette cité, mais seulement à l'extérieur, l'intérieur étant interdit à tous ceux qui ne sont pas mahométans. Parmi ces mosquées occupent le premier rang Sainte-Sophie, Sultan-Achmed, Sultan-Süleyman, etc.; ces édifices sont d'une belle architecture, ils sont magnifiques, imposants, n'ayant rien de commun avec l'architecture des églises chrétiennes. On compte plus de deux cents mosquées du second rang dans la ville.

²¹⁶ Frankland_1829_I_111–112: We next made an attempt to bribe an Imaum of Santa Sophia, to let us in, by a private door, into the mosque. He answered very civilly, that if we would go round to the front of the building we should meet some of the superior Imaums, who, no doubt, would gladly avail themselves of such an opportunity of making a little money; that he himself was merely an inferior servant, and had no authority. We were delighted with our apparent success,

and walked roimd to the principal entrance; and were upon the point of marching boldly in, when we were met by about a score or two of the Nizam Djedid, upon whose appearance we thought it prudent to make a retreat, and again consult with the friendly Imarnn, who told us that we must come some morning very early, before the Turks came to prayers, and that he would undertake to gratify our curiosity. This, in point of fact, amounted to nothing, for the Turks always come to pray at daylight; and if we came before that time, we should not have stood much chance of seeing any thing; we therefore abandoned the project for the present. [No indication that he tried a second time.]

²¹⁷ Gingras_1847_11_431 Constantinople: La ville fut emportée, et les Turcs y pénétrèrent du côté du port. Mahomet y fit son entrée, après le pillage auquel il l'avait d'abord abandonnée, et alla droit à l'église de Ste. Sophie, qu'il changea sur-le-champ en mosquée. Depuis que les Turcs sont maîtres de Constantinople, on peut dire qu'ils l'ont entièrement ruiné; à la réserve d'une partie du temple de Ste. Sophie, du reste de la colonnade de porphyre, et de quelques autres ruines, il n'y a presque plus dans cette ville de vestiges de la cité de Constantin, que la place où elle fut autrefois bâtie entre les trois mers qui l'environnent.

²¹⁸ Beaujour_1829_11_393 Cairo, mosques: Ses mosquées, dont quelques-unes se font remarquer par leur grandeur, sont des masses informes, ressemblant plutôt à des citadelles qu'à des temples: ce sont ordinairement de grands carrés, avec des coupoles au centre et des portiques sur les côtés.

²¹⁹ Poujoulat_1840_213, travelling 1837, Constantinople, mosques: Toutes les mosquées de Stamboul se ressemblent à la grandeur près, et je vous épargnerai l'ennui de vous les décrire toutes.

²²⁰ Delarivière_1836_254–256: Constantinople, mosques: Hagia Sophia and Süleymaniye: Autrefois nul chrétien n'obtenait la permission d'entrer dans une mosquée, tandis que maintenant cette permission s'obtient facilement.

²²¹ Poujoulat_1840_211–214, travelling 1837, Constantinople, mosques, Süleymaniye, Achmet, Osmaniye.

²²² Skene_1847_191–192 Constantinople, mosques: From thence [Hagia Sophia] we proceeded to visit six or seven other mosques; that of Achmet remarkable for its antiquity, and of Soliman for the exquisite freshness and elegance of its decorations; but having seen one we had in fact seen all, they are so perfectly similar the one to the other, always the same in form and arrangement, only here and there the arabesques differing a little or the colour of the draperies ... our knowledge of what that creed is, for whose support those gorgeous mosques were raised, will cast a far deeper gloom over our own minds on entering them, than that with which all the most solemn shades of their vaulted chambers could ever inspire us.

²²³ Smith_1852_36 Constantinople, The exterior of the palace is extremely imposing, and far transcends in beauty and grandeur every other edifice in Constantinople. Some of the great mosques are massive, huge constructions, but they command no admiration from a cultivated mind, beyond that of astonishment that brick, wood and stone should ever have assumed such singular forms.

²²⁴ Fellows_1852_65 Constantinople, mosques: The mosques are prodigious masses of building, piled together without plan or reference to outward effect. But the elegant minarets are redeeming features, and render the general effect almost beautiful, especially when backed by a clear horizon. The proportion which the mosques bear in size to all other buildings is so colossal, that

this alone renders them imposing: in feet there are no other public edifices, unless the bazaars may be so called.

²²⁵ Curtis_1903_94: In Constantinople most of the minarets are of marble and other stones, as they were built by rich Sultans as monuments to their own memory, but elsewhere such structures are of brick, coated with stucco, and kept neatly whitewashed. Whatever may be said of the Moslem, his houses of worship always show evidences of careful and constant attention. You seldom see a slovenly mosque and seldom a mosque out of repair. They set an example to other religious sects in this, as in several other matters.

²²⁶ Arvieux_1735_IV_465, in Constantinople in 1667, Constantinople, mosques: Rien n'est plus propre que les Mosquées, leurs cours, leurs galeries. On n'y voit jamais la moindre ordure. On n'y laisse point entrer les chiens. Ceux qui y vont faire leurs prières, après s'être purifiés laissent leurs babouches à la porte, ou les tiennent sous le bras, afin de ne pas gâter les tapis, ou les nattes, dont les planchers sont couverts. On n'y crache point. Si le besoin est pressant, on crache sans bruit dans son mouchoir.

²²⁷ Senior_1859_77–78, travelling 1857–8, his interlocutor remarks: “But the French here came in contact with a dominant race as proud, or rather as conceited, as they are themselves, and differing from them in everything else, in trifles and in essentials, in manners, in habits, in feelings, in morals, even in intellects. Everything that a Turk does, or says, or omits to do, or even appears to think, excites contempt or disgust in a Frenchman.” / “So it does,” I said, “in an Englishman.” / “But an Englishman,” he answered, “conceals his contempt better; the French paraded their superiority and their dissimilarity. They established an orchestra and a band in a cemetery, they entered mosques with dirty shoes, they roamed drunk through the streets of Stamboul. A hamal, or porter, pressing forward, head foremost, under his immense burden, is sacred among the Turks. Every one makes way for him; they know that a touch will upset him, and that if he falls he can scarcely rise. The French seemed to have a pleasure in jostling him. They cudgelled the men, they stoned the dogs, they stuck up names in the streets, and numbers on the doors. They treated the Turks, in short, as Turks treat Rayahs. The English had the advantage of being fewer. Their men were under better discipline, their officers belonged to a much higher class, their coldness and gravity was Turkish; though they had, as every European must have, a profound contempt for the Turks, they did not think it necessary to be always putting them to rights. They let them go to the devil in their own way, and, what was perhaps the most important, they had more money, and spent it more freely. Certain it is that they have left a good reputation, and the French a detestable one.”

²²⁸ Leveson-Gower_1842_I_306–308 Constantinople, Laleli Mosque: Two priests, who were reading the Koran at a window, did not oppose our looking in at the door, which was as much as we could expect; and no opposition being made, we entered, first putting on our slippers, which we had fortunately brought with us. We found a handsome buildings very large, with fine columns, and no ugly interruptions of pews or organ, as in our churches, but the whole like a vast cathedral, with the space left clear. Turkey carpets cover the floor, and a few priests might be seen in various comers reading the Koran, during which they frequently use an odd rocking motion. Numbers of coloured lamps are suspended in rows, at a small distance above one's head. The whole has an air of sunplicity, silence, and solemnity. The height of the dome is very great, and there are several rows of richly-worked windows, one above another, – which is the case in all the mosques, there being usually three or four tiers of windows, commencing from the

ground, to admit as much light as possible. The large entrance doors, of Saracenic work, are very fine, and are in precisely the same style of stalactite arches as at Granada, but not so elaborately worked. The details of the minarets, and their balconies, are very rich and beautiful; aided by the effect of the surrounding enclosure, and fine trees. The mosques are considerably cleaner than the Roman Catholic churches; no dogs are admitted, and indeed few private apartments are so spotless, as no one is allowed to enter with shoes on, which are always left at the door.

²²⁹ Hamilton_1842_11_82–83 Constantinople, Hagia Sophia: I had the good fortune to have an opportunity of visiting the interior of the mosque of Sta. Sophia. / The French ambassador had obtained a firmahn to visit the principal mosques, and, with some other strangers, I was invited to accompany the party. We assembled at nine AM at the Baktchi Capou in Constantinople, and thence proceeded in a body to Sta. Sophia. Here, in conformity with Mahometan prejudices, the whole party set to work to exchange their boots and shoes for slippers and papoushes. [followed 82–83 by a description of the interior] ... The roof and wall of the mosque were once covered with mosaic, chiefly gilt, in the style of St. Mark's at Venice; but almost all this has been picked off, where within arm's reach, and much of what is left has been whitewashed by the Turks.

²³⁰ Wilson_1823_502–503 Constantinople: I had the good fortune on this occasion, with several Englishmen, to accompany Sir Robert Liston in a visit to the different mosques; a privilege conceded on the part of Turks, to British ambassadors, once during an embassy. At entering these, each of us were obliged to throw off his shoes and put on slippers as if the mosques were less contaminated in the eye of the Mahomedan, in the one than the other; and I also regret that my limits will not enable me to give a minute description of them.

²³¹ Conder_1830B_103 Constantinople, quoting Tournefort, travelling 1701–2: The first walk a stranger usually takes in Constantinople is to the royal mosques, of which there are seven so called. These edifices, which are very handsome in their kind, are completely finished, and kept in perfect good condition; whereas in France, we have scarcely such a thing as a finished church: if the nave is admired for its largeness and the beauty of its arch-work, the choir is imperfect; if these two parts are complete, the frontispiece is not begun. Most of our churches, especially in Paris, are hedged in with profane buildings and tradesmen's shops; to make advantage of every the least spot of ground, the church is often so choked up with houses, there is no avenue, no vacancy left; whereas the mosques of Constantinople stand single, within a spacious inclosure, planted with fine trees, adorned with delicate fountains. They suffer not a dog to enter; no one presumes to hold discourse there, or do the least irreverent action: they are well endowed, and far exceed ours in riches. Though their architecture is inferior to ours, yet they fail not to make an impression on the beholder by their largeness and solidity. In all parts of the Levant, the domes are well executed: those of the mosques are of an exact proportion, and accompanied with other smaller domes, which make them appear full and comely to the eye. It is not so with their minarets, which are spires as high as any of our belfries, and as small about as a nine-pin, in a manner. These minarets are a great ornament to the mosques, and to the whole town: however, though we have no work of that boldness among us, our eyes are formed to our belfries, and our ears to the sound of our bells, which are more harmonious than the singings of the Muezins. [Tournefort's original also among my quotes.]

²³² Lynch_1849_79 Constantinople, Fatih: got into the Fatih, with slippers over their boots.

²³³ Dunant_1858_214: Tous les Musulmans se déchaussent avant d'entrer dans une mosquée. Oter ses souliers et ses pantoufles, est une marque de déférence et de respect qui a également

lieu, soit dans la maison d'un supérieur, soit dans tout endroit vénéré, comme, par exemple, l'emplacement où l'on fait une prière, la demeure d'un saint marabout, le lieu où il été enseveli. C'est aussi un usage exigé par la politesse dans les réunions, les visites, les cafés, les salons.

²³⁴ Vivanti_1865_104 Constantinople – slippers: Another of the young men of our party had a pair of very small slippers which, when entering a mosque, he used to put over his large boots, of course with the heels down. They covered only half of his boots, which offended one of the Turkish priests, who told him through the dragoman to take his dusty boots off, but the proud young Briton refused to do so, and very nearly brought us all into trouble.

²³⁵ Müller_1897_72, in Constantinople in 1894: There is nothing in the exterior of St. Sophia that strikes the eye or the imagination. The great central dome, with its four half-domes, is hardly seen as one stands below, and all round it are schools and baths and turbehs and kitchens, such as one finds round every Mosque. But enter the narthex or atrium, bury your feet in the felt slippers provided to cover the boots, unless you prefer going barefoot, and then step into the nave.

²³⁶ Berners_1876_46 Acre, is this Djezzar: During our ride through the city we passed the outer courtyard of the great Mosque, said to be the third largest Mosque in Syria, being next in size to the Mosque of Omar and that at Damascus. We did not, however, go inside, as it would have involved putting on slippers and divesting ourselves of part of our riding gear.

²³⁷ Rapelje_1834_254 Constantinople, mosques, travelling in 1822: I went to see several mosques, but could only approach the entrances, to kind of court yards, as they are called, which are inclosed by walls as parts of the mosques. I saw the Turks washing at one of the fonts which are at the side of all their places of worship, which ablution they perform before they enter. It is death for a Christian to enter unless he immediately becomes Turk or Mahometan. I did not attempt it at such a peril. Their churches, squares, and streets, are not polluted with filth as the Roman Catholic cathedrals often are.

²³⁸ Thompson_1744_I_16 travelling from 1733, Constantinople, mosques: The Royal Mosques in particular, of which there are seven so call'd, are very beautiful and stately Edifices, which well deserve the Attention of a Stranger, and commonly take up the first Part of his Time, after his Arrival at Constantinople. These Buildings appear to much more Advantage than many of our finest Churches in Christendom, which are often so closely surrounded with Houses and Tradesmens shops.

²³⁹ Castellan_1820_II_54 Constantinople mosques, having briefly discussed the Suleymaniye, Valide and the Sultan Achmet: Outre tous les magnifiques bâtimens dont nous venons de parler, il y en a encore beaucoup d'autres qui ne leur cèdent guère en grandeur at en beauté, qui y ont été élevés par les sultanes ci-énoncées, savoir Chah sultane, Achi suitane, Djédid sultane, Djevheran sultane, Siyavech-pacha-sultane, Fatmah sultane, Djemihan sultane, Diguier-Fatmah sultane. [#then 56, enumerates vizirs' mosques.]

²⁴⁰ Sandys_1673_24 Constantinople, mosques & Hagia Sophia: Whose seven aspiring heads (for on so many hills and no more, they say it is seated) are most of them crowned with magnificent Mosques, all of white Marble, round in form, and coupled above; being finished on the top with gilded spires, that reflect the beams they receive with a marvellous splendor; some having two, some four, some six adjoining Turrets, exceeding high, and exceeding slender: tarrast aloft on the out-side like the main top of a Ship and that in several places equally distant. From whence the Talismanni with elated voices (for they use no bells) do congregate the people, pronouncing the Arabick sentence. La Ilaa Illella Muhemet re sul Allah: viz. there is but one God,

and Mahomet his Prophet. No Mosque can have more than one of these Turrets, if not built by an Emperor. But that of Sancta Sophia, once a Christian Temple, (twice burnt, and happily, in that so sumptuously re-edified by the Emperor Justinian) exceedeth not only the rest, by whose pattern they were framed, but all other Fabricks whatsoever throughout the whole Universe. A long labour it were to describe it exactly: and having done, my eyes that have seen it would but condemn my defective relation. The principal part thereof riseth in an oval: surrounded with Pillars, admirable for their proportion, matter, and work-man-ship. Over those others; thorough which ample Galleries, curiously paved, and arched above, have their prospect into the Temple: dignified with the presence of Christian Emperors at the time of Divine Service; ascended by them on hors-back. The Roof compact and adorned with Mosaick painting. An antique kind of work, composed of little square pieces of Marble; gilded and coloured according to the place that they are to assume in the figure or ground: which let together, as if imbossed, present an unexpressible stateliness, and are of a marvellous durance.

²⁴¹ Brayer_1836_I_74 Imperial mosques: Leur position sur la cime des collines centrales de la ville, les sveltes minarets qui en flanquent les extrémités, les perspectives admirables dont on y jouit, les vastes cours dont elles sont entourées, les arbres majestueux dont la verdure iait ressortir l'éclatante blancheur des bâtiments, les établissements nombreux d'utilité publique qui en dépendent, la propreté qui règne tant à l'intérieur qu'à l'extérieur, le silence, le recueillement, la fréquente prière, font de ces temples à la fois imposants et gracieux l'objet de l'admiration involontaire de l'étranger qui les voit pour la première fois, et d'une admiration réfléchie pour celui qui sait apprécier l'influence de l'élément religieux sur le caractère, le bonheur ou le malheur, la gloire et la prospérité des nations.

²⁴² Gédoyen_1909_125 consul 1623–5, Constantinople: Les églises qu'ils nomment mesquit, et nous, mosquées, sont superbes, de grande étendue, élaborées, haut exaucées et faites de bonne pierre de taille, de marbre, porphyre et autres riches matériaux qu'ils n'épargnent point à tel embellissement, non plus qu'aux chapelles particulières où sont enterrés les Grands Seigneurs, leurs frères et enfants; elles portent toutes le nom de leur auteur et fabricant (hormis Sainte-Sophie qui fut église des Grecs et depuis dédiée au culte de Mahomet). Entre lesquelles paraissent principalement sultan Mehemet (qui fit la conquête de Constantinople), sultan Soliman qui chassa les chevaliers de Rhodes, sultan Selim, sultan Mourad et nouvellement sultan Achmet (père du prince Mourad qui règne aujourd'hui), lequel fit construire son temple dans Atméidan, cette insigne place qui fut autre fois l'hippodrome des empereurs Grecs, et la fit enrichir plus que n'avaient fait sous ses devanciers, même qu'il y a fait élever six Campaniles ou Tourettes alentour, chose nouvelle jusqu'à lui, d'autant que leurs mosquées ordinaires n'ont qu'un clocher, les autres deux et quelques-unes des Grands Seigneurs en ont jusques à quatre; en quoi celui-ci les a tous surpassés comme en la magnificence de son ouvrage et aux revenus de rentes dont il l'a voulu fonder, ayant affecté quelque portion de son domaine pour l'entretenir et même les carachs, qui sont les tailles et tributs, pour fournir continuellement l'huile à ses lampes.

²⁴³ Tournefort_1717_II_185–187, in Constantinople in 1701: Les premières promenades que les Etrangers font dans Constantinople, sont ordinairement destinées à la visite des Mosquées Royales: il y en a sept qui portent ce nom. Ces bâtimens très beaux dans leur genre, sont tout à fait finis, & parfaitement bien entretenus, au lieu qu'en France nous n'avons presque point d'Eglise achevée: la nef est estimée par sa grandeur & par la beauté de son cintre, le chœur est

imparfait; si ces deux parties sont finies, le frontispice n'est pas commencé; la plupart de nos Eglises sur tout dans Paris, sont entourées de bâtimens profanes, on loge des familles entières entre les arcsboutans, on profite du moindre auvent pour y dresser des boutiques; ces Eglises n'ont souvent ni place ni avenue. Les mosquées de Constantinople au contraire sont isolées & renfermées dans des cours spacieuses, plantées de beaux arbres, ornées de belles fontaines: on ne souffre point de chiens dans les mosquées, personne n'y cause & n'y commet d'irrévérence, elles sont bien rentées de beaucoup plus riches que nos Eglises: quoique l'architecture n'en soit pas comparable à la notre, elles ne laissent pas de frapper par leur grandeur & par leur solidité. On exécute bien les dômes dans tout le Levant, ceux des mosquées sont d'une juste proportion, & accompagnez d'autres petits dômes qui les font paroître bien nourris & point du tout élancez; il n'en est pas de même de leurs minarets, qui sont des aiguilles aussi hautes que nos clochers & aussi menues pour ainsi dire que des quilles; ces minarets servent d'un grand ornement aux mosquées & aux villes: cependant quoique nous n'ayons pas d'ouvrage si hardi parmi nous, nos yeux sont faits à nos clochers, & nos oreilles au fon de nos cloches, qui sont plus harmonieuses que les chansons des Muesins, c'est ainsi qu'on appelle ceux qui annoncent en chantant du haut des minarets, les heures des prières.

²⁴⁴ Tournefort_1718_I_360, in Constantinople in 1701, mosques: The other Royal Mosques of Constantinople may be reckon'd so many Copies of St. Sophia, more or less resembling this Original.

²⁴⁵ Tournefort_1717_II_341, in Constantinople in 170: Nous n'avons pas vu prier dans les Mosquées, car il n'est permis aux Chrétiens d'y entrer que lors qu'il n'y a personne; mais nous avons vu faire la prière aux Musulmans dans les caravanes.

²⁴⁶ Tournefort_1718_I_363, in Constantinople in 1701, Royal mosques: These Mosques require such immense Sums for their Support, that they consume a Third of the Land-Revenue of the Empire.

²⁴⁷ Thompson_1744_I_24 travelling from 1733, Constantinople, mosques: The other Royal Mosques are those of Sultan Mahomet, Sultan Selim, and Sultan Bajazet; but as they are not so considerable as those already mention'd, and the Model of them is much the same, they do not merit a particular Description. Indeed, all these Mosques may be look'd upon as so many Copies of St. Sophia, more or less resembling the Original; and he that has seen the Inside of two or three of the best, need not be desirous of viewing any more, the Ornaments being much alike, and only differing from those of the Royal Mosques in the Cost, Beauty, and Magnificence. [#but did he get into any of them?]

²⁴⁸ Vallée_1745_I_40 Constantinople, mosques: Ce qui mérite d'y être plus considéré, ce sont les Mosquées, & singulièrement quatre ou cinq, bâties par l'ordre des Grands Seigneurs, aux lieux les plus éminents des collines, en sorte que l'on les peut toutes découvrir deçà & delà sur les deux rivages de la mer, étant situées dans un ordre si bien rangé, qu'il semble que l'on les ait compassées à peu près sur la longueur de la Ville. Elles sont faites de bon marbre, d'une manière d'architecture, qui les rend fort peu différentes les unes des autres, & en forme de Temples, qui ont leur quadrature & leur rondeur, comme le dessein de S. Pierre de Rome.

²⁴⁹ Pococke_II_2_1745_128, travelling 1737–1741, Constantinople: It is said that there are three hundred mosques in Constantinople; six of them are royal mosques, distinguished by their number of minarets from two to six (others having but one); and are called after the name of their founders: I went into four of them; sultan Achmed; Solimanea, or the mosque of sultan Soliman;

sultan Mahomet; and sultan Selim; they are all built, as most of the mosques are, with a court before them, that has a portico round it, which consists of old pillars of the finest marbles: In that of Solimanea in particular there are four very large pillars of red granite between the stone piers which support the dome; and the mosque is built in a very good taste; there is a gallery round below, separated by pillars from the isle which goes round the part under the dome: There are two porphyry pillars in the portico of this mosque, of the same size as those in saint Sophia; all these buildings are covered with cupolas, and some parts only with a quarter of a sphere; the latter are mostly built against the base of the great cupola, and all is covered with lead; abroad there are fountains to wash on each side of the mosque; and the walls which encompass the great court before the mosque, are built with windows in a good taste, with cross iron bars in them. Near these mosques there are commonly places to prepare, and distribute provisions to the poor on certain days; there are also generally near them shops and a bagnio for the support of the mosques. The grand signor goes every Friday to one of these royal mosques, taking them commonly one after another, by reason that there is a benefaction given to the mosque he goes to, which I was informed, is five hundred dollars: The other two are the Waladea mosque, and sultan Bajazet; all of them having in them, and the courts belonging to them, many fine pillars, especially of verd antique. There is also a royal mosque built by Mahomet the second, to the west of the city at a place called Joupe, which has its name from Joupe a Turkish saint, to whom the mosque is dedicated: In this mosque the grand signor receives solemn possession of his dominions, by having a sword girded about him by the mufti.

²⁵⁰ Habesci_1784_354–355 Constantinople, mosques: Ten [!?!] of them are royal, and truly superb. But after viewing that of St. Sophia, already noticed in another part of this work, there is little to be seen in the rest; for they are all built after one plan, however, their situations are all delightful, and on that account attract the notice of passengers.

²⁵¹ Habesci_1784_133–134 Constantinople, mosques: Almost all the royal Mosques have something belonging to them that merits the admiration of strangers; they abound with pillars of the finest and most scarce marble, particularly that which is called at Rome verde antico: but they have been so minutely described by former writers, that it may be sufficient to remark, that few ecclesiastical edifices in any country surpass the Mosques at Constantinople. / No person whatever, who is not a Mahometan, is permitted, by their laws, to enter a Mosque; if a Jew or a Christian presumed to enter one, in past times, he either lost his head, or submitted to be a Mahometan. At present, they are not so rigid, for strangers of any religion may enter with an order from the Grand Signor, upon paying ten Turkish piastres for the firman, or order; and all the ambassadors on their arrival, and upon quitting Constantinople, are allowed to see them with all their suite, especially that of Hagia Sophia. But with respect to private persons, it is always hazardous to gratify their curiosity, especially in time of service, though they have the Sultan's order, for it is impossible to guard against the vengeance of Fanatics, who have sometimes excited popular tumults, which have proved fatal to the visitants.

²⁵² Habesci_1784_131 Imperial mosques: most magnificent and the largest edifices at Constantinople, are the Mosques. They are almost all built upon the same plan, having a dome and minarets, that is to say, a kind of turrets, from which the inferior Imans call the people to prayers; some of the Mosques have eight minarets, which add greatly to their splendid appearance. There are a great number of royal Mosques, but they are only to be found in the cities of Bursa, Adrianople, and Constantinople, as having been the residence of the Sultans. At

Constantinople there are ten, the first is the royal Mosque of St. Sophia, which is greatly superior to the rest in magnificence and riches; the fixed revenues which it draws from stable, immoveable funds within the circuit of the city, amount to more than 50,000l. sterling.

²⁵³ Andréossy_1828_33–34 Constantinople: En détruisant l'Empire grec, les Turcs ménagèrent sa population; elle fut conservée, et prit place comme au second rang. Ayant encore un reste de ce feu sacré qui en fit une nation si recommandable dans les arts, les sciences et la littérature, les Grecs prit porté dans les grandes constructions dont ils ont été chargés par les Turcs, sinon un bon goût, du moins une noblesse et une certaine hardiesse d'exécution appropriées aux monuments qu'ils ont dû élever: et à cet égard les mosquées sont des objets qui excitent une sorte d'admiration dont on ne peut se défendre, surtout en les voyant pour la première fois.

²⁵⁴ Pertusier_1815_1_109: Les mosquées, les bains, les kiosks, les fontaines, les hospices, les tombeaux, voilà les édifices dans lesquels les Ottomans déploient de la magnificence.

²⁵⁵ Pertusier_1815_1_187: Un temple mahométan à l'intérieur est l'emblème de la simplicité; aucune statue, aucun tableau pour provoquer les prestiges, et exciter la dévotion; seulement des jours ménagés avec art, par où la lumière pénètre avec réserve, et contribue à l'air de solennité qui frappe de premier abord, sans rien perdre ensuite de son effet.

²⁵⁶ Barrault_1835_305–307 Constantinople, mosques in general, having described their layout: Et cet ensemble est beau! La mosquée, avec son dôme suprême, entouré d'une nombreuse famille de demi-dômes et de dômes subalternes, c'est Dieu-Un, environné de la hiérarchie des anges; c'est l'époux-maître, avec son sérail de femmes; c'est encore l'image d'un camp où les tentes se pressent autour de la tente du sultan. Puis à côté de cette profusion orientale de dômes, ces minarets qui, des quatre angles extérieurs de la cour, s'allongent en aiguilles et représentent l'église occidentale, marient heureusement avec ces courbes innombrables l'élancement de leurs lignes droites; on dirait la prière qui monte et demande, tandis que l'épanouissement des coupoles attend les grâces et la rosée du ciel. Enfin, ce qui complète la mosquée, c'est l'enclos ceint de murs et de grilles, où elle est posée, comme le Musulman, en adoration sur son tapis: l'ombrage des cyprès et des platanes plantés sans art, le roucoulement des tourterelles ou des pigeons, l'eau qui s'échappe, pour les ablutions des fidèles, soit de la base du monument par de petites fontaines placées sur les deux faces latérales, soit d'une grande fontaine occupant le centre de la cour, rappellent que, selon le Koran, Dieu avec l'homme créa aussi le monde. Dans son intérieur, la mosquée est grave; elle redoute l'éclat du jour, le prestige des arts, l'idolâtrie du soleil et des astres, l'idolâtrie de l'homme et des animaux. Des fenêtres de médiocre proportion, carrées, ovales, cintrées, ogivales, rondes, et séparées pour la plupart en nombreux compartimens par un épais mastic, n'y laissent pénétrer la lumière que parcimonieusement, et ce n'est qu'au Ramazan, à des époques rares, que l'édifice s'illumine des mille lampes suspendues à sa voûte. Par sa clarté ombreuse, par la nudité de son enceinte, ou s'élèvent seulement deux grandes chaires, où l'autel n'est qu'une niche vide, indicatrice de la situation de la Mecke, où le culte n'est qu'une oraison accompagnée de gestes, sans sacrifice, la mosquée amortit, beaucoup plus qu'elle ne les exalte, les sens du croyant. Au dehors elle peut vivement l'impressionner, au dedans elle le spiritualise plutôt qu'elle ne le matérialise; traduction fidèle du Koran, qui se montre dans un verset si complaisant pour la chair, dans un autre si sévère pour elle, destiné qu'il était à satisfaire une nation sensuelle, en corrigeant les écarts de son imagination et l'excès de ses désirs. Aussi, tandis que la mosquée étale à l'extérieur sa multiplicité superbe, à l'intérieur elle a tout sacrifié à l'adoration austère de l'unité.

²⁵⁷ Royer_1837_300–301 Constantinople, mosques: Il me semble pourtant qu'en poursuivant notre route nous ne voyons pas que les mosquées splendides des empereurs aient changé de place ni de forme. Au milieu de cette cour plantée de cyprès, de pins et de platanes, voici bien les portiques de granit et de marbre vert qui annoncent le Djami de sultan Bayézid. Les coupes et les demi dômes de cet édifice impérial n'ont rien perdu de leur majestueuse simplicité. Plus loin, la Süleymanié, et derrière nous la mosquée d'Ahmed, sa rivale en magnificence, développent-elles les riches contours de leurs enceintes avec moins de pompe que par le passé? Rien n'y est changé, pas plus qu'au Iéni-Djami dont les croissans dorés s'élancent toujours avec la même légèreté de ses minarets dressés entre les arcades mauresques et les colonnades de porphyre de sa cour intérieure.

²⁵⁸ Pigeory_1854_79 Constantinople, mosques: Après Sainte-Sophie, il reste peu de choses à voir et à dire en fait de mosquées, lesquelles, aussi nombreuses que les fontaines, sont les principaux et presque les seuls ornements de Stamboul. Entre beaucoup d'autres, je mentionnerai la mosquée de la sultane Validé, qui mire sa coupole dans les eaux du Bosphore. Les mosquées d'Osman, près du sérail du grand vizir, de Bajazet II, de Mohamed, de Sélim et de Kalisade, près de la caserne des janissaires, rentrent dans la catégorie des monuments dont la simplicité laisse peu de souvenirs.

²⁵⁹ Willis_1853_344 Constantinople – mosques, having visited Bajazet, Süleymaniye, Sultana Valide: the mosques of Constantinople are a kind of "lion" well killed in a single visit. [#“Lion” is a standard 19th-century term for must-see monuments.]

²⁶⁰ Barrault_1835_303–304 Constantinople, mosques: C'est Sainte-Sophie, qui, de loin, a un grandiose et une légèreté que, de près, les contreforts massifs de l'édifice dissimulent, et qui apparaît tout d'abord comme un temple métropolitain; à côté, c'est la mosquée d'Âchmet: la première, accompagnée de quatre minarets à une seule galerie, et courbant gracieusement sa coupole en ellipse; la seconde, arrondissant plus fièrement son dôme en demisphère, l'escortant ambitieusement de six longs minarets à deux et à trois galeries, et semblant avoir fait effort pour donner au monument mahométan la victoire sur le monument chrétien; du reste heureusement postée sur la place de l'antique Hippodrome, où, devant elle, s'abaissent des débris de colonnes et l'obélisque égyptien. / Sainte-Sophie est le type de toutes les mosquées de Stamboul. L'islamisme ottoman rencontra dans la forme architecturale inventée par le christianisme grec une expression assez vraie de sa propre foi pour l'adopter, sauf à greffer sur l'art byzantin une portion de l'art arabe. Le génie des Osmanlis s'est toujours enrichi de conquêtes; leur langue a dépouillé les Arabes et les Persans, et leurs constructions ont pris aux Gréco-Romains. Examinons ensemble leur mosquée: premièrement le corps de la mosquée est un carré long, et sur ce corps repose un vaste dôme surmonté du croissant; au-dessous de la base de cette tête, et pour ainsi dire jusque sur les épaules, descendent par étages des demi-dômes, divers de proportions selon le rang qu'ils tiennent, tandis que des quatre angles montent, vers la grande coupole, des coupes moindres, qui la flanquent respectueusement.

²⁶¹ Tietz_1836_II_89–90 Constantinople, Suleymaniye: The Suleimanié was built at the command of Sultan Soliman the Second, in the year one thousand five hundred and fifty, by the same Italian architect who erected the superb Selim's mosque, in Adrianople. It has on the eastern side, like other mosques, a sort of fore-court garden, and a portico with twenty-four porphyry and granite pillars.

²⁶² Dallaway_1797_412: In architecture, since the establishment of the Turks, the modern Greeks have had few opportunities of showing either their perfection or inability. Prohibited from erecting structures for the celebration of their worship, or palaces for the display of their wealth, they have been employed only in building mosques by successive sultans, in a style, if not peculiar, retaining much more of the Saracenic and grotesque than any analogy to the rules of the antique. / Durability, which was the first ambition of the Grecian and Roman architect, was no less so of their successors at Constantinople; and in the superb mosques above mentioned they have effected that scientific arrangement and combination of materials, which might promise security against the frequent accidents of climate, or the gradual but more certain demolition of time.

²⁶³ Montagu_1790_137, there in 1716–1718, Greeks in Constantinople: were you to believe them, there is nothing worth seeing in Constantinople, but Sancta Sophia, though there are several large, and, in my opinion, more beautiful mosques in that city. That of sultan Achmet has this particularity, that its gates are of brass. In all these mosques there are little chapels, where are the tombs of the founders and their families, with wax candles burning before them.

²⁶⁴ Crowe_1853_316–317: I was in nothing more disappointed than in the splendour and beauty of the mosques. Nothing can be more poor than Turkish genius in the arts. / An original mosque is a square building, with a tower at one corner, to call people to come to it. At Constantinople the Turks learned to imitate the Greeks, to erect cupolas. If we are to judge from the Giralda at Seville, the Arabs of Spain were inclined to imitate the Latin forms, had not the sword of the Spanish Christians given the Mahometan other things to care for than architecture.

²⁶⁵ Monk_1851_I_16 Constantinople, Hagia Sophia: the day was a Greek festival, and as the mosque was under repair, and all the workmen employed, singularly enough, were Greeks, the gates were locked, and we had to wait a considerable time before the key could be obtained. To attempt to give a fair description of this beautiful edifice in its then dismantled state, filled as it was with scaffolding, and disfigured with whitewash and mortar, would be impossible. The airy lightness of the dome, (the height of the great cupola being only one-sixth of its diameter, which measures one hundred and fifteen feet [35.052m]) the enormous porphyry columns, with capitals and bases of the purest white marble, the four and twenty pillars of Syenite granite, which support the galleries, together with those of green marble brought from the temple of Diana at Ephesus, are objects which strike the observer with admiration and wonder. Having gratified ourselves with the contemplation of this beautifully-proportioned edifice, and collected some of the mosaic which has fallen and lay scattered in the dust, we proceeded to visit the rival mosque of Suleiman.

²⁶⁶ Beaujour_1829_I_256–257 Constantinople, mosques: La plus belle mosquée de Constantinople, celle qui a servi de type à toutes les autres, est l'ancien temple chrétien, dédié par Justinien à la sagesse éternelle, personnifiée sous le nom de sainte Sophie: c'est une croix grecque de 270 pieds de long sur 240 de large, surmontée d'une vaste coupole, dont les courbes s'appuient sur deux demi-dômes, élevés chacun sur trois dômes plus petits, le tout soutenu par quatre énormes piliers réunis par des arcades et renforcés par huit colonnes de granit. / La mosquée de Soliman est après celle de Sainte-Sophie la plus grande, et celle d'Ahmed la plus élégante. La plupart de ces mosquées se ressemblent et présentent toutes une croix grecque, couronnée par des coupoles plus ou moins élevées et surmontées par des minarets, du haut desquels on appelle le peuple à la prière. L'intérieur du temple est nu ou seulement orné de

quelques sentences tirées du Coran; mais les différentes parties de l'édifice sont ordinairement supportées par des colonnes de marbre, de jaspe ou de porphyre, et l'on y a prodigué tous les ornements d'architecture, empruntés aux temples chrétiens.

²⁶⁷ Brewer_1830_82 Constantinople, mosques: The most prominent objects as you approach, and the most interesting after you have entered, are the royal mosques. St. Sophia, with which we must of course begin, need not detain us long. – It is as well known as St. Paul's in London.

²⁶⁸ Brewer_1830_83 Constantinople, mosques: You will find most of them surrounded with a large open court, in which are shade trees, fountains and cloisters, for the purposes of ablution. The central part is a high dome, with many smaller domes and minarets around. The white minarets, of which there are four to the royal mosques, are "as high as any of our belfries, and as small about as a ninepin." Near the top is a gallery on the outside, from whence the muezzin proclaims the hour of prayer, towards the four cardinal points. / Though Christians at present, do not obtain access to the interior, you may find in the books of travellers, a minute account of the porphyry, jasper and marble columns, which the ruined cities of Asia Minor, Syria, Egypt and Greece, have furnished for their principal ornament. Near the mosques are the Mausoleums, or sepulchres of the sultans, and other celebrated personages.

²⁶⁹ Addison_1838_I_135 Constantinople, mosques: Not being able to procure a royal Firman for visiting the mosque of St. Sophia, without which you are not allowed to enter, we proceeded with Mustapha, the dragoman of the English minister, to visit the royal mosques. [#does this suggest Hagia Sophia cost more than the Royal Mosques?]

²⁷⁰ Andreossy_1841_1245, Napoleon's ambassador to the Porte 1812–14: He counts 13 royal mosques (monumens très-remarquables), and then give short descriptions of some of them.

²⁷¹ Reid_1840_240–241 Constantinople, mosques, having described Hagia Sophia, Suleymaniye & Sultan Achmet: Besides these three mosques there are other ten royal mosques, and several hundreds of smaller ones; but to describe them farther would be useless, as they are all more or less built after the same model, and, being without pictures, statues, or furniture, afford little variety of description.

²⁷² Reid_1840_226 Constantinople: Although it is permitted for Christians to visit some of the smaller mosques of Constantinople, and to look in at the doors of others, yet it is not allowed for any of them to go beyond the outer porch of any of the royal mosques, without a firman from the sultan, and these firmans are only issued at the request of some of the foreign ambassadors, or on the arrival of a traveller of great rank. / On a firman being issued, it is soon known all over the Frank suburbs, and any one that feels disposed, is at liberty to join the party, and see the mosques, the same as if he himself had a firman.

²⁷³ Bennet_1875_326–327 Constantinople mosques: I must, however, leave the description of Constantinople, of its mosques and bazaars, of its Dervises and cemeteries, of its curious customs and ways, to others. In six days I managed to see all that was most interesting, by confiding myself entirely to an experienced dragoman, by far the best plan in an unknown locality when pressed for time.

²⁷⁴ Amicis_1878_35–36: By these streets shall you reach the great squares where the Imperial mosques are situated, and you stand amazed before them. Each one of these forms, as it were, the nucleus of a small city of colleges, hospitals, schools, libraries, shops, baths, that almost pass unnoticed, shadowed as they are by the enormous dome that overtops them. / The architecture, which you had imagined to be very simple, presents instead an extraordinary variety of detail

that attracts the eye on every side. Here are domes covered with lead, strangely formed roofs that rise one above the other, aerial galleries, enormous porticoes, windows with columns, arches with festoons, fluted minarets, surrounded by small terraces in open work, like lace; monumental doors and fountains covered with embroidery in stone; walls spangled with gold, and of a thousand colors; the whole chiselled, and worked in the boldest and lightest manner, and shaded by oak trees, cypresses and willows, from which come flocks of birds that circle in slow flight around the domes, and fill with music all the recesses of those immense buildings. One is conscious of a feeling stronger and deeper than that of mere curiosity. Those monuments that are as it were a colossal marble affirmation of an order of sentiments and ideas diverse from those in which we have been born and grow, the skeleton of a race and faith hostile to our own, which tell us in mute language of superb lines and daring heights, the glories of a God who is not ours, and of a people before whom our ancestors trembled, inspire a respect mingled with awe that overcomes curiosity and holds it at a distance.

²⁷⁵ Amicis_1878_292–295 Constantinople, Imperial mosques: I recall the lovely morning when I visited the greater part of the imperial mosques, and again I seem to see around me an immensity of silent space. The image of Saint Sophia in no way lessens the wonder excited by the first entrance within those titanic walls. There, as elsewhere, the religion of the conquerors has appropriated the religious art of the conquered. Almost all the mosques are imitated from the Basilica of Justinian; they have the great dome, the half domes beneath, the courts and porticoes; some even have the form of a Greek cross. But Islamism has spread over everything its own color and light, so that the mass presents the appearance of a new edifice, in which are seen the horizons of an unknown world, and the presence of another God is felt. They are enormous naves of austere and grand simplicity, all white, and with many windows, that diffuse an equal and soft light, in which the eye discerns every object from one extremity to the other, and reposes, with the thought, in a soft, sleepy tranquillity, like that of a snowy valley covered by a white sky. You hear the sonorous echo of your own footsteps and know by that alone that you are in an enclosed place. There is nothing to distract the mind, which darts at once across that white space to the object of adoration. There is no argument either for melancholy or terror; there are neither illusions, nor mysteries, nor obscure corners, in which shine vaguely the images of a complicated hierarchy of superhuman beings that confound the senses; there is nothing but the clear, perfect, and formidable idea of one solitary God, who loves the severe nudity of the desert inundated with light, and admits no other image of himself than the heavens. All the imperial mosques of Constantinople present the same aspect of naked grandeur and simplicity, so that it is difficult in recalling them to distinguish one from the other. The mosque of Ahmed, enormous, but also light and graceful without as an aerial edifice, has its dome upheld by four measureless round pilasters of white marble, and is the only one in Stamboul that has six minarets. The mosque of Soliman, which is a sacred city more than a temple, in which the stranger loses himself, is formed of three naves, and its dome, higher than that of Saint Sophia, rests on four wonderful columns of rose granite that remind one of the trunks of the famous gigantic trees of California. The mosque of Mahomet is another Saint Sophia, white and cheerful; that of Bajazet is the most elegant in form; that of Osman is all of marble; and that of Shah Zada has the most graceful minarets. Each has its own peculiar beauty, or legend, or privilege. Sultan Ahmed has the custody of the Standard of the Prophet: Solimanie boasts the inscription of Kara-hissari; Valide Sultan has the false golden column that cost the life of the conqueror of Candia, Sultan

Mehemet sees “eleven imperial mosques bow their heads around him, as around Joseph’s sheaf bowed the sheaves of his brothers.” In one are the columns of the Palace of Justinian, and those that bore the statues of Venus, Theodora, and Eudisia; in others are found the marbles of the ancient churches of Calcedonia, columns from the ruins of Troy, and from Egyptian temples, remains of circus and forum, aqueduct and basilica; all confused and lost in the immense whiteness of the mosques of Islam. / Within, the differences are slighter than in the exterior. At the end there is a marble pulpit; opposite to it the Sultan’s balcony, latticed and gilded; beside the Mihrab two enormous candelabra sustaining torches tall as palm trees; and all about the nave innumerable lights with glass globes, disposed irregularly, and looking more like preparations for a ball, than for religious solemnity. The sacred inscriptions that run round the pilasters, the doors, and the windows of the domes, and a sort of imitation frieze painted to represent marble, are the only ornaments that stand out upon the naked whiteness of those monumental walls. Treasures of marble are in the pavements of the vestibules, porticoes, fountains, and minarets; but they in no way alter the austere and sober, though graceful character of the edifice, white, set in verdure, and crowned by domes glittering against the azure of the sky. The mosque occupies only a part of the enclosure, which embraces a labyrinth of courts and houses. There are auditoriums for the reading of the Koran, places of deposit for the safe keeping of private property, libraries and academies, schools of medicine and schools for children, kitchens for the poor, infirmaries, refuges for travellers, baths; a small town, hospitable and beneficent, gathered around the lofty mole of the temple, as at the foot of a mountain, and all shaded by great trees. But all these objects are but dim in my memory; and I see nothing but the small black point made by my own person, lost, like an atom, in those enormous buildings, in the midst of long files of tiny prostrate Turks at their prayers.

²⁷⁶ Turner_1820_III_434 Constantinople, mosques: Sultan Bajazet. Contains ten columns of verd antique, four of jasper, and six of Egyptian granite. All these were collected from the public edifices of Constantinople. / Sultan Selim. The marbles were all brought from Alexandria Troas in 1552. / Süleymanie. Was built from the materials of the great church of St. Euphemia of Chalcedon. The four large columns of porphyry, were brought, it is said, from Ephesus. This mosque contains the tombs of Roxalana and of Solyman. / Yeni Djami – Contains the only columns of jaune antique, to be seen in Constantinople. / Validé Sultan Djami. The two columns of jasper at the entrance were brought from Alexandria Troas, about 1670.

²⁷⁷ Fresne-Canaye_1897_105 travelling 1573: De là [Süleymaniye] nous visitâmes la mosquée de sultan Mohamed qui prit Constantinople et Trébizonde, et celle de Bajazet, car elles sont parmi les plus belles de Constantinople et le Grand Seigneur y va ordinairement. Nous les visitâmes dedans comme dehors, en laissant nos souliers ou pantoufles à la porte selon l’usage, car elles sont tapissées de très fines nattes d’Alexandrie et souvent de tapis du Caire. On n’y voit aucune peinture d’êtres animés, mais des fleurs ou des lettres turques en or ou en azur. Elles sont toutes à coupole comme Sainte-Sophie, et au milieu il y a un grand cercle de fer auquel sont attachés beaucoup de miroirs et de lampes qu’on allume à l’heure de la prière nocturne.

²⁷⁸ Egmont_& Heyman_1759_I_197 Constantinople, Bajazet: The next place we visited was Bajazet’s mosque, tho’ a Christian cannot, without great difficulty, gain admittance. But we being in a Turkish habit obtained that privilege, though we were obliged to enter it without our shoes, none being permitted to wear them within these walls.

²⁷⁹ Post_1830_328: The other mosques most worthy of notice are those of the Sultans Solyman, Achmed, and Bajazet, and the Sultana Valida, mother of Mahomet IV. They are all built very nearly after the model of St. Sophia, and some of the copies, so far as the exterior is concerned, excel the original, if not in taste and beauty of proportion, at least in neatness of ornament and general effect. That of Sultan Achmed stands in a beautiful enclosure planted with trees, on one side of a spacious square, and is set off by six of the tallest minarets, each of which is encircled by three separate galleries.

²⁸⁰ Marchebeus_1839_147 Bajazet: Après avoir traversé tout un quartier de bazars, on rencontre la riche mosquée de Bajazet, remarquable par ses belles colonnes de vert antique, de granit et de jaspe africain. Le portique qui entoure la cour se distingue par ses colonnes ornées de bases de bronzes et de chapiteaux turcs. Ces chapiteaux supportent des voûtes et des arcades de marbre, de vert et de griotte rouge d'une grande beauté: au milieu de la cour est la fontaine pour les ablutions.

²⁸¹ Lynch_1849_88: On our way to the bazaars, we stumbled upon the mosque of Bajazet, the court of which is surrounded by a row of old columns, evidently pillaged from one or more heathen temples of remote antiquity. Ten were of verde antique, six of Egyptian granite, and four of jasper. In the court is a fountain and some wintry trees, their branches darkened by many pigeons.

²⁸² Joanne_& Isambert_1861_372 Constantinople, Bajazet: La grande porte de la mosquée est en marbre sculpté en stalactites. L'intérieur se compose d'une nef principale et de deux nefs latérales de petites dimensions: aux piliers qui soutiennent la coupole sont accolées quatre colonnes de granit. La tribune du sultan repose sur de jolies colonnes de vert antique et de jaspe.

²⁸³ Elliot_1893_26 viewed from Galata: To Stamboul the cities on the opposite bank are but as suburbs, Christian and Moslem, massed with buildings as far as the eye can reach, the Moslem side crowned by a noble line of mosques with gilded minarets; foremost St. Sophia, with a pinkish tinge on its piled up parapets, the only shade of colour in this white mass. The mosques of Ahmed, Bajazet, Suleiman, Mahmoud and Selim form a grand but monotonous procession – the fashion of the mosque being prohibitive of much display of art or sculpture.

²⁸⁴ Hunter_1803_278: The Turks are rather scrupulous about shewing this mosch to strangers, or perhaps they only pretend to be so, because this is the one strangers are most anxious to see. We were obliged to pay fifteen dollars to gain admission.

²⁸⁵ Hunter_1803_I_276–277 Hagia Sophia: When Mahomet II. entered the city, he was so struck with the majesty of its appearance, that he allowed it to escape the ravages of his exterminating hand, and converted it into a place of religious worship for his followers. It is built in the form of a Greek cross, and the entrance is through a double portico, which, by means of several folding doors of bronze covered with bas-reliefs, communicates with the body of the church. The inside consists of an immense lie, three sides of which are encompassed with a gallery, supported by sixty seven variegated marble pillars. The principal dome, which measures one hundred and thirteen feet in diameter, is constructed on arches which repose on four colossal columns, and is much admired for its gentle concavity, and the justness of its proportions. The roof is worked in mosaic, the walls are entirely encrusted with marble, and the pavement and stairs, which are covered with carpets, are of the same expensive material. We were only permitted to take a view of this church from a part of the gallery, through a lattice. Several Turks were at prayers,

although no person was officiating; some quite motionless, whilst others entertained us with a variety of violent and extravagant gesticulations. Near the middle of the ile, a pulpit is erected for the mufti, and, beyond it, stands a kind of pew with a gilded lattice, which is appropriated to the grand seignor, when he honours this mosch with his presence. The nich, in which the Koran is deposited, always faces the holy city of Mecca, towards which the mussulmans turn, whenever they repeat their prayers.

²⁸⁶ Sanudo_Diarii_XXXV_1892_260 for 1523: sono santa Sophia dove è la moschea, chiezia bellissima più di quella di san Marco, e l' orator have licentia dal Signor di andar dentro a vederla, perhochè in quella non intra christiani.

²⁸⁷ Vere_1850_11_180–181: No other buildings in Constantinople approach in interest to the mosques, all of which derive a character of grandeur from the fortunate circumstance that they follow the model exhibited in that building which made Justinian give thanks to God, who had permitted him to raise a cathedral that surpassed the glory of Solomon's Temple. After the lapse of nearly fourteen centuries, St. Sophia continues to lift on high that dome, the first that ever was raised to any great elevation, and remains the Mother Church, as it may be called, of every dome-surmounted fane in Europe. To its family belong St. Mark's at Venice, the glorious Duomo of Florence, our own St. Paul's – nay, St. Peter's itself.

²⁸⁸ Claridge_1837_145 Constantinople: The Mosques are all built upon Greek models; but notwithstanding that their numerous graceful minarets give them a pleasing effect in the distance, there are not more than three or four out of the three hundred contained in the city that are worthy of special notice. That of Achmet is the finest in architectural beauty; that of the Sultan Mehemet has been named the St. Peter's of the East; but that of St. Sophia is the most celebrated for its historical associations. From the minarets of the mosques the priests or Meuzzins invite the faithful to prayer.

²⁸⁹ Slade_1833_11_112 Constantinople, hills: although in other respects they attract attention, for no one can look at the seven hills, each crowned with a superb mosque, with numerous smaller ones on their sides, without being duly impressed with the piety of the Ottoman monarchs, and of their favourites, unsurpassed, save in Rome.

²⁹⁰ Mundy_I_1914_194 for George Sandys' Description of Constantinople, travelling in 1610: Sancta Sophia, once a Christian Temple ... exceedeth not onely the rest, by whose patterne they were framed, but all other fabrickes whatsoever throughout the whole Universe. A long labour it were to describe it exactly ... The rooff compact, and adorned with Mosaike painting: an antique kind of worke, composed of litle square peeces of marble; gilded and coloured ... which set together, as if imbossed, present an unexpressable stateliness, and are of a marvellous durance. Evagrius, that lived a thousand yeares since, affirmeth this Temple to have bene from East unto West, two hundred threescore feete long, and in height one hundred and fourescore: and Antonius Menavinus, that in the dayes of Bajazet it contained at once sixe and thirtie thousand Turkes. Perhaps the ancient fabricke then standing entire; whereof this now remaining was litle more then the Chancell. Better to be beleaved then Belonius, a moderne eye-witnesse, who reports that the doores thereof are in number equall to the dales of the yeare; whereas if it hath five, it hath more by one, then by me was discerned. The inferiour [Mosques] are built for the most part square: many pent-housd with open galleries, where they accustome to pray at times extraordinary: there being in all (comprehending Pera, Scutari, and the buildings that border the Bosphorus), about the number of eight thousand.

²⁹¹ Marchebeus_1839_143 Hagia Sophia: Les architectes Athénien de Trallès et Isidore de Millet, à la fois mathématiciens et mécaniciens, firent à Sainte-Sophie la première coupole connue. Ils la placèrent sur des arceaux, en rachetant les angles par des pendentifs, ce qui laisse les intervalles à jour, et donne à l'édifice plus de hardiesse et de légèreté. A Saint-Marc de Venise, cette ordonnance a été imitée. Brunelleschi et Michel-Ange perfectionnèrent cette heureuse idée et la complétèrent en construisant à l'extérieur une double voûte plus élevée, qui donne à leurs monuments la grâce et la légèreté qui manquent à Sainte-Sophie. La coupole n'ayant de hauteur que le tiers de son diamètre, doit nécessairement paraître lourde et écrasée: encore n'a-t-elle pas l'avantage d'être éclairée par le haut comme le Panthéon; en sorte que ses proportions sont loin d'offrir cette majesté et ce grandiose qui frappent dans la coupole de Saint-Pierre de Rome ou dans le dôme de Florence, chefs-d'œuvre de la renaissance des arts. Néanmoins c'est le plan de cette première basilique chrétienne qui a servi de modèle à presque toutes nos églises, dont il suffit d'allonger plus ou moins la nef pour former la croix grecque ou latine.

²⁹² Pouillet_1668_249–250 Constantinople, Hagia Sophia: Sainte Sophie est un ouvrage qui a servi de modèle au reste des Mosquées les plus considérables [then 250–252 for description of the interior].

²⁹³ Wittman_1804_53 Hagia Sophia: The floor is covered with mats. To enter this, as well as all other mosques, it is necessary to be provided with clean slippers to pull on over the boots or shoes of Christians, as the Turks will not allow them to enter without observing this ceremony. To procure admittance, however, within the mosques, a Frank must be furnished with a firman, or written authority from the Turkish government; but the Mussulman after all makes him pay handsomely for the gratification of his curiosity.

²⁹⁴ Sandys_1673_24 S. Sophia and mosques: once a Christian Temple ... exceedeth not only the rest, by whose pattern they were framed, but all other Fabricks whatsoever throughout the whole Universe. A long labour it were to describe it exactly: and having done, my eyes that have seen it would but condemn my defective relation.

²⁹⁵ Hammer, Joseph von, *Histoire de l'Empire Ottoman* IV (1494–1520), Paris 1836. 98–99: Le 4 septembre 1509, Constantinople fut ébranlée par le plus violent tremblement de terre dont l'histoire ottomane fasse mention. Cent neuf mosquées, mille soixante-dix maisons, la totalité des remparts de la ville du côté de la terre, la plus grande partie de ceux du côté de la mer, les Sept-Tours, les murs du Serai depuis la mer jusqu'à la porte du jardin, furent ruinés de fond en comble; les chapiteaux des quatre plus grandes colonnes de la mosquée de Mohammed se fendirent, et la coupole fléchit d'un côté; les coupoles de l'hôpital, de la cuisine et des huit académies qui dépendent de la mosquée du conquérant, ainsi que celles de beaucoup d'autres édifices publics, s'écroulèrent; la coupole de l'académie, appartenant à la mosquée de Bayezid II, s'écroula et ne présenta plus qu'un vaste monceau de ruines. Plusieurs milliers d'hommes, de femmes et d'enfants restèrent ensevelis sous les décombres; dans la seule maison du vizir Moustafa-Pascha périrent trois cents cavaliers avec leurs chevaux. Ce tremblement de terre tint pendant quarante-cinq jours, dans de continuelles alarmes, Constantinople et les provinces d'Europe et d'Asie.

²⁹⁶ Ebersolt_1918_120 Constantinople, Hagia Sophia: Un prêtre espagnol, Otavio Sapiencia, qui vécut en Turquie douze ans dont cinq en captivité (il fut libéré en 1604), rédigea un traité sur la Turquie et Constantinople, qu'il dédia au roi d'Espagne Philippe IV. Il eut les loisirs de visiter la ville en détail, d'observer les différentes nations et leurs mœurs, de parcourir les bazars et les rues innombrables. A ce propos il remarque que "les Turcs ne construisent pas aussi

somptueusement que les chrétiens.” Les monuments anciens retiennent aussi son attention. Il dit à propos des mosaïques de Sainte-Sophie: “Celles que les Turcs ont pu atteindre depuis le sol sont défigurées; à l’une il manque les yeux, à l’autre les bras, à une troisième d’autres membres ... Mais celles qu’ils n’ont pu atteindre demeurent intactes et sont très belles. Parmi celles qui ne sont pas endommagées se trouvent les images du Christ, de Notre-Dame et des saints, qui sont très nombreux. Elles sont toutes en mosaïque et occupent l’étage inférieur et l’étage supérieur de l’église.” [O. Sapiencia, *Nuevo tratado de Turquia con una descripcion del sitio y ciudad de Constantinopoli*, Madrid, 1622.]

²⁹⁷ Fulin_1881_120–121 Environs of S. Sophia, from Piero Zen’s account of 1523: El circum circa ditta chiesa, ozi moschea de infidelli, si vede ruinè de fabriche, che con questa erano annexe: sono colone marmoree, di grandezza la major che si vide mai. Tutta la chiesa è reduta in una cuba, la qual ha il suo principio da la fondamenta di la fabrica, e con grande artificio si reduce a la sumità; e nel mozo vi è formato una quasi quadrata forma, la qual da le colone, che da uno ladi e l’altro sono riposte, rende a li spectanti gran meraviglia.

²⁹⁸ Maurand_1901_244 travelling 1544: la chiesa di Santa Sophia edificata per Justiniano primo imperatore. Intrati dentro, vedimo questa cuba essere esverica comme Santa Maria Rotonda in Roma et di grandezza qualche pocho più.

²⁹⁹ Belon_1588_162–163, travelling 1546–1549, Constantinople, Hagia Sophia: L’Eglise de sainte Sophie est le plus beau bastiment que nul autre qu’on voye resté debout, qui est bien autre chose que le Pantheon de Rome: car tout le dedans de l’Eglise est fait en voute à claire voye par le dessus, & est soustenu dessus pilliers de fin marbre de diueses couleurs, & y a quasi, par maniere de dire, autant de portes que de jours de l’an. Et pour ce qu’elle est mosquee de Turcs, les Chrestiens n’y osent mettre les pieds: il est bien vray qu’il est permis aux Chrestiens & Juifs de se mettre tout le corps leans, & la regarder des portes. Quiconque l’aura veüe ne prenra plus d’admiration de regarder le Pantheon de Rome.

³⁰⁰ Fresne-Canaye_1897_99 travelling 1551–1610: Le Grand Seigneur actuel fit mettre bas les maisons voisines de Sainte-Sophie (qui touche presque à la première porte de son sérail) pour l’orner d’une cour comme les autres mosquées. Le diamètre de la voûte de Sainte-Sophie est de cinquante pas. Toutes les mosquées turques se font sur ce modèle, mais on ne trouve pas d’architectes qui aient assez de talent pour en faire une aussi belle.

³⁰¹ Sapienza_1622_47–50 Constantinople, Hagia Sophia: described inside and out, with emphasis on the marbles and mosaics.

³⁰² Lithgow_1906_124, (1582–c.1645), 1611–1612 in Constantinople: It is not licentiated here, nor else where in all Turkey, that any Christian should enter in their Moskies, or Churches, without the conduct of a Janisary; the tryall whereof I had when I viewed that glorious and great Church of Sancta Sophia, once the beauty and ornament of all Europe; and is now the chiefe place, to which the Great Turke or Emperour goeth every Friday, their Sabbath day to doe his devotion, being accompanied with 3000 Janisaries, besides Bashawes, Chowses and Hagars.

³⁰³ Mundy_I_1914_194, travelling 1628–1634, Constantinople, Hagia Sophia: Sancta Sophia, once a Christian Temple ... exceedeth not onely the rest, by whose patternne they were framed, but all other fabrickes whatsoever throughout the whole Universe. A long labour it were to describe it exactly ... The rooffe compact, and adorned with Mosaike painting: an antique kind of worke, composed of litle square peeces of marble; gilded and coloured ... which set together, as if imbossed, present an unexpressable stateliness, and are of a marvellous durance.

³⁰⁴ Pacifique_1631_19 Constantinople: Taken by Turks to the gallery of S. Sophia, and was shown a little basin in which the BVM washed Jesus' clothes, "& la tiennent en grande reuerence."

³⁰⁵ Stochove_1650_48–50, travelling 1631, Constantinople, Hagia Sophia: focusses on the dome and the various marbles.

³⁰⁶ Du_Loir_1654_46 Constantinople, Hagia Sophia: La structure de ce vaste bastiment vous surprendroit d'abord [followed 46–48 for full description, with numbers of columns, but no measured heights].

³⁰⁷ Leslie_1672_115–116 Constantinople, Hagia Sophia: Les murailles sont travaillées au dedans d'un ouvrage Mosaique tres considerable. Il n'est aucun Autel pour les Sacrifices, ni aucune figure: si vous exceptez une vieille peinture tout en desordre, qu'on voit en la voute, qui semble représenter le Jugement Vniuersel.

³⁰⁸ Thevenot_1664_39 Constantinople, Hagia Sophia: describes the interior, and ascended to the gallery, after tipping a Turk.

³⁰⁹ Grelot_1680_163–164, in Constantinople in 1670–72, Constantinople, Hagia Sophia, façade: Quant au frontispice de ce Temple, il n'y a aucune apparence qu'il y en ait jamais eu d'autre que ce que l'on y voit à present, qui n'a rien d'approchant de la grandeur & de la beauté que devoit avoir le portail d'une Eglise si célèbre. Il est vray que l'architecture, & ses deux soeurs la sculpture & la peinture estoient extrêmement négligées au tems qu'elle a elle bâtie, & que c'est mesme un prodige que l'on ait si bien réuiss dans l'édifice de ce Temple, pour un siecle que l'on pourroit nommer barbare, à regard toutefois & seulement de ces beaux Arts.

³¹⁰ Grelot_1680_104, in Constantinople in 1670–72, Constantinople, Hagia Sophia – was the top of the dome really of pumice and light cement?: Si j'avois pu aller jusques au haut pour en rapporter la vérité, je l'aurois fait de tout mon cceur: mais dans l'estat où sont les choses aujourd'huy, il n'est pas permis à un Chrétien d'y monter s'il ne veut laisser son prépuce en bas, pour ne point surcharger l'édifice, qui ne manqueroit pas de tomber suivant la sotte pensée des Turcs, si un incirconcis avoit esté dessus. Je laisse donc à d'autres à satisfaire la curiosité du lecteur: tout ce que je puis assurer d'avoir veu, c'est que le dessous de ce dosme est tout revestu de Mosaique avec diverses croix tressées & fleurdelisées, & que le dessus est tout couvert de plomb avec un croissant doré que l'on a mis au sommet de ce Temple y pour servir de colophon en la place de la croix qui y estoit.

³¹¹ Rochefort_1676_208–209 Constantinople, Hagia Sophia outside and inside: mais à dire le vray les ornemens & autres richesses dont les Chrestiens l'avoient ornée lorsqu'ils la possedoient, en ayant esté enlevez par les Turcs, pour s'en servir à d'autres usages, rendent ce lieu triste & en mauvais ordre.

³¹² Biddulph_1609_22 They spoiled the incomparable Temple of Hagia Sophia ... of all ornaments and hallowed vessels, and made thereof a stable, and a brodel for buggerers and whores.

³¹³ Çelebi_I_1834_65, 1611–c.1684, Constantinople, Hagia Sophia: On the east side of the upper gallery there are five or six smooth flat slabs of various coloured stones, which reflect the rays of the rising sun with so bright a light that the eye of man cannot look stedfastly on them. In short, there are some thousands of holy places of pilgrimage in Aya Sofiyah, which is a Ka'beh for Fakirs, but the writer of these pages has only described those which he knew. The whole of this mosque is also covered with lead, which has remained uninjured for so many thousand years from its being mixed up with some thousand quintals (kantar) of gold. All architects are lost in astonishment at the solidity of the foundations of this vast building, and no tongue or

pen is capable of adequately describing it. We have seen the mosques of all the world; but never one like this.

³¹⁴ Çelebi_1_1834_56, 1611–c.1684, Constantinople, Hagia Sophia: The large columns, of the richest colours and most precious marble, are forty Mecca-cubits high; those of the second story are not less beautiful, but are only thirty cubits high. The mosque has altogether 361 doors, of which 101 are large gates, through which large crowds can enter. They are all so bewitched by talismans, that if you count them ever so many times, there always appears to be one more than there was before. They are each twenty cubits high, and are adorned with goldsmith's work and enamel. The middle gate towards the Kiblah, which is the highest of all, is fifty cubits high. It is made of planks from the ark which Noah constructed with his own hand.

³¹⁵ Arvieux_1735_IV_458, in Constantinople in 1667 Constantinople, Hagia Sophia: Cette superbe Mosquée ... / Je ne ferai pas une ample description de cette Mosquée, quoique j'y sois entré, & que je l'aye visitée avec autant d'exactitude qu'aucun Chrétien l'ait pu faire: car il ne nous est pas permis d'y entrer, mais je trouvai des amis que j'avois connu dans le Levant & étant entièrement vêtu a la Turquie, ils m'y introduisirent avec eux dans un tems où il n'y avoit personne. Je ne laissois pas de risquer beaucoup, mais la curiosité l'emporta sur les regles de la prudence.

³¹⁶ Arvieux_1735_IV_459, in Constantinople in 1667: Constantinople, mosques: La Mosquée de Sainte Sophie a servi de modèle pour les autres Mosquées Royales que l'on a bâti depuis. Mais quoique très-belles, il s'en faut pourtant beaucoup qu'elles soient aussi grandes & aussi magnifiques.

³¹⁷ Fermanel_1670_46 Constantinople, Hagia Sophia: Ce qui aujourd'huy de cet admirable & superbe Edifice, est un grand dôme basti de marbre brun, entouré par dedans de deux rangs de colonnes de porphyre & de serpent, la pluspart d'une piece, & si grosse, que deux hommes auroient de la peine à en embrasser une.

³¹⁸ Fermanel_1670_49 Constantinople, mosques: people believe mosques cannot be entered, an idea imported by pilgrims to the Holy Land; Nous avons bien éprouvé le contraire, car en plusieurs endroits de la Turquie nous avons trouvé d'aussi honnestes gens, & autant de liberté qu'en la Chrestienté, & à Constantinople on va voir librement les Mosquées, ce que nous avons expérimenté les ayant toutes visitées, mais il faut prendre garde à n'y pas entrer avec les souliers, & n'y cracher point.

³¹⁹ Thévenot_1687_21 S. Sophia: This Fabrick which is admired by all that see it [dimensions] ... The Ascent to the higher Gallery, is by a very easie staircase, and it behoved us to give a Turk money to open the door of it.

³²⁰ Hunter_1803_278 and footnote: The man who conducted us through the gallery (and who had made us pay pretty handsomely for his trouble*) *The Turks are rather scrupulous about shewing this mosch to strangers, or perhaps they only pretend to be so, because this is the one strangers are most anxious to see. We were obliged to pay fifteen dollars to gain admission.

³²¹ Maurand_1901_244–246, Constantinople, Hagia Sophia in 1544: Questo che apare et se chiama Santa Sophia, ove é la grande meschita dil Grant Signore, è apresso dil Palasso sive la Porta; è una bella piasa in mezo, et è sollo la cuba sive Sancta sanctorum, come già ho ditto, di la chiesa di Santa Sophia edificata per Justiniano primo imperatore. Intrati dentro, vedimo questa cuba essere esverica comme Santa Maria Rotonda in Roma et di grandessa qualche pocho più; il salegato è fatto a tondi grandi e fiori di serpentini, porfidi, et de una certa preda negra lucente como espechio. Tutto intorno vi é uno ordine di colone di marmore orientale verzelato di negro,

alte da 15 palmi, et vi sonno volte bellissime di marmore et uno deambulatorio sopra; et ne la fassa vi è depento a musaico tutto il Testamento Vechio. Sopra di questo deambulatorio vi é uno altro ordine di collone, alte 12 palmi, di simile preda, et di sopra le volte é il deambulatorio come il primo, et ne la fassa vi é depento a musaico il Testamento Novo, de man de bonissimo maestro. Secondo il numéro de le colone, dal salegato insino a l'extrema concavità di la volta vi sonno bellissime cornise del medesimo marmore con l'intaglio bellissimo. Tutta la volta è fagliata a fioroni diversi di la medesima preda, ma più subtilmente intagliati. A la somità et nel mezo di la crotta ove tutte le cornise vengano a finire, vi é uno Dio Padre nel mezo de uno sole fatto di bronzo indorato, como quello dil domo de Milano, ma più grande assai, a causa che l'altessa de Santa Sophia è più che la cuba dil domo di Milano e di Santa Maria Rotonda, et si vede benissimo sopra del più alto deambulatorio.

³²² Della_Valle_1_1745_41 40 travelling 1614–26, Constantinople, Hagia Sophia: Son Portail est fort grand, tel qu'étoit l'ancien de S. Pierre de Rome, avant qu'on l'eût mis par terre comme on a fait de nôtre tems, aiant de même plusieurs entrées, que j'estime égales à celles-là pour la grandeur, & qui sont toutes fermées par des portes de bronze. Le corps de l'Eglise, ou plutôt de la Mosquée, est fort grand au-dedans; mais, à mon jugement, il ne l'est pas autant que S. Pierre de Rome. Il y a tout au milieu un grand dôme assez élevé, autout duquel il ne se forme pas une croisée par une nef longue comme les nôtres; mais seulement de grandes tribunes, de côté & d'autre, font des saillies au-dessus. Le pavée est tout de marbre, non pas de petites pièces, rapportées & diverses; mais de grandes & uniformes. Les murs en sont aussi de marbre; mais plus solide qu'agréable, & que bien travaille; & la structure intérieure est soutenuë de deux rangs de piliers, les uns sur les autres, lesquels sont tous de marbre, varié & fort beau, & plusieurs de porphyre; mais ceux qui sont sur les autres ne sont pas bien grands.

³²³ Spon_&Wheler_1678_1_239, travelling 1675–6, Constantinople, Hagia Sophia: C'est un dôme tres-vaste & très-bien éclairé, soutenu de belles colonnes de marbre aux cotez, & les murailles en sont aussi toutes incrustées. Je ne m'arrêteray pas à vous en donner la description, ni à la comparer à Saint Pierre de Rome, à qui elle cède en grandeur & en architecture.

³²⁴ Nicolai_1580_59 Constantinople, Hagia Sophia: Il Tempio di Santa Sofia già fondato da Giustiniano xv Imperatore d'Oriente, fu un'opera di grandezza, di struttura, di beltà, & di ricchezza incomparabile; il centro del quale è fatto in cubo ritondo, nella guisa del Panteo di Roma (ch'è la Rotonda) ma assai piu alta, & piu larga: & ui sono due ordini di colonne marmoree grandissime, & di grossezza tale che due huomini à gran pena le possono abbracciare: & poi un'altro ordine piu alto di minore altezza & grossezza per sostegno del Cubo, il quale è fatto di dentro con grande arte à figure mosaiche con oro, & azurro. Il tempio di entro è tutto incrostato, & riuestito di gran tauole di Porfido, di serpentine, & di marmi di diuersi colori, & li claustrì d'intorno, sono di simile apparato, & materia di singolare beltà, & larghezza piu che ordinaria. Ma alle imagini di mosaico & dell altre pitture, hanno I Turchi cauato gli occhi: perciò che non uogliono figura, nè imagine ueruna, dicendo che fà mestiere d'adorare solo Iddio creatore del cielo, & della terra, & non le mura & pitture morte; lequali non hanno alcuno sentimento ... Oltre à questo magnifico Tempio di Santa Sofia (che uol dire Santa Sapienza) ui sono in Costantinopoli tre altre belle Moschee, accompagnate da i loro Amarathi (che sono come Spedali, fontane & scuole) per ammaestrare nella loro legge i poveri fanciulli.

³²⁵ Tournefort_1718_1_357, in Constantinople in 1701, Hagia Sophia: St. Sophia is the most perfect of all these Mosques; its Situation is advantageous, for it stands in one of the best and finest

parts of Constantinople, at top of the antient Byzantium., and of an Eminence that descends gradually down to the Sea by the Point of the Seraglio. This Church, which is certainly the finest Structure in the world next to St. Peter's at Rome, looks to be very unwieldy without: the Plan is almost square, and the Dome, which is the only thing worth, remarking, rests outwardly on four prodigious large Towers; which have been added of late years to support this vast Building, and make it immoveable, in a Country where whole Cities are often overthrown by Earthquakes. [#then 357–357 for description of the interior, which he evidently accessed, for he describes both marble and mosaics, noting that the Turks have destroyed the nose and eyes of some of the figures.]

³²⁶ Coppin_1720_98 Hagia Sophia: Mais le bâtiment de la plus rare Architcture qui se voye dans Constantinople, bien qu'il soit dépouillé de ses ornements, est le Temple de Sainte Sophie, maintenant réduit en Mosquée, il a six superbes façades, & un beau portique ouvert en six endroits qui régné tout à l'entour, ses murailles sont de brique qui estoient autrefois revêtues dedans & dehors de marbre, de Porphyre & de Jaspe, la voûte d'une extrême hauteur est couverte de plomb, quatre portes magnifiques ouvrent l'entrée de l'Eglise, elle a pour premier soûtien seize colonnes fort grosses, dont quatre font de Porphire, quatre de marbre blanc, quatre de marbre jaspé, & quatre d'une autre pierre qui n'est pas moins riche, & dont le nom n'est pas connu dans nôtre Europe, quarante huit colonnes de moindre grandeur, mais de même matière, achèvent de supporter les galeries de la nef, & vingt-quatre ce qui servoit autrefois pour le Chœur, les rares statües dont ce beau Temple estoit orné ne s'y voyent plus aujourd'huy, & il est seulement blanchi par le dedans, c'est la plus vaste Eglise & la mieux proportionée qui ait paru dans le Monde apres le temple de Salomon, sa longueur est de 140. pieds, sa largeur de 113. son élévation depuis le bas jusqu'aux arcs des voûtes 140. & au dessus il s'élève un dôme qui a encore 40. pieds de hauteur le pavé qui a esté conservé jusqu'icy est de diverses pièces d'un marbre transparent rapporté à la Mozaique & le dessous voûté, garni d'Autels, & rempli de diverses sepultures pour le respect de qui les Turcs en ont fait murer les portes. Ce Temple si digne d'admiration est auprès du Serrail où le Sultan fait sa demeure, & il y avoit une grande Abbaye jointe que les Monarques Turcs ont ruinée pour y élever leur Palais, maintenant il n'y reste plus qu'un peu de logement pour quelques Prêtres de l'Alcoran, et tout proche de là l'on voit de petits dômes de marbre en forme de Chappelle qui servent de tombeaux aux enfants du Grand Seigneur.

³²⁷ Coppin_1720_98–99 Constantinople: Apres cette Mosquée [Hagia Sophia] il s'en voit encore cinq autres fort magnifiques que divers Sultans ont fait bâtir, mais bien qu'il y en ait une d'Acmet extrêmement ornée, celle de Soliman l'emporte sur toutes, quoi quelle n'arrive pas à l'excellence de la structure de l'Eglise sainte Sophie, cette mosquée a quatres portes accompagnées chacune d'un riche frontispice de marbre, elle a dans ses quatre coins des tours de la même matière qui sont hautes, mais fort étroites, & de l'une à l'autre une galerie à balustres qui régné tout à l'entour, devant le principal portail de la Mosquée s'étend une grande cour quarrée environnée d'une galerie soûtenuë de colonnes de marbre, & au milieu une fort belle fontaine couverte de plomb comme tout le reste du bâtiment. Il y a plus de quatre cens Mosquées dans la Ville ou dans Pera, qui est au delà du Port, les Grecs y ont quarante Eglises, les Arméniens quatre, les Latins moins favorisez n'en ont que deux & les Juifs qui y font établis dans neuf differents quartiers, ont jusqu'à trente-huit Synagogues, parce qu'ils sont bien-venus du Grand Seigneur, dont ils afferment presque tous les partis.

³²⁸ Le_Brun_1725_1_124 Constantinople, Hagia Sophia: Elle excelle en belles Mosquées ou Eglises, entre lesquelles la plus remarquable est celle qu'on appelle Ste Sophie. [124–126 describes exterior and interior.]

³²⁹ Le_Brun_1725_1_130 Constantinople, Hagia Sophia: L' Architecture de Ste. Sophie a tellement plu aux Turcs, qu'elle leur a depuis servi de modèle a bâtir la plupart de leurs Mosquées. Mais quelques belles que soient ces dernières, elles n'ont rien qui approche de la beauté de cet incomparable édifice.

³³⁰ Le_Brun_1725_1_128 Constantinople, Hagia Sophia, he did NOT set foot inside: il [an English friend] me mena une fois au Portail de Ste Sophie, car il n'étoit pas alors permis aux Chrétiens d'y entrer, quoi qu'ils en eussent eu la liberté peu de tems avant mon arrivée. Je fus surpris de sa grandeur, & ce ne fut qu'à regret que je fus obligé de m'en retourner sans l'oser considérer davantage. Mais pour les autres Mosquées je les ay vues assez à mon aise, tant par-dedans que par-dehors. [then describes their general characteristics].

³³¹ Le_Brun_1714_40 Constantinople, Hagia Sophia: Elle a un Dome qui n'a pas son pareil en tout le monde. But he seems to get the details of measurements and interior from an Englishman who has turned Turk. This confirmed 41: the Englishman took him to the main entrance, and he could peep inside. Il n'étoit pas alors permis aux Chrétiens d'y entrer, quoi qu'ils en eussent la liberté peu de temps avant mon arrivée. Je fus surpris de sa grandeur.

³³² Montagu_1790_136–137 Constantinople, there in 1716–1718: The next remarkable structure is that of St Sophia which is very difficult to see. I was forced to send three times to the caimairam (the governor of the town) and he assembled the chief effendis or heads of the law, and enquired of the mufti, whether it was lawful to permit it. They passed some days in this important debate; but I insisting on my request, permission was granted. I can't be informed why the Turks are more delicate on the subject of this mosque, than on any of the others, where what Christian pleases may enter without scruple. I fancy they imagine, that, having been once consecrated, people, on pretence of curiosity, might profane it with prayers, particularly to those saints, who are still very visible in Mosaic work, and no other way defaced but by the decays of time; for it is absolutely false, though so universally alerted, that the Turks defaced all the images that they found in the city. The dome of St. Sophia is said to be one hundred and thirteen feet diameter, built upon arches, sustained by vast pillars of marble, the pavement and stair-case marble. There are two rows of galleries, supported with pillars of party-coloured marble, and the whole roof Mosaic work, part of which decays very fast, and drops down. They presented me a handful of it; its composition seems to me a sort of glass, or that paste with which they make counterfeit jewels. They shew here the tomb of the emperor Constantine, for which they have, a great veneration. / This is a dull, imperfect description, of this celebrated building; but I understand architecture so little, that I am afraid of talking nonsense, in endeavouring to speak of it particularly. Perhaps I am in the wrong, but some Turkish mosques please me better. That of sultan Solymán is an exact square, with four fine towers in the angles; in the midst is a noble cupola, supported with beautiful marble pillars; two lesser at the ends, supported in the same manner; the pavement and gallery round the mosque, of marble; under the great cupola is a fountain, adorned with such line coloured pillars, that I can hardly think them natural marble; on one side is the pulpit, of white marble, and on the other, the little gallery for the grand signior. A fine stair-case leads to it, and it is built up with gilded lattices. At the upper end is a sort of altar, where the name of God is written; and before it stand two candlesticks, as high as a man, with wax candles as thick as three flambeaux. The pavement is spread with fine carpets, and the mosque illuminated with a vast number of lamps. The court leading to it is very spacious, with galleries of marble, of green columns, covered with twenty-eight leaded cupolas on two sides, and a fine fountain of basins in the midst of it. / This description may serve for all the mosques in Constantinople. The model is exactly the same, and they only differ in largeness and richness of materials.

³³³ Pococke_1745_II_2_129, travelling 1737–1741, Hagia Sophia: there are in it eight porphyry pillars, and as many of verd antique, which, I believe, for their size are not to be exceeded in the world; for the dome being supported by four large piers; between them are four verd antique pillars on each side, and a semicircle being formed as at each corner by these and four more piers, there are two porphyry pillars in each of them, and it appears plainly that there was a third; for there is an arch filled up next to each pier, which was doubtless done in order to strengthen those piers, the building having visibly given way at the south west corner, where the pillars of the gallery hang over very much; two of the porphyry pillars in the portico of Solimanea, might be taken from this mosque, and probably the other two might be found, if all the mosques and the seraglios were examined; these pillars are about two feet and a half in diameter, and of a proportionable height; there are pillars of verd antique in the galleries over them: Eight large porphyry pillars in saint Sophia are mentioned as taken out of a temple of the sun built by Valerian, and sent by Marsia, a Roman widow, to the emperor Justinian; so that if the others were of porpyhry, they must have been taken from some other place.

³³⁴ Pococke_V_1772_361, travelling 1737–1741: J'arrivai à Constantinople dans un temps très-favorable pour moi. Les Turcs venoient de conclure la paix avec l'Empereur & la Russie, dont ils avoient éprouvé la supériorité, & le peuple, à l'exception de la soldatesque, étoit si bien disposé pour les Francs que je reçus mille politesses par tout. J'entrai ouvertement dans leurs Mosquées, même le vendredi avant le sermon.

³³⁵ Pococke_V_1772_235–236, travelling 1737–1741, Constantinople, Hagia Sophia: J'eus la curiosité de voir les mosquées que je crus avoir servi d'Eglises & entr'autres sainte Sophie. On y trouve huit colonnes de porphyre & huit autres de verd antique qui sont je crois, les plus grosses qu'il y ait au monde. On prétend que les premières ont été tirées du temple que Valérien avoit fait bâtir en l'honneur du soleil & que ce fut une veuve Romaine appelée Marsia, qui les envoya à l'Empereur Justinien & apparemment que les autres ont été tirées d'un autre endroit. Il y a à l'entrée de la mosquée deux portiques, dont l'intérieur est incrusté de marbres précieux. On est surpris en entrant, de la hardiesse du dôme & de la magnificence de la mosquée, mais malheureusement les Turcs ont détruit toutes les mosaïques, excepté vers l'extrémité orientale; les côtés sont revêtus de porphyre, de verd antique & autres marbres précieux. Elle est éclairée par quantité de lampes de verre & couverte de riches tapis, sur lesquels font assis les Sophis qui étudient l'Alcoran pendant que les Docteurs prêchent & l'expliquent dans des endroits particuliers. Cette Mosquée a beaucoup moins d'apparence par dehors que celles qu'on a bâties depuis.

³³⁶ Salmon_1739_169–171 Constantinople, Hagia Sophia, with no indication of difficulty entering; gives dimensions of dome.

³³⁷ Thompson_1744_I_22 travelling from 1733, Constantinople: Not one of the Mosques in Constantinople comes near to that of St. Sophia in the Beauty of its Dome, except the Solymania. [then mentions Sultan Achmet, Valide].

³³⁸ Vallée_1745_I_41–44 Constantinople, description of Hagia Sophia, which he entered.

³³⁹ Otter_1748_I_26, visited Suleymaniye and Achmet, but elles n'ont rien de comparable à la première. [S. Sophia]

³⁴⁰ Otter_1748_I_25 S. Sophia in 1735: Les Turcs ne nous permettent pas d'y entrer, si ce n'est quand un Ministre des Princes Chrétiens en demande la permission, qui ne s'accorde ordinairement qu'après l'audience de congé.

³⁴¹ Otter_1748_I_26 S. Sophia, entered with the Venetian Ambassador, but gave no long description because other travellers had already done so: Les dedans étoient autrefois incrustés de

belles Mosaïques, mais depuis que les Turcs en sont les maîtres, ils les ont cassées & détruites par-tout ou ils ont pu atteindre.

³⁴² Otter_1748_1_25–26 Constantinople, Hagia Sophia, visited in 1735, and got inside with the Venetian Ambassador: Nous vîmes ensuite les Mosquées de Sultan Soliman & de Sultan Ahmed; quoiqu'elles soient belles & grandes, elles n'ont rien de comparable à la première.

³⁴³ Baltimore_1767_69 Constantinople, Hagia Sophia: With little difficulty I obtained a permission to see the inside of Santa Sophia, in which I observed nothing very remarkable: the dome is extensive and well proportioned, but the rest of the building is very heavy.

³⁴⁴ Calvert_1767_69–70 Constantinople, Hagia Sophia: With little difficulty I obtained a permission to see the inside of Santa Sophia, in which I observed nothing very remarkable: the dome is extensive and well proportioned, but the rest of the building is very heavy ... Santa Sophia is not to be compared to two or three other of the capital mosques.

³⁴⁵ Bell_1788_11_533 Hagia Sophia in 1738: It is highly esteemed by architects, for the flatness of the dome, or cupola, which, it is said, the moderns cannot imitate. / In time of war, Christians are not permitted to enter the mosque. Nevertheless, we were conducted up a pair of back-stairs to the gallery, from whence we had a full view of the whole. The floor is laid with clean mats and carpets, having no seat, only one pulpit for the Mullah. The gallery is laid with marble, supported by about one hundred marble pillars, of various colours and sizes, most of them, at least, between five and six feet diameter. The whole of the inside hath a noble and grand appearance. [#where is the "time of war" idea from?]

³⁴⁶ Craven_1789_217 Constantinople, Hagia Sophia: I have been to see the Mosque of St. Sophia; with two others. The dome of St. Sophia is extremely large, and well worth seeing, but some of the finest pillars are set topsy-turvy, or have capitals of Turkish architecture. In these holy temples neither the beautiful statues belonging to Pagan times, nor the costly ornaments of modern Rome, are to be seen: some shabby lamps, hung irregularly, are the only expence the Mahometans permit themselves, as a proof of their respect for the Deity or his Prophet – I went and sat some time upstairs, to look down into the body of the temple – I saw several Turks and women kneeling, and seemingly praying with great devotion.

³⁴⁷ Morritt_1914_91 Constantinople, Hagia Sophia, travelling 1794: The outside has nothing remarkable, and is heavier, and I think inferior, to that of many of the other mosques, as it was rather a patchwork between the form of the old Greek church and that of a mosque, according to their taste. The inside is large, and its great ornament is a very fine dome. The measures of all these I have not now, but will send them in another letter. The dome is not so large, by any means, as that of St. Paul's; but it is a very wonderful effort, when we consider that it was built about the year 540.

³⁴⁸ Salaberry_1799_180 Constantinople, Hagia Sophia: On ne voit guère l'intérieur de Sainte Sophie que des galeries. Il faut un firman pour la voir d'en-bas. L'effet doit être fort différent. Ces galeries, à-peu-près au milieu de la hauteur du temple, sont d'une largeur prodigieuse et d'une hardiesse étonnante; leur voûte a travaillé dans quelques endroits.

³⁴⁹ Dallaway_1797_51: It is forbidden to any but a muselman to enter the church of Santa Sophia without a firman, or written order from the sultan, of which I twice availed myself. [#Offers 52–58 long descriptions of the church inside and out, including dimensions of western churches, mostly their lengths].

³⁵⁰ Alcock_1831_136: The exterior of the celebrated church of St. Sophia offers little remarkable; the interior may be splendid, but Franks are strictly forbidden to enter; and the Sultan's firman,

or pass, has of late been discontinued in consequence of some spoliation committed by the last party admitted, with the exception of a firman granted to Sir Robert Liston, on his departure, to see all the mosques in the capital, when he was attended by several British residents and travellers. The prohibition became more rigid from the period of the Greek revolution.

³⁵¹ Bussières_1829_1_40 Constantinople, Hagia Sophia: Malheureusement aucun Franc ne peut pénétrer dans les mosquées de Constantinople, mais les portes extérieures en sont ouvertes, et l'on peut au moins y jeter un coup d'oeil à la dérobée.

³⁵² Riedesel_1802_307 Constantinople, Hagia Sophia: Le dôme est soutenu par quatre grands pilastres, larges de quarante-sept pieds chacun; il a quatre-vingt-six pieds de diamètre. La voûte de la coupole est fort hardie, et beaucoup plus surbaissée qu'aucune autre que j'aie vu. Elle est de pierres de taille, jointes par des crampons de fer, couvertes de mosaïque dans le style du bas-empire.

³⁵³ Baruffi_1847_203 Constantinople, Hagia Sophia: questa e la madre e la prima delle cupole conosciute, il cui segno venne perfezionato da Brunelleschi in Firenze, e da Michelangelo in Roma [then describes the Sultan Achmet].

³⁵⁴ Griffiths_1805_69–70 Constantinople, Hagia Sophia: The grand mosque of Sancta Sophia, immediately adjoining the Seraglio, is undoubtedly one of the finest buildings of its kind, but not, as the Greeks imagine it, superior to the church of St Peter at Rome, or St Paul in London. It is generally believed that Sancta Sophia cannot be visited by Christians without an order or firman from the Sultaun; but a sequin or two, offered through the medium of any ambassador's Janissary to the doorkeeper, removes all difficulties, and silences the conscientious scruples of these disciples of Mahommed, who, at an unfrequented hour, will admit, upon such terms, the pollution of their temple. I was much gratified by the sight of the interior, which is in the form of a Greek cross; about two hundred and sixty-nine feet in length by about two hundred and forty-three in breadth. It is situated east and west; so that formerly the sanctum sanctorum in the east was at the head of this cross. Upwards of sixty pillars form a colonnade communicating with the galleries destined for females, which are nearly sixty feet wide. The principal dome is in an especial manner supported on each side by four large columns of granite, forty feet in height; over the arches which connect these, a solid piece of masonry, in form of a wall, is built to support six shorter columns, which add security and elegance to this magnificent cupola: the boldness of the style of architecture may be conceived when the diameter is mentioned, being no less than one hundred and fifteen feet. On each side of this grand dome is another of smaller dimensions, with three semidomes still less attached, as it were, to it, and appearing on the inside a continuation of the same roof, but on the outside totally distinct. The variety and ornamental beauty of the whole pile is, however, too difficult to be described.

³⁵⁵ Wittman_1804_39: From the mint I walked to the vicinity of the mosque of Santa Sophia, which is certainly a very massive building, but which, considered in an architectural point of view, is, in my opinion, very inferior to our St Paul's. With the exception of the dome, and of the four minarets which are detached, there is nothing very singular or striking in the pile.

³⁵⁶ Sandwich_1807_129 Constantinople, mosques: The names of them are, the mosque of Sultan Achmet, that of Valide Sultan, of Sultan Solymán, of Sultan Mehemet, of Sultan Bajazet, of Sultan Selim, and of Santa Sophia, which last is the Metropolitan, and held in the most veneration by the Mahometans, it not being permitted Christians to enter it under any pretence whatsoever, unless by a particular licence from the hand of the Grand Signor; whereas the admittance into the others is not attended with the least difficulty.

³⁵⁷ Pouqueville_1806_128 Hagia Sophia: On paying an *imaun* you are admitted without difficulty to the galleries of St. Sophie, and may contemplate with leisure that stately edifice, whose greatest merit is the beautiful marble of which it is composed. The Greeks, however, speak of it with a sort of admiration, which proves that they consider it far superior to either of the seven wonders of the world; and they have transmitted in a common song an account of the riches which it formerly contained. The poet, who was doubtless some good priest that lived about the time of the capture of Constantinople by Mahomet II., has informed us that St. Sophie had eighteen steeples, and fifteen bells to call the faithful to devotion; and that the duty was performed by fifty-two head priests, or archbishops, three hundred and two priests, twenty-four deacons, fifty chaunters, and forty-two confessors. He afterwards enters into a detail of the fine candelabra, censers, and gold crosses, which are kept secure; but he does not speak of the luxurious decorations or the beauty of the architecture, the remains of which are still worthy of admiration.

³⁵⁸ Andreossy_1841_118–119, Napoleon's ambassador to the Porte 1812–14: La coupole de Sainte-Sophie a servi de modèle, quant à l'idée, aux coupoles de l'église de Saint-Marc à Venise, au dôme de Pise, à la coupole de l'église de Saint-Augustin à Rome, etc.; mais dans la suite les Italiens, habiles décorateurs, et ayant le sentiment des effets perspectifs, établirent les coupoles de manière qu'elles produisissent en dehors un bel effet. La coupole de Sainte-Sophie n'ayant de flèche que le tiers de son diamètre, et étant circulaire extérieurement, paraît trop surbaissée. Il aurait fallu et que sa voûte intérieure eût été hémisphérique, parce que de là on eût pu apercevoir toute sa convexité, et qu'en dehors elle eût eu une forme elliptique pour se montrer dans exhaussement. On est parvenu à satisfaire complètement l'œil à cet égard, en faisant deux coupoles, l'une en dessus, l'autre en dessous, qui laissent par conséquent un intervalle entre elles. / Brunelleschi, le restaurateur de l'architecture en Italie, est le premier qui ait eu celle idée, et qui l'ait appliquée à la construction du double dôme de Florence. Elle a été suivie depuis par Michel-Ange dans l'église de Saint-Pierre du Vatican; et par Chr. Wren, dans celle de Saint-Paul à Londres. / Les Turcs en introduisant les coupoles dans la construction de leurs édifices religieux, n'ont point adopté les doubles coupoles, mais ils ont donné une élévation considérable à leurs mosquées, et se sont attachés à placer les plus beaux monuments de ce genre dans des situations dominantes: avantage que n'a point Sainte-Sophie, qui, se trouvant sur le revers de la première colline, est à peine aperçue, quoi qu'en aient dit plusieurs écrivains.

³⁵⁹ Pertusier_1815_I_215–216 Constantinople, Hagia Sophia: on pénètre dans le temple par neuf portes, dont les battants étaient jadis en bronze; et, au premier instant, l'observateur ne mesure qu'avec cet étonnement mêlé de crainte, l'immense distance qui sépare le parvis avec lequel il se confond, de cette coupole que huit colonnes de porphyre énormes, et quatre-vingt-douze autres de vert antique, de jaspe ou de marbre rares élèvent dans les airs. Sur les côtés régissent deux nefs couronnées d'une galerie qui forme un retour sur la façade, occupant la largeur du second vestibule. Les colonnes de vert antique sont disposées, sur deux rangs de deux étages chacun, et décorent le devant des nefs, ainsi que des galeries. Le plan de l'édifice est renfermé dans une figure quadrangulaire qui pèche sous le rapport de la régularité. Sa coupe ne flatte point par cette simplicité noble qui caractérisait l'architecture grecque et celle de Rome au temps des Césars. Ici, comme dans tous les temples Mahométans, la coupole est élevée sur des demi-dômes dont celui qui est en regard avec l'entrée, recouvre le sanctuaire, jadis séparé de l'intérieur par une grille de la plus grande richesse; les autres servent de combles aux galeries qui communiquent entre elles, au moyen de celle que supporte le vestibule. Les angles rentrants, compris aussi dans la capacité de l'édifice, complètent la figure quadrangulaire.

³⁶⁰ Ali_Bey_1816_11_378, travelling 1803–1807, Hagia Sophia: The great mosque of Aya Sophia, the ancient cathedral of St. Sophia, is a magnificent edifice. Its immense elliptic cupola, surrounded with half cupolas, produces a surprising effect. I shall not here undertake to give a description of it, for it has been already described by several travellers. Christians may enter this mosque, as well as all the others at Constantinople, with a permission from government, which is easily obtained. The lining of the walls is of marble, and the columns are in tolerably good preservation, but the roof is beginning to decay. The tribune of the Sultan is handsome; it is a sort of cage supported by four small columns, and surrounded with gilt blinds.

³⁶¹ Ali_Bey_1816_11_399–400, travelling 1803–1807, Hagia Sophia during Ramadan: During the classical nights of the Ramadan, the mosques are illuminated. The illumination of the imperial mosques is magnificent. That of St. Sophia, in particular, produces a surprising effect. It is then that an idea may be formed of this colossal cupola; since the light which enters by day, is not sufficient to show the size of the edifice. Thousands of small lamps placed along the cornices upon the mouldings and other projecting parts of the interior; innumerable lamps suspended from the roof upon frames of different forms; and an infinity of crystal and glass lamps of all sizes; serve to display the majesty of this temple better than the light of the sun. I confess I had not a complete idea of it until I saw it in a state of perfect illumination. / The manner in which all these lamps are extinguished was new to me. Several men agitated the air with large fans of feathers, and at every movement extinguished ten, twelve, or twenty lights, though at six or eight feet distance from the fan; so that the temple became dark in an instant. / Whilst they lavish so many lights in the temples, and even upon the towers, where they are of no use, there is not a single lamp in the streets; the mud and the wet soil are perfectly black; the houses, painted with dark colours, help to obscure the atmosphere; the moon ceases to shine by night towards the end of Ramadan, and the profound darkness which reigns in all the streets, added to the mud with which they are covered, upon a bad pavement, more or less on the descent, renders the progress of passengers very tiresome, unless they have lanterns before them.

³⁶² Leslie_1672_115–116 Constantinople, Hagia Sophia: toutes les lampes qui l'éclairent, ne luy servent de rien, qu'à déplorer les tenebres de la superstition de Mahomet, au service duquel il est malheureusement réduit. [interior described 116–117].

³⁶³ Michaud_& Poujoulat_1833_11_155 Constantinople, Hagia Sophia: nous aurions voulu pénétrer dans l'intérieur de l'édifice, mais on ne peut y entrer sans un firman du grand-seigneur, et ces firmans ne s'accordent pas volontiers, surtout depuis la dernière guerre; c'est une satisfaction qu'on a voulu donner au fanatisme populaire, qui souffre bien qu'on envahisse le territoire ottoman, mais qui n'entend pas que le parvis des mosquées soit souillé par la présence des infidèles. Les Turcs ont d'ailleurs un pressentiment que Sainte-Sophie retombera un jour dans les mains des Chrétiens, et ce pressentiment ou cette prédiction ajoute encore à leur humeur ombrageuse et jalouse. Il faut donc renoncer à voir l'intérieur du temple, ou bien attendre que la prédiction s'accomplisse. Jusque-là, nous nous en tiendrons aux volumineuses descriptions que nous ont laissées Pierre Grelot et d'autres voyageurs.

³⁶⁴ Post_1830_327, Constantinople: the celebrated mosque of St. Sophia, which, before St. Pauls of London was built, was considered the noblest edifice in the world, next to the Vatican church at Rome.

³⁶⁵ Spencer_1839_168 Constantinople, Hagia Sophia: The mosques of Constantinople are not calculated, when viewed in detail, to bear a critical examination; still, from their novel style of

architecture, and the graceful form of the tapering minaret, they captivate the imagination of the beholder, and win from his judgment the tribute of involuntary admiration. That of St. Sophia, though it must yield in beauty to the mosque of Sultan Achmet, the finest building ever erected by the Turks, is far more interesting, from its connexion with the early history of the church, the downfall of the empire of the East, and the establishment of Islamism in Europe.

³⁶⁶ Tietz_1836_I_55 Constantinople, Hagia Sophia: In praise of the present toleration of the Turks, I must state, that during the whole of my stay in the mosque, I did not meet with the least symptom of unpleasant feeling, nor was the slightest curiosity even manifested in the countenances of the Mussulmen who perceived my presence. When the service was concluded, we again advanced towards the central part of the temple, the Turks sweeping by us with their accustomed gravity and dignity. [but they were accompanied by the chief imam!]

³⁶⁷ Pardoe_1838_60: The great object of every lion-hunting traveller in Turkey is to obtain ingress to the mosques; and as this privilege is only accorded to great personages, and to each European Ambassador once during his residence in Constantinople, many are necessarily fated to disappointment. No golden key will unlock the mysterious gates, nor lift aside the veil of the temple; and it is with a disgust and a reluctance which they scarcely care to conceal, that the officiating priests condescend to do the honours of the shrine, even when the Imperial firman leaves them no alternative.

³⁶⁸ Schroeder_1846_I_134–135 Constantinople, Hagia Sophia: One morning we made a visit to the mosque of St Sophia, in the course of our peregrinations. It has a less magnificent exterior than two others of the mosques, those of Sultan Achmet and Solfeyman; but its Christian origin makes it far more interesting to travellers. I am sorry to say, we did not provide ourselves with the necessary firmans to enter it, because they can only be obtained by request of the minister, and because the expense is most abominable, and not to be endured. Twenty-five dollars we thought by no means equivalent to the satisfaction to be obtained, and as I could peep in at the doors and windows, I felt reconciled.

³⁶⁹ Arnold_1868_II_56–57 Constantinople, Hagia Sophia: Outside the north-eastern door there are two capitals of columns, ruins of some Byzantine edifice, placed for seats. I took off my boots upon these, and, descending into the church, was quietly advancing towards the nave, when, from several distant quarters, turbaned boys and priests ran at me, and with menacing, insolent gestures directed me to leave the mosque. If I had been an infidel quadruped, their manner would have been appropriate. Immediately I retreated to the door, prepared on the way to use my thick stick if necessary; and although my attitude could not have been more courteous had they been English bishops, though I had my boots in my hand, and was, without question or hesitation, obeying their direction to leave the mosque, I had to guard myself from two blows aimed at me by urchins who were with the priests, and who wore a priestly dress. The boys scampered away over the vast floor of the mosque after they had tried to strike me, and the mollahs laughed loudly. / Under their dangerous surveillance, with my back against a wall, I put on my boots, and left Santa Sophia with no very friendly feeling towards the priests of Mahomet, resolved that I would not leave Stamboul till I had seen more of the interior of this very grand mosque. I have no doubt whatever that, if I had pulled out a five-franc piece, these rapacious wretches, who are the curse of Turkey, the obstacles of all reform, would have allowed me to walk at leisure through the mosque. But I was so disgusted with their insulting manner and their running at me across the carpeted floor, that I was in no humour to bribe them into better behaviour.

³⁷⁰ Clarke_1818_166 Hagia Sophia: There is so much of littleness and bad taste in the patch-work of its interior decorations, and of confusion in the piles and buttresses about it when viewed externally, that we hardly considered it more worth visiting than some of the other mosques of Constantinople; for example, the superb Mosque of Sultan Solyman, or that of Sultan Achmed near the Hippodrome, which, although constructed contrary to the sound rules of architecture, is nevertheless, without exception, the finest building the Turks ever raised.

³⁷¹ Clarke_1818_167 Hagia Sophia footnote: The flatness of its dome constitutes all that is marvellous in the architecture of the building. It equals 105 feet in diameter [32m], and only 18 in depth [5.48m]; although elevated 165 feet [50.29m] above the pavement of the mosque. The diameter of the Dome of St. Peter's at Rome equals 133 feet [40.53m]; and that of St. Paul's in London, 100 feet [30.48m].

³⁷² Clarke_VIII_1818_165–167 Constantinople, Hagia Sophia: the interior of St. Sophia manifestly proves the indisposition of the Turks towards the destruction of the buildings they found. Indeed this part of their character was noticed long ago, and in an age when all sorts of intemperate censures were lavished upon them by their vindictive enemies, the Christians; as if it had been considered a holy thing to curse and to calumniate the Moslems. The impression made upon us by once more seeing this celebrated Mosque was the same that we have before described. There is so much of littleness and bad taste in the patch-work of its interior decorations, and of confusion in the piles and buttresses about it when viewed externally, that we hardly considered it more worth visiting than some of the other mosques of Constantinople; for example, the superb Mosque of Sultan Solyman, or that of Sultan Achmed near the Hippodrome, which, although constructed contrary to the sound rules of architecture, is nevertheless, without exception, the finest building the Turks ever raised. But that of Sultan Solyman may fairly vie with the boasted chef-d'oeuvre of Anthemius of Tralles.

³⁷³ Laurent_1821_64 Constantinople, Hagia Sophia: The plunder of ancient Greece has served to adorn the principal mosques. They are built in imitation of St. Sophia; for of all nations, ancient or modern, the Osmanlis seem the least capable of invention, either in science or in art. St. Sophia, however, covered with cupolas, imposes by its mass; but is far from producing those sublime feelings experienced in contemplating the monuments of Rome and Athens; nor can it boast the awful majesty which characterizes the bold structures of the Gothic age. It was in this temple, built during the reign of Justinian, that the cupola was first used, for the term can hardly apply to the hemispherical roof of the Pantheon: this architectural ornament, if it can so be called, was introduced in the ninth century into Italy by the Venetians, who used it with profusion in the church of St. Mark. Now every church of Italy has its dome, in some immoderately large, seeming by its weight to crash the building which it covers; in others diminutively small, appearing as a tumor on the roof.

³⁷⁴ Frankland_1829_I_217–218: From all that I could learn at Constantinople respecting the mosques from those persons who had seen them, it seems to me that their principal merit lies in the ancient columns and fountains which they contain; and if there be any beauty in the design of their architecture, it is derived from the Greek builders of Sta. Sophia.

³⁷⁵ Hunter_1803_274–275: The moschs, in general, are noble structures, and, although incorrect in point of architecture, like the Gothic cathedrals with us, are striking on account of their solidity and dimensions. They produce a grand effect, standing in spacious courts, which are ornamented with trees and fountains, and the accesses to them are convenient and good. They

have each several domes, and from one to six or minarets, which are high slender towers with two or three outside galleries, whence the muezzins, turning with solemnity to the four quarters of the globe, in an audible voice, proclaim the hours of prayer, and admonish the people to assemble. Great attention is paid to their preservation and cleanliness. They are kept in excellent repair, and many of them are maintained at an enormous expence. Of these moschs, which are extremely numerous, seven, by way of pre-eminence, are distinguished by the title of royal moschs; and of these again, St. Sophia is, in every respect, the most magnificent and remarkable. I shall, therefore, endeavour to give you a description of it.

³⁷⁶ Lamartine_1845_213 travelling 1832–1833, Constantinople, Hagia Sophia: La mosquée de Sainte Sophie, le Saint-Pierre de la Rome d'Orient, élève son dôme massif et gigantesque au-dessus et tout près des murs d'enceinte du sérail. Sainte-Sophie est une colline informe de pierres accumulées et surmontées d'un dôme qui brille au soleil comme une mer de plomb. Plus loin, les mosquées plus modernes d'Achmet, de Bajazet, de Soliman, de Sultanié, s'élancent dans le ciel avec leurs minarets entrecoupés de galeries moresques; des cyprès aussi gros que le fût des minarets les accompagnent, et contrastent partout, par leur noir feuillage, avec l'éclat resplendissant des édifices. Au sommet de la colline aplatie de Stamboul, on aperçoit, parmi les murs des maisons et les tiges des minarets, une ou deux collines antiques noircies par des incendies et bronzées par le temps: ce sont quelques débris de l'antique Byzance debout sur la place de l'Hippodrome ou de l'Atmédan.

³⁷⁷ Lamartine_1845_227 travelling 1832–1833, Constantinople, Hagia Sophia: Nous étions munis tous de babouches de maroquin jaune pour nous chausser dans la mosquée, sans cela il aurait fallu ôter nos bottes et y marcher pieds nus. Nous sommes entrés dans l'avant-cour de la mosquée de Sainte-Sophie, au milieu d'un certain nombre de gardes qui écartaient la foule réunie pour nous voir. Les visages des osmanlis avaient l'air soucieux et mécontent. Les zélés musulmans regardent l'introduction des chrétiens comme une profanation de leurs sanctuaires. Après nous, on a fermé la porte de la mosquée. / La grande basilique de Sainte-Sophie, bâtie par Constantin, est un des plus vastes édifices que le génie de la religion chrétienne ait fait sortir de la terre; mais on sent, à la barbarie de l'art qui a présidé à cette masse de pierre, qu'elle fut l'œuvre d'un temps de corruption et de décadence. C'est le souvenir confus et grossier d'un goût qui n'est plus; c'est l'ébauche informe d'un art qui s'essaie. Le temple est précédé d'un long et large péristyle couvert et fermé comme celui de Saint-Pierre de Rome. Des colonnes de granit, d'une prodigieuse élévation, mais encaissées dans les murailles et faisant massif avec elles, séparent ce vestibule du parvis.

³⁷⁸ Lamartine_1845_228 travelling 1832–1833, Constantinople, Hagia Sophia: 228: L'enceinte de l'église est décorée sur ses flancs de superbes colonnes de porphyre, de granit égyptien et de marbres précieux; mais ces colonnes, de grosseur, de proportion et d'ordre divers, sont évidemment des débris empruntés à d'autres temples, et placés là sans symétrie et sans goût, comme des barbares font supporter une mesure par les fragments mutilés d'un palais. Des piliers gigantesques, en maçonnerie vulgaire, portent un dôme aérien comme celui de Saint-Pierre, et dont l'effet est au moins aussi majestueux. Ce dôme, revêtu jadis de mosaïques qui formaient des tableaux sur la voûte, a été badigeonné quand Mahomet II s'empara de Sainte-Sophie pour en faire une mosquée. Quelques parties de l'enduit sont tombées et laissent réapparaître l'ancienne décoration chrétienne. Des galeries circulaires, adossées à de vastes tribunes, règnent autour de la basilique, à la hauteur de la naissance de la voûte. L'aspect de l'édifice est beau de là, vaste,

sombre, sans ornement, avec ses voûtes déchirées et ses colonnes bronzées, il ressemble à l'intérieur d'un tombeau colossal dont les reliques ont été dispersées. Il inspire l'effroi, le silence, la méditation sur l'instabilité des œuvres de l'homme qui bâtit pour des idées qu'il croit éternelles, et dont les idées successives, un livre ou un sabre à la main, viennent tour à tour habiter ou ruiner les monuments. Dans son état présent, Sainte-Sophie ressemble à un grand caravansérail de Dieu. Voilà les colonnes du temple d'Éphèse, voilà les images des apôtres avec leurs auréoles d'or sur la voûte qui regardent les lampes suspendus de l'imam.

³⁷⁹ Claridge_1837_146–147 Constantinople, Hagia Sophia: To inspect the interior of the mosque, the Sultan's own firman must be obtained, which may be done through the ambassador, at a cost of from ten to twelve pounds. The gates being once open, all who choose to enter may avail themselves of the opportunity; but few will leave it without feelings of disappointment. It will bear no comparison with the churches of Italy for architectural beauty, and its walls are destitute of all ornament.

³⁸⁰ Vernet_1843_I_195 Constantinople, Hagia Sophia: A l'aide d'un firman du sultan, nous pénétrons dans la mosquée de Sainte-Sophie, trop bien décrite partout pour en parler ici; ce que nous affirmons, c'est que la beauté proverbiale de ce monument est bien au-dessous de sa réputation. Toutes les mosquées de Constantinople sont bâties sur le même modèle; il y en a un grand nombre, et la quantité peut suppléer dans l'ensemble à la qualité.

³⁸¹ Hobhouse_1817_II_345–346 Constantinople, Hagia Sophia: I know of no monument of antiquity which has excited so much curiosity, both amongst the learned, and the unlearned, as St. Sophia. For its dimensions and integrity it may be thought incomparably more curious than any other relic of former ages; but in every other respect it must disappoint any sanguine expectation. Its external appearance is that of a vast building, whose ill-assorted construction requires a proportionate heaviness of mass to preserve it standing and entire. The weighty buttresses, and the attached compartments of the temple, falling, in a succession of pent-houses, from the spring of the arch to within a few feet of the ground, nearly conceal, and totally ruin any effect which might otherwise be produced by the height and expanse of its far-famed dome. / The interior, to which you descend by five steps, seems at first sight magnificently spacious, and not broken with the aisles and choirs, nor deformed by the railings and tombs of modern churches; but your admiration diminishes as you proceed with your inspection. The beauty of the variegated marble floor is concealed by a covering of mats, and the dome, as well as the body of the building, is spoilt by a thousand little cords depending from the summit within four feet of the pavement, and having at the end of them lamps of coloured glass, large ostrich eggs, artificial horse-tails, vases and globes of chrysal and other mean ornaments. The columns appear too large to the arches which they support, and the carving of their capitals can scarcely be more painful to the eyes of an architect, than to those of a common observer. Grelot knew not to what order they belonged, or by what name to describe their style, unless he called it a sort of Gothicised Greek.

³⁸² Pardoe_1837_I_388 Hagia Sophia: Ignorant as I am also of architecture as a science, I have a sufficient perception of the beautiful and the symmetrical, to make me lament the incongruous medley of different orders and materials by which I was surrounded. What gigantic pillars encircle the dome! – What individual treasures are collected together! But with what recklessness are they forced into juxtaposition! Columns of varying sizes and proportions; some of Egyptian granite, others of porphyry, others again of scagliola, and various precious marbles,

are scattered, like the fragments of many distinct buildings, throughout the whole body of the edifice. The eye is bewildered, and the mind remains unsatisfied. / Eight of the porphyry pillars are relics of the temple of Heliopolis; while those of verd-antique are from that of Ephesus. The walls are lined with marble, jasper, porphyry, and verd-antique, to the height of a gallery which surrounds the temple; and which, like the base of the building, is floored with rich marbles, and supported by plain columns of the same material.

³⁸³ De_Kay_1833_347 Constantinople, Hagia Sophia: St. Sophia rises proudly from an eminence near the seraglio, and, although not so lofty as some of the other royal mosques, it is nevertheless one of the first objects which attract the eye of the traveller as he approaches the Ottoman capital. The American hastens to visit a monument of human industry and skill, which has bidden defiance to repeated earthquakes, and to the corroding influence of time for thirteen centuries; he is anxious to behold a structure composed in part of the great temple of Diana of Ephesus, and which is described as one of the most splendid monuments of the middle ages. He approaches, beholds a shapeless pile of stones, gigantic but barbarous, destitute even of simplicity, and violating every principle of architectural science. It appears as if the ponderous buttresses were about to crush in the building they were intended to support, and it has no front worthy of its magnitude.

³⁸⁴ De_Kay_1833_347B Constantinople, Hagia Sophia: Our own impressions coincided with those of Mr Hobhouse, "that the skill of a hundred architects, the labour of 10,000 workmen, the wealth of an empire, and the guardianship of presiding angels, had raised a stupendous monument of the heavy mediocrity which distinguishes the productions of the sixth century from the perfect specimens of a happier age." / If it fails, however, in exciting applause and admiration from its proportions or magnitude, it is nevertheless full of interest from its historical associations. It was originally built by Constantine the Great, and much enlarged and improved by his son Constantius. This edifice was burnt during the furious religious feuds of his successor, and the party who are accused of having set it on fire were headed by an individual who has descended to posterity under the name of St. Chrysostom. It was again burnt under Honorius, and rebuilt by Theodosius, and in the early part of the reign of Justinian, it was for the last time consumed by the destructive element.

³⁸⁵ Raguse_1837_I_69 Hagia Sophia: Frappés d'abord par la grandeur et la beauté de la mosquée de Sainte-Sophie, ce fut par elle que nous commençâmes. Autrefois église chrétienne, bâtie par Justinien, elle est située en face et à peu de distance du sérail. / C'est un magnifique monument. Son immense coupole est d'une majestueuse élégance; mais la réflexion en diminue beaucoup l'effet quand on se rappelle nos belles églises d'occident, leurs vastes dimensions, leur style gothique élancé qui semble communiquer avec le ciel, et leur obscurité religieuse qui laisse l'homme avec lui même et au milieu de ses réflexions. Bien plus encore quand on se rappelle l'église de Saint-Pierre de Rome, le plus admirable monument, sous le rapport de l'art, que les hommes aient jamais exécuté. / Sainte-Sophie est une simple rotonde inscrite dans un carré; la coupole est à la fois d'une grande élévation et d'un grand diamètre. Comme ses côtés ne regardent pas les quatre points cardinaux, et qu'il faut que les musulmans se tournent vers l'orient quand ils font leurs prières, la ligne, servant à indiquer la position qu'ils doivent prendre, est tracée par une suite de nattes rayées, qui sont placées dans cette direction.

³⁸⁶ Addison_1838_I_138 Constantinople, Hagia Sophia: The celebrated mosque of St. Sophia possesses no great external beauty. It is a heavy building; the dome is supported by immense

buttresses, and Tournefort's statement that "it is the finest structure next to St. Peter's at Rome," is quite ridiculous; it will bear no comparison with St. Paul's; in fact there is no striking beauty whatever in the exterior of a place which was the wonder of past ages and the boast of Justinian.

³⁸⁷ Perthes_1855_11_202 Constantinople, Hagia Sophia: Bien que je commençasse à être blasé sur les mosquées, je fus frappé du grandiose et de la majesté de Sainte-Sophie: c'est, après Saint-Pierre, le monument qui m'a fait le plus d'impression. La distribution intérieure et l'ornementation très-simple, car on a badigeonné les mosaïques et détruit toutes les figures en relief, ne diffèrent en rien des autres mosquées. La Sainte-Sophie actuelle n'est pas celle qui fut élevée par Constantin, elle a été bâtie sur ses cendres.

³⁸⁸ Elliott_1838_1_363 Constantinople, Hagia Sophia: No Christian is permitted to enter St. Sophia's without a firman, and this is never granted but on special occasions. We could, therefore, only peep into the interior and examine the outside.

³⁸⁹ Lacroix_1839_40 Constantinople, Hagia Sophia: Mais si l'on peut pénétrer dans l'intérieur, ce qui ne laisse pas d'être difficile ... [then describes the interior]

³⁹⁰ Warburton_1848_189 Constantinople, Hagia Sophia: The Mosque of St. Sophia, with all its spoils, and the remains of such magnificence as led Justinian to exclaim, "Thank God I have been enabled to outdo Solomon!" scarce repays the trouble of procuring a special firman, and the troop of guards that must accompany you. A mosque seems to me the most uninviting and prayerless-looking place of worship in the world: it is naked, altarless, tawdry, and dreary-looking.

³⁹¹ Reid_1840_238–239 Constantinople, Hagia Sophia: Much has been said and written regarding St. Sophia, but I think the new twaddler merely catches the former twaddler's opinion, and, without taking the trouble of thinking, exclaims, or writes down – sublime, beautiful, without considering the value of the words. St. Sophia, in my opinion, is a building sacred to the eye of every member of civilization, but sacred from nothing that is in it as a building; sacred solely from its being the only entire building of Greece that remains, amid the wreck of former ages; and sacred from the materials of which it is composed, connected as they are with every thing great in the ancient grandeur of Greece and Rome. The building itself looks like a huge giant, whose head, sunk between his shoulders, seems as if he was nearly suffocated by a confused and irregular cluster of wens growing up on all sides; and if any admiration can be felt for the building, as a building, it must be akin to that felt by looking at an overgrown ox, or the fat hoy. It is a remnant of ancient Greece, and I revere it because it is so, and not on account of any thing intrinsic in its form, for it is evidently the work of an age when the arts were on the decline, and when, to raise an enormous edifice, not a fine one, was the taste of the day. It is a confused gathering together of marble, granite, porphyry, and freestone, built without a leading design by various hands, full of beauties, full of faults, and embellished with pillars of all heights, colours, and diameters, evidently torn from other temples, by those who could not see the sin of so doing, and huddled together by those who did not know their value.

³⁹² De_Kay_1833_347 Hagia Sophia: It appears as if the ponderous buttresses were about to crush in the building they were intended to support, and it has no front worthy of its magnitude. Our own impressions coincided with those of Mr Hobhouse, "that the skill of a hundred architects, the labour of 10,000 workmen, the wealth of an empire, and the guardianship of presiding angels, had raised a stupendous monument of the heavy mediocrity which distinguishes the productions of the sixth century from the perfect specimens of a happier age."

³⁹³ Smith_1851_135–136 Constantinople, Hagia Sophia: I have often tried to determine coolly whether I was out of temper this day; or whether, in reality, all the places the firman permitted us to see were not failures; or rather, had been so ridiculously written up, and over-praised, that expectation could not possibly be gratified. I incline to think that the latter was the case. The vaunted Mosque of St. Sophia, in spite of the twenty columns allotted to its description in Murray, did not, in any way, excite my astonishment. Grand it certainly is; or rather, very large indeed; and there is a quantity of gilding and fine work about it, but it does not cause you to hold your breath on first seeing it as does St. Peter's, or Milan Cathedral.

³⁹⁴ Chenevard_1849_107–108 Constantinople, Hagia Sophia: En effet, la richesse des marbres, le granit, le porphyre des colonnes, la mosaïque dorée de ses voûtes, la grandeur de la coupole, le jeu perspectif des nefs, tout étonne dans ce monument. / Combien il est à regretter que les Turcs en aient détruit l'harmonie, en effaçant par une zone blanche les figures qui occupaient l'espace compris entre la retombée de la voûte et l'entablement du deuxième ordre! Du reste, ce monument du bas-empire est empreint du caractère dégénéré de l'art des Anciens. A celle époque de décadence, la pureté des formes antiques ne fut plus un mérite recherché, on lui préféra le gigantesque des dimensions et la richesse de la matière.

³⁹⁵ Damer_1841_I_115 Constantinople, Hagia Sophia: we proceeded at length to make the most of of our present opportunity of seeing St. Sophia to the best advantage, as well as the other adjoining parts, which are equally interdicted to Christians. The beauty as well as the extent of the mosque excited much more admiration among us than we had anticipated, and the interior decorations and ornament seemed to us much finer than that of its neighbour Achmet, though this latter is preferred by the Turks. / We were a little disturbed by the evident ill-will with which the few Mussulmen, who still lingered at their devotions, bore our presence. They scowled dreadfully at what they deemed the profanation of their holy place; and one old man went so far as to scold me into getting up from a stone seat on which I was resting myself. [the interior described, 115–120].

³⁹⁶ De Vere_1850_II_183–184 Constantinople, Hagia Sophia: Few Christians have ever been allowed to examine in its details the interior of St. Sophia's; a glance from the doors, or a hurried survey, is commonly the traveller's utmost boast. The opposition thrown in the way of a leisurely inspection is the less to be regretted, however, as it is the interior of the building which has suffered most by that change which has converted it into a mosque. Its main features remain still unsubverted.

³⁹⁷ Walpole_1851_II_270 Constantinople, Hagia Sophia: The Mosque of St. Sophia is superb; the outside is too crowded with buildings to be at all well seen; but the interior, done up by Italian artists within the last few years, is a masterpiece of art – a wonder. The size, the grandeur, yet lightness and grace of the whole, are perfect.

³⁹⁸ Gautier_1912_207 travelling 1852, Constantinople, Hagia Sophia: San Marco is Saint Sophia in miniature, a reduction of Justinian's basilica on the scale of one inch to the foot. This is not surprising, for Venice, which a narrow sea scarcely separates from Greece, was always familiar with the East, and its architects would naturally endeavour to reproduce the type of the church which had the reputation of being the finest and richest in Christendom. San Marco was begun about the tenth century, and the architect certainly had the opportunity of seeing Saint Sophia in all its integrity and splendour long before it was profaned by Mohammed II, an event which took place in 1453 only.

³⁹⁹ Oldmixon_1854_310: Hagia Sophia, visited inside and out: Except St. Peter's, I have seen nothing comparable in grandeur, in the true sublime, within the reach of the hands of man.

⁴⁰⁰ Harborne_1810_289 Constantinople, Hagia Sophia in 1585: before I entered I was willed to put off my shoes, to the end I should not prophane their church, I being a Christian. [remarks interior costly and rich, with lamps, "and the walls hanged with Tapistry." But not one mention of any other mosques.]

⁴⁰¹ Slade_1833_11_117–118 footnote following their own unpleasant experience in Hagia Sophia: We had a consolation in thinking that our indignity was not without precedent. About thirty years since the Russian ambassador at the Porte was much worse served in the mosque of Solimania, for visiting which he had a firman from the Sultan – but in that day Solimania was difficult of access. His lady not having left her shoes behind her on going in, had them taken from her, and further received gentle admonition with them; his aid-de-camp had two of his front teeth knocked out with the heel of his own boot; and the whole party were violently ejected into the street, where worse treatment might have befallen them, but a mollah whose house was close by harboured them till their guards arrived from Pera. The Sultan, much mortified, endeavoured to pacify his Excellency by sending him presents, but his Excellency thinking that was treating him rather too much like a school-boy, sent them back – admitting, however, the apologies of the Vizir.

⁴⁰² Pigeory_1854_76–77 Constantinople, Hagia Sophia: Mais au moment de franchir le seuil, une autre obligation est imposée par le Coran. Si la lettre du prophète était suivie, quiconque n'est pas musulman devrait, comme les croyants eux-mêmes, entrer pieds nus dans les mosquées. Je suis très-disposé à croire que les chaussures des chrétiens sont, pour la plupart, dans un meilleur état que les pieds de la grande majorité des Turcs; mais les difficultés de la situation se tranchent, et les susceptibilités réciproques se concilient au moyen de babouches que les Francs chaussent par-dessus leurs souliers ou leurs bottes.

⁴⁰³ Spencer_1839_163–165 Hagia Sophia: At length the signal was given for our entrance into San Sophia; and surely never, since the days of Constantine, did so large an assemblage of Christians cross the threshold of this superb temple of public worship. Indeed, the louring frown on the countenances of the Turks, on beholding the intrusion of such numbers of infidels, made us almost fear that their ill-humour would break out in a scene of violence similar to that perpetrated upon the Chevalier Tamara and his party, who, you are probably aware, was ambassador from the court of St. Petersburg to the Ottoman Porte in the reign of Paul I. / The gallant knight, having received a firman from the Sultan for that purpose, proceeded, accompanied with his suite, to visit some of the mosques; when, during the time he was in that of Sultan Solymán, the mollahs observed a Russian laughing. Supposing that this levity originated in contempt for their religion, they imparted their suspicions to the fanatic mob, who attacked the ambassador and his retinue, and would certainly have massacred the whole, if it had not been for the speedy interference of a corps of janissaries: as it was, every individual of the party suffered in a greater or a less degree. / I, however, have no such tragedy to record; for the fanatic priests were contented to vent their ill-humour upon a few unoffending Greeks, who had snatched a brief respite from their daily toil to enjoy a momentary glance at the temple of their great ancestors; these the mollahs rudely kicked out, either, I suppose, because they were shabbily dressed, or had forgotten their slippers.

⁴⁰⁴ White_1845_1_28–29 Constantinople, Hagia Sophia with alcohol: At the commencement of this market is the warehouse of Mr Stampa, general dealer, a useful establishment. His store is

the resort of the suburb quidnuncs, who drop in to hear the news, and to discuss the rise and fall of prices and pachas. It is filled with all kinds of British commodities, likely to be useful to masters of trading vessels and Frank residents. Among these articles, London porter and Burton ale hold a conspicuous place. Overweening attachment to these national beverages, supplied by Mr Stampa, had nigh produced serious consequences to a party of young English travellers during the spring of 1842. With greater patriotism than prudence, and greater thirst for adventure than instruction, these youths thought proper to carry a basket of porter into the mosque of Aya Sofia. To the terror of their accompanying cicerone and the just indignation of the surrounding Mussulmans, they boldly uncorked the forbidden liquor within the holy edifice, and quaffed glass after glass in honour of their own imprudence. The attendant valet de place, observing the scowling glances, and hearing the murings of the bystanders, bethought himself of a stratagem to lull the rising storm. He therefore took one of the frothing glasses, and said to an Imam standing by, "Taste, Effendi! It is physic! These men are mad! Their doctors have commanded them to swallow this filth. Their brains are turned upside down. Who but insane men, or those at the last gasp, would swallow such filth?" This pacified the people, and the gentlemen escaped the ill-treatment they merited, for this wanton and imprudent breach of decorum.

⁴⁰⁵ *Pardoe_1837_I_390-391* Hagia Sophia: The view from this gallery, at the upper extremity of the mosque, is extremely imposing; from that point you take in, and feel, all the extent of the edifice, whose effect is rendered the more striking, from the fact that it is entirely laid bare beneath you, being totally free from the divisions and subdivisions which in Catholic chapels are necessary for the location of the different shrines. Plain and un-ornamented, save by the casing of marble already alluded to, the walls tower upward in severe beauty, until they reach the base of the stately dome, which is poised, as if by some mighty magic, on the capitals of a circle of gigantic and rudely fashioned pillars; immediately beneath you are the columns that support the gallery in which you stand, throughout the whole extent of the temple; while on your left hand the marble pulpit, with its flight of noble steps, shut in by a finely sculptured door of the same material, and on your right the Imperial closet, with its gilded lattices, complete the detail of the picture.

⁴⁰⁶ *Galt_1812_258-259* Constantinople, Hagia Sophia: The chief moschs are the great ornaments of this capital; but, though stately structures, it is impossible to look at them long without being disposed to think of old-fashioned cupboards, where punch-bowls, turned upside-down, are surrounded with inverted tea-cups, pepper-boxes, and candlesticks. / Mr Canning having procured a firman, to allow the British travellers to visit the moschs, we assembled early in the morning, and, followed by a crowd of other curious strangers, who availed themselves of the opportunity, proceeded to the celebrated St. Sophia. I had been there, privately, before; for, by paying five piastres to the door-keepers, strangers may be admitted into the galleries. Though it is pretended that the view from them is greatly inferior to what is seen from the area below, it is still sufficient to satisfy all the common desires of curiosity. / The present exterior of this building has no architectural symmetry. It consists of clumsy buttresses, raised to preserve it from the effects of the earthquakes that have so often threatened it with total ruin; and they conceal the whole of its original form. / The interior, however, is very grand. The dome being shallower than that of St. Paul's, has the appearance of being larger. The supporters of the dome are so arranged, as to make the general effect resemble, in some degree, a vast pavilion; but, as a work of scientific art, the St. Sophia must be considered as a very clumsy structure. The ornaments of the capitals of the columns seem designed rather to imitate feathers than the acanthus, and the

native beauty of the marbles is not enriched by any shew of taste or skill. In point of workmanship, it is immensely inferior to Westminster Abbey. Ten thousand men are said to have been employed in the construction of the St. Sophia, and nearly six years were consumed in completing it. The most remarkable of its ornaments are eight columns of red porphyry, which Aurelian placed, originally, in the Temple of the Sun, and eight others of green porphyry, a gift from the magistrates of Ephesus. It is two hundred and sixty-nine feet long, and two hundred and forty-three broad. [81.991 × 74.066m].

⁴⁰⁷ *Marchebeus_1839_144* Hagia Sophia: Mais ces galeries supérieures sont tellement endommagées par les tremblemens de terre et le manque d'entretien, que les colonnes fortement inclinées et les voûtes étayées en beaucoup d'endroits, semblent voisines d'une prochaine destruction.

⁴⁰⁸ *Addison_1838_I_138* Constantinople, Hagia Sophia: We walked round the court, which is surrounded by a portico, and feeling an earnest desire to get one peep into the interior, I advanced up a vestibule leading into the mosque, and seeing only a few Turks very intent upon their prayers, I made two or three very hasty strides and looked inside, which I had scarcely done, before up rushed some Mussulmen foaming at the mouth and distorting their countenances with shouts and imprecations of Yaoor. I quickly retreated and joined the party outside, receiving a strong admonition from the dragoman for my imprudence. I saw nothing but a large hall with a low dome of great circumference. There are a great many ancient columns in this mosque, some of jasper, brought by the founder of the church from the Temple of Diana at Ephesus, and others of porphyry, said to have been taken out of a temple of the Sun built by Valerian, and sent by Maisia, a Roman widow, to the Emperor Justinian. The Mosaic of the dome is mostly gone, and the "heaven suspended vault," of 115 feet [35.052m], in diameter, 15 feet [4.572m] more than St. Paul's, is only 18 [5.486m] in depth, and 180 [54.864m] from the pavement.

⁴⁰⁹ *Addison_1838_I_217*: Not being able to procure a royal Firman for visiting the mosque of St. Sophia, without which you are not allowed to enter, we proceeded with Mustapha, the dragoman of the English minister, to visit the royal mosques.

⁴¹⁰ *Addison_1838_I_139* Constantinople, Hagia Sophia: A young English lady of my acquaintance, the daughter of a Levant merchant, passing St. Sophia with a party of friends, had the temerity to enter the door of the mosque, and being at first unperceived, was quietly commencing a survey of the building, when, some Turks espying her, immediately caught up their slippers and threw them with loud curses and imprecations at her head, when she ran away, fortunate not to have suffered much grosser insult for her imprudent curiosity. [#Throwing footware was a widely-observed Middle Eastern insult, as George Bush was to discover. Check on history of throwing shoes as an insult.]

⁴¹¹ *Slade_1833_II_116* Constantinople, Hagia Sophia: It has always been difficult of access to Christians, whereas the other mosques while I was there were comparatively easy. The imams of some of them acted as our ciceronis, of others did not oppose us, but from St. Sophia we were warned off before even reaching the doors: in addition to which (customary) fanaticism the Superior at that time was a rigid believer, to contravene whose will the Sultan would not have dared. This inaccessibility only sharpened our curiosity. The Hon. Mr Grosvenor was then a guest of Sir Robert Gordon, and he being willing, I nothing loth, we resolved to penetrate together beneath Sophia's domes. So, changing our hats for fezes, and otherwise assimilating our costume to that of the Nizam dgeditt, not entirely, for a complete disguise would have made us more guilty if discovered, we started from Pera, one fine day, taking with us a chavass by way

of a protection, our appearance rendering it doubtful whether we were renegade Mussulmans or apostate Christians.

⁴¹² Slade_1833_II_116B Constantinople, Hagia Sophia: Leaving our shoes at the threshold, we proceeded quietly along the vestibule, still unnoticed, as far as the great doors which open on the body of the edifice, and there, the difficulty being surmounted, we stood to admire! – but in truth were disappointed at finding it inferior in disposition and the richness of its marbles to some of the other mosques. Nevertheless it was St. Sophia, the most celebrated, and one of the most venerable of Christian temples – centre of memorable associations – and we were congratulating ourselves on being where so few Christians, during four centuries, have been, when a little Turkish boy came running to us, exclaiming: “run, quick – they will kill you.” Had we immediately profited by the kind warning, we might have got away unmolested, but surprise detained us – to look for the danger, to ask questions. No sooner had the lad spoken than he disappeared behind a column; at the same instant we became sensible of a movement – a confused murmur of voices, in it ghiaours only distinct – and from the interior five Turks, one of then an imam, rushed out at us, yelling rather than speaking. [#they were saved by the intervention of the imam.]

⁴¹³ Pardoe_1837_I_376–377 Miss Pardoe entering the mosques in Turkish dress, and with a fez: “If we escape from St. Sophia unsuspected,” said my chivalrous friend, “we will then make another bold attempt; we will visit the mosque of Sultan Achmet; and as this is a high festival, if you risk the adventure, you will have done what no Infidel has ever yet dared to do; but I forewarn you that, should you be discovered, and fail to make your escape on the instant, you will be torn to pieces.” / This assertion somewhat staggered me, and for an instant my woman-spirit quailed; I contented myself, however, with briefly replying: “When we leave St. Sophia, we will talk of this,” and continued to walk beside him in silence. At length we entered the spacious court of the mosque, and as the servants stooped to withdraw my shoes, the Bey murmured in my ear: “Be firm, or you are lost!” – and making a strong effort to subdue the feeling of mingled awe and fear, which was rapidly stealing over me, I pulled the fez deeper upon my eyebrows, and obeyed. [#keeps referring to the High Priest in a mosque. She entered Hagia Sophia and Sultan Achmet. Got into Hagia Sophia a second time in the entourage of Count Bathiany, an Hungarian nobleman.]

⁴¹⁴ Taylor_1855_345–346, published 1839, Constantinople, mosques: Until within a few years, a visit to the mosques, especially the more sacred ones of St Sophia and Sultan Achmed, was attended with much difficulty. Miss Pardee, according to her own account, risked her life in order to see the interior of St Sophia, which she effected in the disguise of a Turkish Effendi. I accomplished the same thing, a few days since, but without recourse to any such romantic expedient. Mr Brown, the interpreter of the Legation, procured a firman from the Grand Vizier, on behalf of the officers of the San Jacinto, and kindly invited me, with several other American and English travellers, to join the party. During the month of Ramazan, no firmans are given, and as at this time there are few travellers in Constantinople, we should otherwise have been subjected to a heavy expense. The cost of a firman, including backsheesh to the priests and doorkeepers, is 100 piastres (about \$38). [#34–349 for enthusiastic description of Hagia Sophia, 349–350 for brief account of Sultan Achmet.]

⁴¹⁵ Morier_1818_60 Shiraz: The Persians were curious in inspecting our dress. One of our party wore a wig, a commodity totally unknown in Persia. It is impossible to describe the extreme and

amusing astonishment which the surrounding spectators exhibited upon seeing this gentleman, at one pull, take off the whole hair of his head, and walk off totally unconcerned.

⁴¹⁶ Elwood_1830_11_183 Bagh Kerah, Lorestan Province, Persia: we found our tents pitched on a small hill, in the vicinity of a pretty little mosque, containing the tomb of Goorah Ali, a Mahometan saint. It was built on the general plan, with cupolas and minarets, a flight of steps, and a very handsome portico, which led into the interior. This, being too sacred for us to enter with our shoes on, and not being disposed to comply with the ceremony of taking them off, we contented ourselves with merely looking into. Over the tomb, which was much ornamented and stood in the centre, were suspended some lamps, and some ostrich eggs.

⁴¹⁷ Knox_1879_161 Hagia Sophia: The mosaics which represented biblical subjects, have been covered in part, but to so slight an extent that their richness is fully perceptible. Thus, for example, the four Cherubim in the base of the cupola are clearly visible, all except the faces, which are concealed by patches of cloth of gold. The same is the case with other mosaics where figures are delineated. [#and his party was allowed in the gallery during prayers.]

⁴¹⁸ Müller_1897_105–106, in Constantinople in 1894, Karye Djami: But to return to the Mosaic Mosque. The outer and inner narthex are still covered with mosaics of great beauty, and well preserved. They are scenes from the Gospels, or the legendary history of the Virgin. A few fine heads are left of the frescoes that must once have covered the side chapel. It is extraordinary that these mosaics should have been left almost uninjured, for the church was early turned into a Mosque, and in all other churches so used, as in St. Sophia itself, few traces of the mosaics are left, they were everywhere covered with whitewash.

⁴¹⁹ Pococke_v_1772_327, travelling 1737–1741, Constantinople, Hagia Sophia: Un dôme d'une structure admirable, tient lieu de nef. Au pied de ce dôme régné une colonnade qui porte une galerie de cinq toises de largeur dont la voûte est très belle. Dans l'espace qui est entre les colonnes le parapet est orné de croix en bas-relief, que les Turcs ont fort maltraitées. Quelques-uns l'appellent la galerie de Constantin; elle étoit destinée autrefois pour les femmes. A la naissance & sur la corniche du dôme regne une autre petite galerie, ou plutôt une balustrade, qui n'a de largeur qu'autant qu'il en faut pour laisser passer une personne, & l'on en a pratiqué une autre au-dessus de celle-ci. Ces balustrades font un effet merveilleux du tems du Ramezan car elles sont toutes garnies de lampes. A peine les colonnes de ce dôme ont-elles du renflement & les chapiteaux sont d'un ordre singulier. Le dôme a 18 toises dans œuvre, & porte sur quatre gros piliers d'environ huit toises d'épaisseur; la voûte forme une demi sphere parfaite éclairée par vingt quatre fenêtres disposées dans la circonférence.

⁴²⁰ Pococke_v_1772_328–329, travelling 1737–1741, Constantinople, Hagia Sophia: On y compte, à ce qu'on assure, jusqu'à cent sept colonnes de différens marbres, de porphyre ou de granité d'Egypte. Tout le dôme est revêtu ou pavé de plusieurs sortes de marbre: les incrustations de la galerie sont des mosaïques faites la plupart avec des dez de verre qui se détachent tous les jours de leur ciment, mais leur couleur est inalterable; ces dez de verre sont de véritables doublets, car la feuille colorée de différente manière, est couverte d'une pièce de verre fort mince collée par dessus, il n'y a que l'eau bouillante qui la puisse détacher. Les Turcs ont détruit le nez & les yeux des figures qu'on y avoit représentées aussi bien que le visage des quatre Chérubins placés aux angles du dôme.

⁴²¹ Egmont_& Heyman_1759_1_20B4 Constantinople, Hagia Sophia: The inside of the dome, and ceiling of the galleries, were formerly covered with mosaic work, but most of it is now destroyed; the Turks never scrupling to break off pieces and sell them to the Franks. But from

the small remains of it, I do not think it was to be compared to what I had seen at Rome. It was of a vitreous substance, and the colours very permanent. It seemed, indeed, a kind of enamel, or encaustic painting.

⁴²² Struve_1802_210–211 Hagia Sophia: L'église de Sainte-Sophie, ou plutôt la mosquée de ce nom, qui se trouve située à l'entrée du sérail, fut le premier objet qui attira notre curiosité. Quand nous fûmes arrivés aux portes, on présenta à chacun de nous des pantouffles jaunes, pour entrer dans l'intérieur de ce temple, qui est d'une grandeur extraordinaire. La quantité de minarets que l'on y remarque, lui donne un air de magnificence qui excite tout-à-la-fois le respect et l'admiration. Cet édifice fut bâti dans le sixième siècle, sous l'Empereur Justinien, par les deux architectes Antennicus et Isidore. Il est construit tout en marbre, et décoré d'un nombre infini de grandes colonnes artistement travaillées. Il a 270 pieds de long et 240 de large. On prétend qu'il existe une communication souterraine avec la mer, qui permet à des petits bâtimens de s'avancer jusque dans cette mosquée. Les voûtes, ainsi que les murs, sont revêtus d'ouvrages en mosaïque de la plus grande perfection, et de peintures qui représentent les douze apôtres. Les premiers tombent de vétusté, et les morceaux qui se détachent des murs, sont ramassés avec soin par les Turcs, et vendus aux étrangers qui désirent les acheter.

⁴²³ Sandwich_1807_130 travelling 1738–9, Hagia Sophia: The cavity of the dome is adorned with a Gothic mosaic, as are all the walls of the mosque, representing saints, crosses, and other symbols of the Christian religion; which the Turks have been so far from destroying, that they have endeavoured to repair the ruined parts of it, by painting it according to the model of what is remaining.

⁴²⁴ Ferté-Meun_1821_133–134, travelling 1816–19, Hagia Sophia: L'intérieur de la voûte est une mosaïque formée de petits cubes d'une matière vitrifiée, et appelée smattum; mais cette voûte est dégradée en beaucoup d'endroits. Les Turcs en vendent des fragmens dans la mosquée, et chacun peut, en sortant, emporter dans sa poche des échantillons de Sainte-Sophie.

⁴²⁵ Hobhouse_1817_11_346 Constantinople, Hagia Sophia: The tesserrated mosaic with which the concave above the windows and the dome are encrusted, and specimens of which taken from the ceiling of an adjoining oratory are sold to strangers, is not visible to those standing in the body of the mosck ... the centre of the cupola. With a diameter of one hundred and fifteen feet (fifteen feet more than that of St Paul's church), it is only eighteen in depth, and not more than one hundred and eighty from the pavement.

⁴²⁶ Wittman_1804_53 Constantinople, Hagia Sophia: To procure admittance, however, within the mosques, a Frank must be furnished with a firman, or written authority from the Turkish government; but the Mussulman after all makes him pay handsomely for the gratification of his curiosity.

⁴²⁷ Martin_1821_112–115 Constantinople, Hagia Sophia: Ce temple immense et magnifique n'a pu être cependant copié qu'imparfaitement quant à la hardiesse de son architecture ... Tous les beaux ouvrages en mosaïque qu'on y voyait, sont ou détruits par le laps de temps ou par le fanatisme des Turcs ... On nous a distribué quelques morceaux de mosaïque, qu'on détache facilement des murailles.

⁴²⁸ Elliott_1838_364 Hagia Sophia: The interior of the domes was originally lined with mosaics representing Christian scenes, which were spared by the Turks till lately, when they discovered that it was a profitable speculation to pick out the component pieces and sell them to the Franks as ornaments or relics.

⁴²⁹ Spencer_1839_167–168 Hagia Sophia: The fine mosaic pavement, one of the most beautiful objects of art belonging to the edifice, is entirely covered by several folds of Egyptian matting; and the splendid mosaic paintings that ornamented the dome have even shared a worse fate; for the Turks, who regard the fine arts as blasphemous, upon converting the christian temple into a mosque, veiled the offending pictures with a thick coat of plaster. They were, however, destined to sustain a still greater and more irreparable injury through the fanaticism of the Greeks, who, anxious to obtain some relic of so sacred an edifice, bribed the Turkish custodians to abstract small pieces of the crystals, which they caused to be converted into trinkets, and the pious throughout Christendom became the purchasers. In process of time, the theft was discovered: the Mussulmans were furious, and such has been the angry feeling created in their breasts, even to the present day, by this act of sacrilegious spoliation, that the life of any Christian would certainly be endangered, if he were to enter St. Sophia without a firman.

⁴³⁰ Reid_1840_232 Constantinople, Hagia Sophia, gallery: From the eminence on which we stood, the worshippers below looked like specks upon the surface of the floor, while the mosaic work on the dome appeared in every little patch to be what it really was, coloured and gilded pieces of glass, a few of which I abstracted, having taken them off with the point of my staff.

⁴³¹ Quin_1835_11_80–81 Constantinople: The same week the capital was visited by a succession of high winds and heavy rains, during which one of the domes of the celebrated temple of St. Sophia, now a mosque, fell in! Like the domes of St. Mark at Venice, the concaves of these structures were ornamented with mosaics, the ground of which, if I may use such an expression in an inverted sense, consisted of small solid squares of glass, gilt under the surface – that is to say, the original glass surface is gilt, and then another surface is added to it by a process of fusion with the details of which I am unacquainted. I went to visit this mosque, without having obtained a firman for the purpose, and saw a number of men engaged in removing the ruins of the dome, amongst which they found an abundance of these mosaic glasses. I bought a few of them as memorials of an event which, taken in coincidence with the other just mentioned, was imagined by many persons to be ominous of great changes in the Ottoman empire.

⁴³² Lacroix_1839_41 Constantinople, Hagia Sophia: Le dôme de Sainte-Sophie est couvert de morceaux de verre posés sur des plaques de métal doré; l'éclat dont brillent ces riches mosaïques, lorsqu'elles sont frappées par les rayons du soleil, signale de loin la grande basilique à la vénération des fidèles. Les Turcs avaient, à une certaine époque, détruit le prestige en couvrant de plâtre cette surface resplendissante; mais cette espèce de linceul jeté sur un temple éblouissant de magnificence ne tarda pas à être enlevé; l'or et les couleurs du dôme de Sainte-Sophie furent rendus à l'admiration des curieux et à la lumière du soleil.

⁴³³ Pardoe_1838_61–62 Hagia Sophia: From the court, a stately covered peristyle, similar to that of St. Peter's at Rome, whose ponderous granite columns are imbedded in the walls, conducts to the body of the mosque; and here the visitor casts off his shoes, and puts on the slippers of yellow morocco, which are alone permitted to press the floor of the temple. This done, the great gates (which close upon a block of porphyry) are thrown back, the curtain of tapestry is drawn aside, and in a moment the eye is bewildered amid the space which is suddenly spread out before it. / The richly mosaiced floor of jasper, porphyry, verd-antique, and marble, is covered with bright-coloured carpets; thousands of stained glass lamps are suspended in complicated designs from transverse rods of iron which traverse the body of the building in every direction; the Imperial closet, facing the pulpit, is of finely and intricately-wrought marble, with a cornice

that looks like petrified point-lace; but it is the vastness of St. Sophia which for a time fills the imagination and satisfies the fancy of the traveller; and it requires time to divest him of the feeling of involuntary awe by which he is at first overwhelmed, ere he can compel himself to any analysis of the detail around him. Gigantic pillars encircle the dome, which is of a magnitude strikingly majestic; and a host of antique treasures are collected together, each a gem in itself; but they are forced into most incongruous contact. Columns of various proportions and architectural orders – some of Egyptian granite, others of porphyry, or scagliola, or precious and rare marbles – are to be seen on all sides; but the mind is confused by their extraordinary juxtaposition; and they lose half their beauty from their want of arrangement. Eight majestic porphyry pillars from the Temple, of Heliopolis are contrasted with columns of verd-antique from that of Ephesus; the walls are incrustated with marble, jasper, porphyry, and verd-antique, to about mid-height, where a gallery, entirely surrounding the mosque, supported by plain pillars, and floored with marble, affords accommodation for several hundred persons; but the dome, which was formerly adorned with minute mosaics, was white-washed when the conquering Mahommedans converted the Christian church of St. Sophia into a temple of Islamism; and the original richness of the design is now only to be distinguished in spots where the plaster has fallen away; while, as if to render the ruin more complete, the inferior Imaums attached to the mosque make a trade of the fragments of mosaic, which they tear away and dispose of to travellers, who thus thoughtlessly contribute towards the destruction of a noble work of industry and art.

⁴³⁴ Reid_1840_235 Constantinople, Hagia Sophia, about 100 people visit, thanks to the Duke of Devonshire's firman: There were few Franks save English, and they, as usual, filled their pockets with bits of stone, glass, and any other relic they could lay their hands on; nay, I actually heard one wish that he could get one of the small balustrade pillars to take home to his brother-in-law, Mr St. Leger Smith, who, he assured his friend, had a nice little box at Newington, and would be so pleased to have one of them for his natural grotto, which he had raised in his garden with great care. St. Sophia was wondered at, so were the rest of the royal mosques, and the wanderers returned to their abodes tired and cold, with about as much knowledge of what they had seen as if they never had been there. However, they could say when they went home that they had seen the royal mosques, and this seems to be all that is generally cared for by those who avail themselves of a firman day.

⁴³⁵ Formby_1843_43 Constantinople, Hagia Sophia: up some stone steps, and from thence to the outside, where we were at last able to climb to the top and to enter a little gallery surrounding the interior of the dome, that resembles the whispering-gallery of St. Paul's cathedral in London, and commands an admirable view of all that is going on below. The depredations which travellers and others have here made upon the mosaic work of the ceiling of the dome are but too plain. In some places the mosaic is stripped off for several feet; and such appears to be the ravenous collectorship of the Frank visitors, that even the little boys in the streets are assiduously on the watch for their opportunity clandestinely to offer for sale the plunder of this ancient edifice, wrapped up in pieces of paper; and, now and then, positive fragments of the plaster, with the mosaic work imbedded in it. The material consists of square bits of glass with a gold enamel over the surface exposed to view.

⁴³⁶ Lynch_1849_81 Constantinople, Hagia Sophia: Unfortunately, a number of workmen were employed in repairing it, and from near the floor to the roof of the dome, its interior presented one entangled network of scaffolding.

⁴³⁷ Lynch_1849_82 Constantinople, Hagia Sophia: On leaving the mosque, our curiosity ungratified from its condition, we were accosted by many boys, proffering for sale pieces of mosaic, that had fallen from the ceiling.

⁴³⁸ Mislin_1876_I_100, travelling 1848, Constantinople, Hagia Sophia: Un mufti ayant laissé en mourant quinze millions de piastres pour réparer la mosquée, M. Fossati a été chargé de cet important travail. C'est un mauvais moment pour visiter Sainte-Sophie: tout l'intérieur est recouvert d'échafaudages, qui laissent à peine juger de l'ensemble du monument. On a enlevé toute la couche de badigeon qui recouvrait les mosaïques; il n'y a plus que les figures, prosrites par le Coran, qui soient cachées aujourd'hui. Au reste, quelque hardie que soit la coupole du temple de Justinien, Sainte-Sophie est bien loin d'égaler en beauté nos grandes basiliques.

⁴³⁹ Oldmixon_1854_31 Hagia Sophia: A Turk in the gallery offered a bit of the mosaic, chipped off somewhere in the mosque, for sale; after some little haggling sotto voce aside, my Greek got it for me. It will help at home to put me in mind of St. Sophia. By the way, a mate of one of our war-steamers had found his way here, and joined our party going in; but entirely against rules and our bond. Farther on, at the Tomb of Mahmoud, two officers of the line from Scutari got in. They were obliged to pay bakshish to the Turk attendants. How they all three got off with our Greek entrepreneur I know not, for thus joining us was infringing on his rights, unless they paid.

⁴⁴⁰ Senior_1859_63–65, travelling 1857–8, Constantinople, Hagia Sophia: From the Seraglio we went to Santa Sophia. / The only buildings that I have seen which resemble Santa Sophia are the mosques which the Turks have built in imitation of it, such as those of Sultans Achmed and Suleiman in Constantinople, and that of Mehmet Ali in Cairo. It is a square, roofed by one central dome, to the east and west of which are two lower half domes, each of which has a still lower segment of a dome to the north and south. / The central dome, with its semi-domes at each end, covers a space which may be called the nave or the choir. The central dome is 107 feet [32.613m] in diameter, which is therefore the breadth of the nave at its narrowest part. Under the semi-domes the breadth appeared to me to be about 140 feet [42.672m]. The length is about 260 feet [79.248m]. On each side is an aisle about 55 feet [16.764m] broad, in two stories, supported by pillars. / The result is, that, as you enter, you see the whole. / A Gothic cathedral opens gradually. Until you have passed the centre, you do not see the transepts. The choir is richer and often loftier than the nave. Beyond it is the Lady Chapel, sometimes in the centre of a range of smaller chapels. Santa Sophia bursts on you at once. The flatness of the dome adds to its apparent size, as the segments of domes below it add to its height. / During the 900 years that it was a Christian church, its colouring was perhaps as striking as its architecture. The pillars are of porphyry, of syenite, of verde antique, and of other coloured marbles, and so are the lower parts of the walls. All is now dim from dirt and neglect. The roofs and vaults were covered with gold and mosaics, of which only a part remains. The portions which have fallen out have been repaired with yellow paint. / The colossal seraphims worked in mosaic on the spandrils of the great dome have been defaced by the obliteration of their heads, but their vast wings, fifty feet [15.24m] long, remain, and so do some other Christian mosaics. The capitals of the pillars and the ornaments of their architraves are in the Byzantine or Egyptian style, cut into the stone, instead of rising above its surface, as they do in Greek and Roman architecture. They are exceedingly fanciful and rich. / Altogether Santa Sophia is the most beautiful interior that I have seen. It is not so grand as the Great Hall of Karnak or the Pantheon, or so awful [engendering awe] as the Duomo of Florence; but it is superior even to them in grace, in elegance, in proportions, and in skill and boldness

of conception and execution, and far superior in everything to St. Paul's, and, to my taste, to St. Peter's.

⁴⁴¹ Arnold_1868_11_63 Constantinople, Hagia Sophia: There is no coloured glass in Santa Sophia, and the architecture is of that solid rotundity which characterises the Byzantine style. Generally the groundwork of the walls is of golden mosaic, and, while dedicated to Christian worship, these were richly coloured with mosaics representing scenes from the Life of Christ. In many places the faint image of the Cross can yet be seen where the newer golden work shows the hand of Turkish conquerors. The mollahs smiled and assisted our dragoman in pointing out these faint traces of our faith conquered in this church, and one, opening his hand, offered me for "baksheesh" some bits of mosaic broken from the walls. If I could have purchased the handful for a para, I would not have encouraged the sacrilege; indeed I felt disgusted that a priest should offer to sell the ruined fragments of his own church.

⁴⁴² Young_1854_48–49 Constantinople, travelling 1854: Of course it was necessary to see the Mosque of St. Sophia. And here it is not the least my intention to be tedious, or to describe the building, desecrations, and changes, which have marked the history of this wonderful temple of Constantine; because all this, with a full account of its dome, marble columns, porphyry, jasper, verd antique, carvings, and gates, is to be found in Murray's 'Guide,' which I read duly, – I hope, to my advantage. All I mean to describe is the very absurd way in which we nearly all failed in our purpose of seeing the mosque at all, for it was quite characteristic of the time. The principal priest of the Osmanlis, the Grand Moolah, had a perquisite of office. He was allowed to give an order, or firman, for seeing the mosques, the price of which as this seemed a great deal to pay for an excursion among the Moslem temples, it was usual for Mr Misseri to announce the possibility of obtaining the order for a particular day, when people formed themselves into a party and shared expenses. Of course there was not much difficulty in introducing oneself as a stranger, inasmuch as every enlarger of the group, by reducing individual expense, became a public benefactor.

⁴⁴³ Young_1854_160 Constantinople, travelling 1854: Thus time passed pleasantly till the 2nd of July, when I again saw the glittering domes of Stamboul, and learnt, as the first news, that the day of firmans and dragomen was at an end, and that the Mosque of St. Sophia was as free to the foot of the Christian as of the Turk; a marvellous innovation, and one that points to yet greater changes in the history of the Crescent, its influences and power.

⁴⁴⁴ Wratislaw_1862_67 Hagia Sophia: It was erected by Justinian, the thirteenth eastern emperor, and he continued building it at great expense for many years in succession; but the Turks have now made it into their own mosque, or conventicle. It is a circular and very lofty building, in the form of the Roman temple called the Pantheon, which Agrippa built, and which is now called the Rotunda; but the church of St. Sophia is much higher and wider. It has in the midst a very lofty vaulted roof, and a circular crypt, into which light enters merely by an opening made to let in the air. It has three very handsome galleries, one above the other, adorned with remarkable marble pillars, of wonderful height, and so thick that two men can scarcely embrace one of them; there are, also, many lamps constantly burning in it; in a word, I never saw a more beautiful temple.

⁴⁴⁵ Wratislaw_1862_69 Hagia Sophia etc.: It is impossible not to admire the masterly manner in which this temple, and the sepulchral chapels round it, are built. Whichever way you go to the temple, there are open squares, with a very handsome marble cistern in each, in which the Turks

purify themselves after their fashion, before they enter the temple. We saw not only this temple, but, by means of fees, almost all their conventicles, which are adorned with beautiful marble columns, and are certainly objects of great admiration to a person previously unacquainted with them.

⁴⁴⁶ Phelps_1863_387 Hagia Sophia: It cost our large party three dollars each to enter the Mosque of St. Sophia. It is a magnificent edifice, originally built as a Christian church. You must take off your boots and enter it in slippers. You look with wonder from the vast area up to the grand domes and around on the numerous and splendid columns of porphyry and green marble or granite brought from Baalbek or from the temple of Diana at Ephesus ... Our firman for the Mosque of St. Sophia and other places also included admission to the Seraglio Palace.

⁴⁴⁷ Black_1865_491 Constantinople, Hagia Sophia: The terms for admission are a firman, and a fee of eighty to a hundred piastres [10–12 shillings sterling], therefore I content myself with simply inspecting the exterior. We often complain of St Paul's being shut in by the surrounding buildings, a grievance which the dean and chapter, aided by the municipal authorities, should, no doubt, strive to remove; still this, our metropolitan basilica, is not desecrated with shops and questionable stalls, fastened to its walls, and thrust under the shadow of its wings, as the Turks have degraded their great mosque. We do hide our churches, and sometimes also make them a show – as in the case of St Paul's and Westminster Abbey; in this we servilely copy the Turk; but there are none of our churches a den of thieves, or a repository for stolen property. Many of the columns and some of the finest works of art in this mosque are the spoils of the temple of Diana, or have been rifled from buildings at Ephesus and Corinth. Like St John's in Damascus, it was converted into a Moslem place of worship, when the Crescent swept over the East. I hope that the time is not far distant when these cathedrals will be restored to their original use.

⁴⁴⁸ Newton_1865_I_42, travelling 1852, Constantinople, Hagia Sophia: Of St. Sophia I had but a confused impression, for we could only see the interior by joining a large miscellaneous party gathered together from several hotels by the laquais de place, who undertook to obtain the necessary firman at a charge of a napoleon for each person, probably double what it really cost him. / Taking our places in this drove of nose-led tourists, we gave ourselves up with a feeling of abject dependence, to be dragged through the muddy streets of Stamboul from mosque to mosque, compelled to listen to the unmeaning jabbering of a Levantine cicerone, instead of being allowed to halt for a while and contemplate at leisure the mighty structure which, even in its present desecration, the Eastern Christian still venerates as the noblest monument of his faith, which in his eyes is a visible symbol, not less of the future destiny, than of the past history of the Oriental Church.

⁴⁴⁹ Buckham_1890_376–378 in Constantinople in 1869: The party next drove to the renowned mosk of St. Sophia, where, after the usual hesitancy and palavering among the keepers, we were admitted. The exterior is grand and imposing with its huge and magnificent dome, which rivals that of St. Peter's at Rome in its dimensions. First, we ascended the great stone-paved sloping hallway to the grand gallery of the mosk, and took positions on an elevated platform which commands a view of nearly the entire interior, the vastness of which cannot be realized at first sight, but it gradually grows on the beholder as he gazes at it in mute astonishment. I could not learn dimensions from the guide, neither have I any hand-book which affords such information, but I would estimate the length of the interior at not less than three hundred and fifty feet and the breadth at three hundred feet. Height of dome from floor say two hundred feet. There are a great number of columns, all in different styles, brought mostly from other ancient temples, such as

Baalbek, Corinth, Troy, the Temple of Diana at Ephesus (doubtful), and other places. These are, of course, objects of deep and intense interest, and it is impossible to study them properly when with a party. Many of the most ancient of these columns, which have stood in their places hundreds of years, are seemingly in a tottering condition; they are held together and supported by huge bands and clamps of brass and bronze; some of them are quite out of perpendicular and look as though a slight earthquake shock would prostrate this grand and ancient temple. / It is admitted that this was originally a Christian church, of which many evidences are constantly cropping out despite all efforts of the Turks to obliterate them. For instance, in the four angles under the dome, there are colossal figures representing cherubim veiling their faces with their wings, and despite all attempts to blot it out, there is still to be seen the face of the Saviour, looking down from the lofty ceiling of the dome. / In the huge and ponderous gates of this temple which are of solid bronze, there were originally crosses in the panels, which were nearly all destroyed by the Turks by tearing off the transverse parts, the marks of which are still distinct in the color of the metal, and the holes for the rivets which fastened them. / We were conducted to the ground floor, and walked over its immense area which is covered with soft carpets and rugs for worshippers, many of whom were on their knees engaged in their devotions. / The rug on which Mohammed prayed is suspended on the wall, and is regarded as a most sacred relic. To infidel eyes there is nothing remarkable in its appearance; it is simply an old carpet, which looks as if it might soon drop in pieces. Being wearied, we sat down on a step, but were soon ordered by an attendant to move. We were not in haste to obey, when another approached and said, "This is not a coffee-house; move on or leave."

⁴⁵⁰ Amicis_1878_174–184 Hagia Sophia: Our guides conducted us, by a narrow way that ran along the northern side of the edifice, to a bronze door, through which we entered the vestibule. This vestibule, which is a very long and very lofty hall, lined with marble and with some of the ancient mosaics still glittering here and there, gives access to the nave of the eastern side by nine doors, and on the opposite side it formerly opened by five doors on another vestibule, which by thirteen doors communicated with the atrium. As soon as we had crossed the threshold, we showed our entrance firman to a turbaned sacristan, put on the slippers, and at a sign from the guide, advanced to the central door of the eastern side, that stood open to receive us. The first effect of the nave is really grand and new. The eye embraces an enormous vault, a bold architecture of half-domes that seem suspended in the air, measureless pilasters, gigantic arches, colossal columns, galleries, tribunes, and porticoes, upon all of which a flood of light descends from a thousand great windows; there is a something rather scenic and princely than sacred; an ostentation of grandeur and force, an air of mundane elegance, a confusion of classic, barbarous, capricious, presumptuous, and magnificent; a grand harmony, in which, with the thundering and formidable note of the cyclopean arches and pilasters, there are mingled the gentle and low strain of the Oriental canticle, the clamorous music of the feasts of Justinian and Heraclitus, echoes of pagan songs, faint voices of an effeminate and worn-out race, and distant cries of Goth and Vandal; there is a faded majesty, a sinister nudity, a profound peace; an idea of the basilica of St. Peter contracted and toned down, and of St. Mark's grosser, larger and deserted; a mixture heretofore unseen of temple, church, and mosque, of severity and puerility, of ancient things and modern, of ill-assorted colors, and odd, bizarre ornaments; a spectacle, in short, which at once astonishes and displeases, and leaves the mind for a moment uncertain, seeking the right word to express and affirm its thought.

⁴⁵¹ Townsend_1876_81: The Mosque of St. Sophia was the next place on our programme, but its obdurate guardians refused admission on the plea of its being the feast of Ramazan. We went on, therefore, to the Tourba, of Mahmoud II., the exterminator of the Janizzaries.

⁴⁵² Brassey_1890_58 Hagia Sophia: Pendant le Ramadan, le mercredi est le seul jour où l'on peut visiter les mosquées; encore a-t-on de la peine à se procurer l'autorisation nécessaire, parce que les employés de la Sublime Porte ayant joué la nuit, dorment le jour, et que, de plus, le jeûne les met de mauvaise humeur. Nous avons pu, cependant, par l'intermédiaire de notre consul, obtenir le firman voulu, et pénétrer ainsi dans plusieurs édifices du culte musulman. Sainte-Sophie est aussi remarquable à l'intérieur qu'à l'extérieur. Le dôme, qu'on dit être le plus vaste du monde, est supporté par des arceaux aux amples proportions; ces arceaux reposent eux-mêmes sur d'énormes piliers dont plusieurs, en jaspe gris, proviennent du temple de Diane à Ephèse, et dont d'autres, en porphyre, ont été rapportés du temple du Soleil à Balbck. A l'exception de lampes suspendues de façon à former de grandes circonférences lumineuses, le nef ne contient rien, en sorte que ses dimensions se révèlent aisément à l'œil. Le sol est tapissé de mosaïques et de pierres de couleur.

⁴⁵³ Townsend_1876_130 Hagia Sophia: Our interpreter, who was experienced in dealing with Turkish scruples, felt convinced that, after a little time spent in negotiation, all objections would be removed. But after waiting about a quarter of an hour, we found that on this occasion neither remonstrances, bribes, nor persuasion could obtain from the obdurate doorkeepers the relaxation of their stern denial of admission. There was no alternative but to ask for a firman from the Sultan, i.e. an authoritative order of admission from the Turkish Home Office. After a few days I obtained, by the intervention of the English consul, the necessary document. It was made out for three persons, and cost a lira, eighteen shillings English money.

⁴⁵⁴ Townsend_1876_131 Hagia Sophia: It is in every way (by the loftiness of its arches, the noble succession and expansion of its domes, the beauty of its apsidal end, the vastness of its area, the unwonted grandeur of its unrivalled narthex, the richness and variety of its multiplied mosaics, which are not even now entirely concealed amidst all its disfigurements) worthy of its reputation as the foremost ornament of the once most richly adorned of capitals.

⁴⁵⁵ Cochran_1888_282–283 Hagia Sophia: It is the culminating point, as seen from far or near, and the massiveness of the pile and slim beauty of its four tall minarets are almost certain to draw the visitor with art tendencies first in that direction. Presuming that a guide has been engaged, this ancient Greek church, now used as a mosque, can be reached in about twenty minutes' walking from the landing-place near the Custom House. At one time admission into any Turkish place of worship for a Christian was a matter of difficulty, and even of personal risk after the difficulty had been overcome. This is now changed for the better, and there are only two essential performances to be gone through – he must pay down ten piastres (about 2s. 1d.), and he must either pull off his boots, or place over them a pair of large slippers provided for that purpose by the verger on duty. These little preliminaries submitted to, no other demands are made, and the guide, along with his party, is free to wander all over the interior of St. Sophia at their leisure. / The first feeling that influences the visitor is that of vast, uninterrupted space, the temple being in the form of a Greek cross, and measuring 245 feet by 270 feet, with a dome 115 feet in diameter at the widest part, and rising 180 feet from the marble floor. In judging of the style, or mixture of styles, of which the structure consists, it should be recollected that the building was originally erected for a Greek temple; that it became the cathedral of the capital in AD 325; that Justinian rebuilt it in 538, using in its resuscitation spoils from all the grandest

ecclesiastical remains of Egypt, Syria, and Greece. It thus presents to the eye a multitude of beautiful and artistic items, the skilful combination of which into one majestic fane evinces a degree of merit in the architect, for which he deserves almost as much credit as if the whole had been his own original conception. On the other hand, it has been deplored that the grand temples of antiquity should have been robbed for the sake of embellishing any modern pile, the only reconciling feature being that centuries ago these ancient relics, of which those of Ephesus and Baalbec may be regarded as the types, had, through earthquakes and other causes, been long reduced to ruins. Altogether there are 107 massive columns in position, of which number, six granite pillars came from the temples of Delos and Baalbec; six of green jasper, from the temple of Diana at Ephesus; and eight of porphyry, originally placed by Aurelian in the Temple of the Sun at Rome, and removed hither by Constantine.

⁴⁵⁶ Cochran_1888_282 Hagia Sophia: At one time admission into any Turkish place of worship for a Christian was a matter of difficulty, and even of personal risk after the difficulty had been overcome. This is now changed for the better, and there are only two essential performances to be gone through – he must pay down ten piastres (about 2s. 1d.), and he must either pull off his boots, or place over them a pair of large slippers provided for that purpose by the verger on duty. These little preliminaries submitted to, no other demands are made, and the guide, along with his party, is free to wander all over the interior of St. Sophia at their leisure.

⁴⁵⁷ Moncaut_1859_48: La coupole fut à toutes les époques la toiture et l'éclairage principal, on pourrait dire sacramentel, des édifices religieux et civils de l'Orient. Elle nous apparaît dans l'Alhambra de Grenade, comme dans la mosquée del Goury au Caire. Les chrétiens s'empressèrent d'adopter cette disposition élégante, qui se prêtait admirablement au symbolisme religieux, puisqu'elle faisait descendre la lumière directement du ciel, sans la laisser toucher aux souillures de la terre. Nous retrouvons des coupoles octogones dans les cathédrales de Tarragone et de Barcelone, comme à Saint-Jacques et à Saint-Nicolas de Gand comme à Saint-Denis de Liège et à la cathédrale d'Anvers. Celle-ci semble même avoir reçu plus directement le souffle arabe, car les pans coupés reposent sur des groupes de trilobés dont les retombées aériennes reproduisent les merveilleuses stalactites des voûtes de l'Alhambra.

⁴⁵⁸ Moncaut_1859_56 the Renaissance: Cette transformation, loin d'assimiler les richesses monumentales des deux pays, vint en faire ressortir au contraire les différences caractéristiques. L'Espagne était à l'apogée de sa puissance, le soleil ne se couchait jamais dans les Etats de Charles-Quint. Elle se lança avec toute sa passion méridionale dans le nouveau style; ses provinces du sud, dépourvues de cathédrales gothiques, n'ayant encore que les magnifiques mosquées de Tolède, de Séville, de Cordoue, de Villaviciosa, se couvrirent d'églises copiées sur Saint-Pierre de Rome; l'Espagne du nord, obéissant à la même impulsion, employa ses inépuisables gallons à détruire ses édifices ogivaux et byzantins, pour élever sur leurs débris des temples gréco-romains.

⁴⁵⁹ Egmont_& Heyman_1759_I_197–198 Constantinople, mosques: The mosques, especially those of the emperors, are very beautiful structures, all of them have cupolas, and built something in the manner of St Sophia; of which I shall speak in the sequel: but their inside is destitute of ornaments, except a great number of lamps, if these may be termed ornaments. In Bajazet's mosque I observed two granite pillars, of a very extraordinary magnitude. / Most of the imperial mosques are surrounded by an area, in which is a fountain, and a piazza of porphyry pillars. But these being antique pieces, the capitals and pedestals have been altered into the Turkish taste. / The mosque of sultan Solymán, is built in the same manner as that of Bajazet, but much more

splendid. We went into a mad-house near it, where the unhappy patients are secured by a chain about their necks. / The next mosque we came to was that of Shahzade, or king's son, having been built by sultan Solyman in honour of his son Mustapha, who died in the flower of his age. All the imperial mosques have either two or four minarets, or towers of a middling height, and on which the hours of publick devotion are proclaimed by a person appointed for that purpose. Those mosques which were not built by the emperors, have only one minaret, but on all of them is a gilt crescent. I had a great deal of difficulty, though my intreaties were strengthened by the offer of a handsome present, to obtain leave to ascend one of those towers. But the prospect of the city, country, and the sea, is truly enchanting.

⁴⁶⁰ Pfeiffer_1851_53–54 Constantinople: Without spending a great deal of money, it is very difficult to obtain admittance into the mosques. You are compelled to take out a firmann, which costs from 1000 to 1200 piastres. A guide of an enterprising spirit is frequently sufficiently acute to inquire in the different hotels if there are any guests who wish to visit the mosques. Each person who is desirous of doing so gives four or [A piastre is worth about one and three-quarter pence] five colonati to the guide, who thereupon procures the firmann, and frequently clears forty or fifty guilders by the transaction. An opportunity of this description to visit the mosques generally offers itself several times in the course of a month. / I had made up my mind that it would be impossible to quit Constantinople without first seeing the four wonder-mosques, the Aja Sofia, Sultan Achmed, Osmanije, and Soleimanije. / I had the good fortune to obtain admittance on paying a very trifling sum; I think I should regret it to this day if I had paid five colonati for such a purpose. / To an architect these mosques are no doubt highly interesting; to a profane person like myself they offer little attraction. Their principal beauty generally consists in the bold arches of the cupolas. The interior is always empty, with the exception of a few large chandeliers placed at intervals, and furnished with a large number of perfectly plain glass lamps. The marble floors are covered with straw mats. In the Sofia mosque we find a few pillars which have been brought hither from Ephesus and Baalbec, and in a compartment on one side several sarcophagi are deposited. / Before entering the mosque, you must either take off your shoes or put on slippers over them. The outer courts, which are open to all, are very spacious, paved with slabs of marble, and kept scrupulously clean. In the midst stands a fountain, at which the Mussulman washes his hands, his face, and his feet, before entering the mosque. An open colonnade resting on pillars usually runs round the mosques, and splendid plantains and other trees throw a delicious shade around.

⁴⁶¹ Beaugrand_1889_153: Brunelleschi's dome as a model for that of S. Peter's.

⁴⁶² Clarke_2.3_1816_507 footnote on Hagia Sophia: The flatness of this dome constitutes all that is marvellous in the architecture of the building. It equals 105 feet in diameter, and only 18 in depth; although elevated 165 feet above the pavement of the mosque. The diameter of the Dome of St. Peter's at Rome equals 133 feet, and that of St. Paul's in London, 100 feet.

⁴⁶³ Wren_1750_297: This we now call the Gothick Manner of Architecture (so the Italians called what was not after the Roman Style) tho' the Goths were rather Destroyers than Builders; I think it should with more Reason be called the Saracen Style; for those People wanted neither Arts nor Learning; and after we in the West had lost both, we borrowed again from them, out of their Arabick Books, what they with great Diligence had translated from the Greeks.

⁴⁶⁴ Wren_1750_306 for enlargement on his comments at 297: He was of Opinion (as has been mentioned in another Place) that what we now vulgarly call the Gothick, ought properly and truly to be named the Saracenick Architecture refined by the Christians; which first of all began

in the East after the Fall of the Greek Empire by the prodigious Success of those People that adhered to Mahomet's, Doctrine, who out of Zeal to their Religion, built Mosques, Caravansaras, and Sepulchres, wherever they came. These they contrived of a round Form, because they would not imitate the christian Figure of a Cross; nor the old Greek Manner, which they thought to be idolatrous, and for that Reason all Sculpture became offensive to them. / They then fell into a new Mode of their own Invention, tho' it might have been expelled with better Sense, considering the Arabians wanted not Geometricians in that Age, nor the Moors, who translated many of the most useful old Greek Books. As they propagated their Religion with great Diligence, so they built Mosques in all their conquered Cities in Haste. The Quarries of great Marble, by which the vanquished Nations of Syria, Egypt, and all the East had been supplied; for Columns, Architraves, and great Stones, were now deserted; the Saracens therefore were necessitated to accommodate their Architecture to such Materials, whether Marble or Free-stone, as every Country readily afforded. They thought Columns, and, heavy Cornices impertinent, and might be omitted; and affecting the round Form for Mosques, they elevated Cupolas in some Instances, with Grace enough. The Holy War gave the Christians, who had been there, an Idea of the Saracen Works, which were afterwards by them imitated in the West; and they refined upon it every Day, as they proceeded in building Churches.

⁴⁶⁵ Wren_1750_307: They used the Sharp-headed-arch, which would rise with little centering, required lighter Key-stones, and less Butment, and yet would bear another Row of doubled Arches rising from the Key-stone; by the diversifying of which, they erected eminent Structures, such as the Steeples of Vienna, Strasburg, and many others. They affected Steeples, though the Saracens themselves most used Cupolas. The Church of St. Mark at Venice, is built after the Saracen Manner.

⁴⁶⁶ Wren_1750_292 domes: Among all the Composures of the Ancients, we find no Cupolas raised above the necessary Loading of the Hemisphere, as is seen particularly in the Pantheon. In after Ages the Dome of Florence, and of the great Church of Venice, was raised higher, The Saracens mightily affected it, in Imitation of the first most eminent Pattern, given by Justinian, in his Temple of Santa Sophia, at Constantinople. Bramante would not fall short of those Examples; nor could the Surveyor do otherwise than gratify the general Taste of the Age, which had been so used to Steeples, that these round Designs were hardly digested, unless raised to a remarkable Height.

⁴⁶⁷ Hunter_1803_252 Constantinople: The moschs are numerous, and several of them have large domes, covered with lead, and are, in every respect, magnificent structures.

⁴⁶⁸ Clarke_VIII_1818_167–168: Constantinople, Hagia Sophia: The windows are ill contrived, and they are worse preserved; the only light admitted, passes through little round panes of glass, smeared with the plaster in which they are fixed, and covered with dust. All the interior of the dome is lined with mosaic, disposed into figures and ornamental work. This the Turks have covered with white-wash; hoping thereby to conceal the mosaic painting; but as the investment falls off, the mosaic becomes again visible; particularly when viewed from the galleries, whence we copied part of an Inscription, in the ceiling of the dome, before given. [footnoted: The flatness of its dome constitutes all that is marvellous in the architecture of the building. It equals 105 feet in diameter, and only 18 in depth; although elevated 165 feet above the pavement of the mosque. The diameter of the Dome of St. Peter's at Rome equals 133 feet; and that of St. Paul's in London, 100 feet.]

⁴⁶⁹ Andréossy_1828_119–121: Brunelleschi, le restaurateur de l'architecture en Italie, est le premier qui ait eu cette idée [of a double dome], et qui l'ait appliquée à la construction du double dôme de Florence. Elle a été suivie depuis par Michel-ange dans l'église de Saint-Pierre du Vatican; et par Chr. Wren, dans celle de Saint-Paul à Londres. / Les Turcs en introduisant les coupes dans la construction de leurs édifices religieux, n'ont point adopté les doubles coupes; mais ils ont donné une élévation considérable à leurs mosquées, et se sont attachés à placer les plus beaux monumens de ce genre dans des situations dominantes: avantage que n'a point Sainte-Sophie, qui, se trouvant sur le revers de la première colline, est à peine aperçue, quoi qu'en aient dit plusieurs écrivains. Etc. etc.

⁴⁷⁰ Çelebi_I_1834_68, 161–c.1684, Constantinople, Fatih: Mohammed being, like Jem, a very passionate Emperor, severely rebuked the architect for not having built his mosque of the same height as Aya Sofiyah, and for having cut down the columns, which were each worth the whole tribute of Rum (Asia Minor). The architect excused himself by saying, that he had cut down two columns three cubits each on purpose to give his building more solidity and strength against the earthquakes, so common in Istâmbol, and had thus made the mosque lower than Aya Sofiyah. The Emperor, not satisfied with this excuse, ordered both the architect's hands to be cut off, which was done accordingly. [#silly story, much repeated: everyone in Constantinople must have been aware of how serious earthquakes could be – as the Fatih soon proved.]

⁴⁷¹ Çelebi_I_1834_73: Description of the Mosque of Sultan Selim I. / He began it as a monument to the illustrious memory of his father, in the year 927 (AD 1521), and finished it in the year 933 (AD 1527). It is a lofty mosque, in the interior of Islâmbol, on the summit of one of the hills which overlook the canal; but it has no fine columns within it like the other mosques. It is only an elevated dome supported by four walls, but such as to raise the admiration of all who are masters in mathematics, and to be pointed at as a proof of the great skill of the old architect Sinan. On examining it, all mathematicians are astonished; for its dome is found, on admeasurement, to be one span wider than that of Aya Sofiyah. It appears, in truth, to be an azure vault, like the vault of the sky; but is not so high as that of Ayâ Sofiyah, since it measures only fifty-eight builder's cubits in height.

⁴⁷² Joanne_&_Isambert_1861_435 say the Selimiye dome is one metre higher than that of Hagia Sophia.

⁴⁷³ Keene_1878_113: Shah Jehan was no more acquainted with the exact dimensions of the Taj than was Jahnnagir with the names of the mothers of his sons. In his memoirs the emperor declares that the tomb was 296 feet high [90.22m]; measured by a theodolite in 1872, it turned out to be only 243 [74.06m].

⁴⁷⁴ Caroline_1821_563 Suleymaniye: Four granite columns within the buildings are near five feet in diameter, and from thirty-five to forty in height [10.660 or 12.192m].

⁴⁷⁵ Senior_1859_104, travelling 1857–8, Constantinople, Suleymaniye: The central dome is said to be of the same diameter as that of Santa Sophia, but 20 feet higher. To my eye, the difference was not perceptible.

⁴⁷⁶ De_Vere_1850_11_180–181 Constantinople, Hagia Sophia: After the lapse of nearly fourteen centuries, St. Sophia continues to lift on high that dome, the first that ever was raised to any great elevation, and remains the Mother Church, as it may be called, of every dome-surmounted fane in Europe. To its family belong St. Mark's at Venice, the glorious Duomo of Florence, our own St. Paul's – nay, St. Peter's itself.

⁴⁷⁷ Curtis_1903_128–129 Hagia Sophia: It is claimed that the dome was the first of the kind ever erected, but that is a misrepresentation, for the Pantheon at Rome was built many years before. The dome rises over the center of the church to a height of one hundred and seventy-nine feet [54.55m] and is one hundred and seven feet in diameter [32.61m]. The dome of the Pantheon is one hundred and thirty feet [39.62m], those of St. Peter's at Rome and Santa Maria at Florence are each one hundred and twenty-six feet [38.40], and that of St. Paul's at London one hundred and eight feet [32.91]. The interior of St. Sophia is oval in shape, the greatest length being two hundred and fifty feet and the narrowest one hundred feet, with aisles and recesses of eighty feet on either side, making the entire width from wall to wall two hundred and sixty feet. There are one hundred and fourteen columns, forty supporting the galleries and seventy-four the dome. One hundred architects were employed as superintendents, under each of whom were a thousand men, including masons, carpenters, laborers, decorators and others.

⁴⁷⁸ Gingras_1847_II_440 Hagia Sophia: Mais autant l'extérieur de ce temple est désagréable, autant l'intérieur en est, dit-on, magnifique, admirable.

⁴⁷⁹ Colbeck_1887_158 Constantinople, Hagia Sophia: The external appearance of St Sophia is rather disappointing. Its external appearance was sacrificed for the sake of internal effect. The loftiness and vast, unencumbered area produced by resting the dome on semi-domes has broken the altitude and majesty of its outward form. There are other mosques in Constantinople more pleasing to the eye externally, but none internally so impressive as the mosque of St. Sophia.

⁴⁸⁰ Townsend_1876_81: The Mosque of St. Sophia was the next place on our programme, but its obdurate guardians refused admission on the plea of its being the feast of Ramazan. We went on, therefore, to the Tourba of Mahmoud II., the exterminator of the Janizzaries. [He obtained a firman, entered, and dedicated a chapter to its description, including enumerating the different marbles he found within.]

⁴⁸¹ Townsend_1876_134–135: The great Italian architect, Michael Angelo, has attained an universal reputation by his saying, "that he would place the dome of the Pantheon in the air," and by the successful accomplishment of his boast, in the construction of St. Peter's of Rome. But this work of Anthemius is antecedent to his by the space of a thousand years; and to him must be assigned the proud distinction of being "the architect who first erected an aerial cupola."

⁴⁸² Egmont_& Heyman_1759_I_204 Constantinople, Hagia Sophia: The most remarkable object in this celebrated church or mosque of St. Sophia, into which four sequins procured us admittance, is the cupola, or dome; and some travellers will have this to be the only antique piece in the whole building, imagining that the church was originally much larger, and embellished with more isles than at present. / This dome is doubtless a masterly piece of architecture, though something flatter than that of St. Peter's at Rome. It appears also, not to be so large as it actually is, by reason of its being exactly proportioned to the other parts of the structure, the stairs by which you ascend, resemble those at St. Peter's at Rome, and St. Mark's at Venice. These stairs led us first to a very elegant gallery, adorned with beautiful pillars, and running round the dome. It is also decorated with a balustrade.

⁴⁸³ Salaberry_1799_181 Constantinople, Hagia Sophia: On se fait une idée de la magnificence d'un temple qui renferme plus de trois cents colonnes de verd antique que deux hommes n'embrasseroient pas. Sa hauteur est incroyable. Elle est de cent quatre-vingt-cinq-pieds depuis le pavé jusqu'à la corniche [56.38m] où commence le dôme qui lui-même a au moins quarante [12.19] ou cinquante pieds [15.24m], et le diamètre est de cinquante-quatre.

⁴⁸⁴ Colton_1836_51–52 Constantinople, Hagia Sophia, with a firman: We entered through a broad portico, having a rich Mosaic pavement, and communicating with the interior by nine large folding doors of brass, wrought into ornamental relief. On approaching the centre we observed no isle, or choir, or protruding gallery, to break the sublime impression of the vast whole. / Looking up to the stupendous dome, resting in gloomy grandeur upon the towering strength of the sweeping columns, one is impressed with a sense of the utter insignificance of his being, and feels awed into a reverential worship of some present and presiding Power. His thoughts ascend as from the centre of some hollow sphere, where there is nothing beneath to confine them, and nothing around to detain them on their way. No statues weep or smile in the cloistered twilight; no image of sanctity or sweetness gleams, in mockery of life, upon the wall; the eye ranges at once, unchecked and unconfined, from the broad pavement up to the “heaven-suspended dome,” and the impression is one of delighted wonder and calm solemnity.

⁴⁸⁵ Spencer_1836_165 Hagia Sophia: The immense area of this stupendous fabric, being unencumbered by altars, statues, pews, chapels, or indeed any object which can tend to detract from its size, immediately excites the idea of vastness; which after all is not so great, when we remember that the diameter of the dome is no more than a hundred and five feet [32.00m], being twenty-five less than St. Peter's at Rome [39.62m], and only five more than St. Paul's of London [30.48m].

⁴⁸⁶ Claridge_1837_146–147 S. Sophia: To inspect the interior of the mosque, the Sultan's own firman must be obtained, which may be done through the ambassador, at a cost of from ten to twelve pounds. The gates being once open, all who choose to enter may avail themselves of the opportunity; but few will leave it without feelings of disappointment. It will bear no comparison with the churches of Italy for architectural beauty, and its walls are destitute of all ornament. The cupola, which is 105 feet [32m] in diameter, and 165 feet in height from the pavement [50.292m], is said to be the first work of that style of architecture. The mosque itself is 270 feet in length, from east to west, and 240 feet wide.

⁴⁸⁷ Parnauvel_1855_40 Constantinople, mosques: The great dome of a mosque, with a score of young ones grown out round the wall, reminded us of St. Paul's, in London; and I could not do otherwise than conclude that our great works of architecture have all received their device and form from the East.

⁴⁸⁸ Hunter_1803_276–277 Hagia Sophia: The inside consists of an immense ile, three sides of which are encompassed with a gallery, supported by sixty seven variegated marble pillars. The principal dome, which measures one hundred and thirteen feet in diameter, is constructed on arches which repose on four colossal columns, and is much admired for its gentle concavity, and the justness of its proportions.

⁴⁸⁹ Burford_1841_14 Hagia Sophia: the great dome is 115 feet [35.05m] in diameter, by 18 only in depth, and is 180 [54.86m] from the ground; it is formed of bricks so light that they will float in water, and is surrounded by several smaller domes and cupolas, covering other portions of the building, which is altogether 269 feet in length by 143 in breadth.

⁴⁹⁰ Cochran_1888_282 Hagia Sophia: The first feeling that influences the visitor is that of vast, uninterrupted space, the temple being in the form of a Greek cross, and measuring 245 feet by 270 feet, with a dome 115 feet [35.05] in diameter at the widest part, and rising 180 feet [54.86m] from the marble floor.

⁴⁹¹ Tietz_1836_11_43–44 Constantinople, Hagia Sophia: My wish to inspect the interior of the mosque of St. Sophia was gratified by the [-] ambassador, to whom indeed I was indebted for many privileges during my visit to Constantinople. Armed with my admission ticket, I one day sailed across the haven to Stamboul, accompanied by two men belonging to the Turkish guard of honour attached to the ambassador ... / We went to one of the Imams, who lives near the mosque, and who, having read the firman, respectfully and politely offered himself as our chap-eron into the sanctuary, and proposed to guide us thence through the elegant fore-court of the temple.

⁴⁹² Tietz_1836_1_48–49 Constantinople, Hagia Sophia: On entering the interior of St. Sophia, the eye is attracted by the costly splendour of the surrounding objects – the walls, pillars, arches, aisles, and even the ground, consisting of the most precious kinds of porphyry and marble. The open walk, leading through the centre, is covered throughout with rich Turkish and Persian carpetting. The eye lifts itself with difficulty above to the gigantic cupola, which in diameter measures one hundred and fifteen feet [35.052m], but is so shallow that the depth of the dome does not exceed nineteen feet [5.791m]. The architectural boldness of this part of the building is great: some explanation of its success has been offered, in the nature of the bricks employed, which are said to be of so light a clay, from Rhodes, that twelve of them equal in weight only one of those in common use.

⁴⁹³ Andreossy_1841_119–120, Napoleon's ambassador to the Porte 1812–14: Presque tous les auteurs qui ont parlé de Sainté-Sophie prétendent que le poids de sa cupole se trouve diminué par l'usage qu'on y a fait de pierres poncees et de briques de l'île de Rhodes, qu'on regarde comme cinq fois plus légères que les briques ordinaires. Toutes les voûtes, depuis Constantin jusqu'à ces derniers temps, ont été faites en briques et en mortier de khoracan, qui est un mélange chaux et de briques pilées; ce qui a pu faire croire qu'il y entrait des pierres poncees. Ces voûtes sont assujéties, dans leur construction, à des procédés très-simples, qui avaient excité l'admiration de M. David Le Roy, l'auteur de la *Description des Monumens de la Grèce*, lorsqu'en 1753, il visita la mosquée que faisait construire Sultan-Mahoud I. Nous allons donner le détail du mode d'exécution de ces voûtes, que M. Le Roy n'avait fait qu'indiquer. / On construit les voûtes, de quelque capacité qu'elles soient, sans ceintres, et l'on n'y emploie que des briques et du mortier de khoracan par égale épaisseur, ce dernier mis en œuvre encore mou. Cette circonstance est essentielle à observer, parce que le mortier dans cet état permet de donner aux briques l'inclinaison nécessaire, sans avoir besoin de les tailler, et sans qu'il en résulte de porte-à-faux. Cette inclinaison est réglée d'une manière uniforme au moyen d'une perche, dont une des extrémités, mobile autour d'un point fixe correspondant au centre de la coupole, permet à l'autre extrémité de se mouvoir circulairement et de s'élever dans le plan vertical.

⁴⁹⁴ Tietz_1836_1_44–54 Constantinople, Hagia Sophia, interior and exterior.

⁴⁹⁵ Tietz_1836_1_48–49 reckoned the Hagia Sophia dome to be 35.052m, with a depth of 5.791m. Addison_1838_1_138 gives nearly the same dimensions: "The Mosaic of the dome is mostly gone, and the 'heaven suspended vault,' of 115 feet [35.052m], in diameter, 15 feet [4.572m] more than St. Paul's, is only 18 [5.486m] in depth, and 180 [54.864m] from the pavement."

⁴⁹⁶ Gingras_1847_11_440B Hagia Sophia: Les voyageurs qui l'ont visité s'accordent à le donner comme l'un des plus beaux du monde; ce qui y frappe surtout, c'est la coupole, monument qui a excité et qui excitera toujours, à juste titre, l'admiration des artistes. Vue principalement du milieu de la nef, cette coupole étonne par son imposante grandeur: elle paraît comme suspendue

dans les airs. Si, en l'élevant, l'architecte a voulu, comme on l'a dit, imiter la voûte des cieux, il faut convenir que ce beau rêve d'artiste s'est noblement réalisé. Une balustrade règne tout autour du dôme, qui est éclairé par vingt-quatre fenêtres, et dont la concavité est incrustée de petites mosaïques, qui se détachent peu à peu. Son diamètre est de 115 pieds, et sa hauteur, du point le plus élevé, de 180 audessus du pavé. L'édifice entier, construit en forme de croix grecque, a en largeur 243 pieds, et en longueur 269.

⁴⁹⁷ Gyllius_1729_119 Constantinople, ss Sergius & Bacchus: the Church of Sergius and Bacchus are yet standing. It goes still under its ancient Name, though the Turks have changed it into a Mosque. 'Tis covered at top with a Brick Roof, and bears upon eight Pilasters; between the Pilasters there are two Ranges of Pillars of the Ionick Order, In the lowell: Range, there are sixteen Pillars which bear upon the Pavement: Six of these Pillars are of Green Marble, and ten of white streak'd with Red Veins. The upper Range consists of eighteen Pillars, eight of which are Green, ten White Marble, and are vein'd as the other. The Capitals of the lower are adorn'd with Ovoids at the Bottom of them. The upper part of them is cover'd with a Foliage, The Volutae of the upper Range of Pillars project from the four Angles of the Capitals, but the Ovoids project from the Sides of them, which are also cover'd with a Foliage of fine Workmanship. The Architraves over the Capitals of the lower Range are finished with the nicest Art. There is a noble Piece of Sculpture in this Church. 'Twas done by Zoophorus, who has carved round the Church some Greek Verses, in the largest Characters. The Tops of the Pilasters are shaded with a Vineal Foliage, intermixed with cluster'd Grapes, which denote, that the Church was dedicated to Bacchus.

⁴⁹⁸ Egmont_ & Heyman_1759_I_206 Constantinople, Kuchuk H. Sophia: We were also shewn a small mosque, said formerly to have been a Greek church. It is built after the model of St Sophia, and thence called by that name. Round it is a gallery supported by marble pillars, of most extraordinary beauty, and over it another equal to the former.

⁴⁹⁹ Hobhouse_1817_II_349: Little St. Sophia (Kutchuk Agia Sophia) is a small mosck, which deserves notice from its having been a Christian church dedicated to St. Bacchus and St. Sergius, and built in the reign of Justinian. It is a small round temple, covered with, a dome standing on eight pillars, of a mean appearance, and in the interior is remarkable only for two rows of eighteen and sixteen Ionic columns, fourteen of which are of verd-antique, and twenty of white marble suffused with red spots. The capitals of the pillars are ornamented with vine-leaves; for the former of the illustrious saints has retained the attributes of his namesake in the heathen mythology.

⁵⁰⁰ Lacroix_1839_132: Le premier monument qui se présente à nous, dans Condoskalè, c'est la Petite Sainte-Sophie (Koutchouk Âya-Sofia). Cette église, convertie par les Turcs en mosquée, est, après Sainte-Irène, la basilique grecque la plus ancienne de toutes celles qui subsistent encore à Constantinople. Comme la Grande Sainte-Sophie, elle a eu Justinien pour fondateur; seulement, bâtie la première, elle a été en quelque sorte le coup d'essai de cet empereur. Ses proportions mesquines et la modestie de ses ornements prouvent qu'en la construisant, les artistes grecs avaient reçu l'ordre de réserver les ressources de leur génie pour un temple plus digne de la sagesse divine, à laquelle la grande et la petite Sainte-Sophie sont consacrées.

⁵⁰¹ Müller_1897_76-77: This church, also built by Justinian, is almost a square, and wonderfully light and graceful in its proportions. The atrium has been replaced by a Turkish porch. All the

mosaics and frescoes are covered with whitewash, but nothing destroy the beauty of the light Byzantine columns which support the galleries.

⁵⁰² Sandys_1673_57 Constantinople, Sultan Achmet: Whereupon he is now building a magnificent Mosque, for the health of his Soul, all of white Marble; at the East-end and South-side of the Hippodrom; where he first broke the earth, and wrought three hours in person.

⁵⁰³ Çelebi_1834_112, 1611–c.1684, Constantinople, Sultan Achmet: The cupola is seventy feet high [21.336m] and is supported by four massive pillars, and four demi cupolas.

⁵⁰⁴ Deshayes_de_Courmenin_1624_104 Constantinople, Sultan Achmet.

⁵⁰⁵ Stochove_1650_50–51, travelling 1631, Constantinople, Sultan Achmet, described inside and out.

⁵⁰⁶ Pacifique_1631_22–23 Constantinople: no difficulty getting into the Sultan Achmet.

⁵⁰⁷ Du_Loir_1654_52 Constantinople, la mosquée neuve, i.e. Sultan Achmet: half-page description, including tiles and lamps; he has certainly been inside.

⁵⁰⁸ Thévenot_1687_22 Sultan Achmet: The new Mosque built by Sultan Achmet, is one of the fairest and most magnificent in Constantinople: The entry into it is through a large Court, that leads to a Portico, which hath a gallery covered in length by nine Domes, and in breadth by six, supported by marble pillars and leaded; then you enter as into a square Cloyster, having many necessary houses about it, with each a cock, that gives water for purifying those that have done their needs there, according to the custom of the Turks; and there is also a lovely Fountain in the middle of the Cloyster; the Mosque joyns to this Cloyster, and the door of it is in it. It is a very great Mosque, and hath a stately Dome and it is full of Lamps, and curiosities in glass balls of which one for instance, contains a little galley well rigg'd, another the model of the Mosque in wood, and the rest a great many pretty knacks of that nature.

⁵⁰⁹ Monconys_1665_11_436–437 Constantinople, Sultan Achmet: l'une des plus belles de Constantinople, and he describes the interior.

⁵¹⁰ Fermanel_1670_47–48 Constantinople, Sultan Achmet, description, interior and exterior.

⁵¹¹ Spon_&_Wheler_1678_I_235, travelling 1675–6, Constantinople, Sultan Achmet: Cette Mosquée est une des plus magnifiques de Constantinople. Le Dôme en est grand, & accompagné de quatre demi-dômes qui la rendent presque quarrée en dedans. [235–236 for description inside and out.]

⁵¹² Wheler_1678_I_235–236, travelling 1675–6, Constantinople, Sultan Achmet: la Mosquée neuve de Sultan Achmet. Cette Mosquée est une des plus magnifiques de Constantinople. Le Dôme en est grand, & accompagné de quatre demi-dômes qui la rendent prèque quarrée en dedans. Quatre piliers qui n'ont pas moins de 60 pieds de tour, & qui en ont un peu plus de haut, soutiennent la voûte. Cette proportion ne plaira pas sans doute à nos Architectes, mais les Turcs sont en possession de faire chez eux les choses comme il leur plaît. Et peut-être, pour fonder en raison cette prodigieuse grosseur de colonnes, me seroit-il permis de dire, que cela fait d'autant plus admirer la masse de ce dôme, qu'il luy a fallu avoir des jambes si grosses pour le supporter. Ces quatre manières de colonnes sont de marbre blanc, canelées d'une façon toute contraire aux nôtres, c'est-à-dire que la canelure est en demi-bosse, au lieu que celle dont nous nous servons est en creux. La Cour de la Mosquée est de la même grandeur que le plan du bâtiment, & a un corridor autour soutenu de colonnes antiques de marbre rouge & gris, & une fontaine au milieu fermée de treillis de fer doré.

⁵¹³ Grelot_1680_269, in Constantinople in 1670–72, Constantinople, Sultan Achmet, description: courtyard “carrelée de fort-beau marbre,” as is central fountain. 270 for key to both plan and elevation.

⁵¹⁴ Grelot_1680_265, in Constantinople in 1670–72, Constantinople, Sultan Achmet: peut passer pour un des plus beaux Temples, quant au dehors, que jamais les Turcs ayent élevé.

⁵¹⁵ Tournefort_1717_11_194, in Constantinople in 1701, Sultan Achmet: On en voit autant à la mosquée neuve, bâtie par Sultan Achmet: à l’Atmeidan ou place aux chevaux, qui est l’ancien hippodrome, chacun des minarets de cette mosquée a trois galeries de pierre travaillées à jour dans le goût du pais: la cour en est fort belle, c’est un quarré long, embelli de quelques arbres: avant que d’entrer dans la mosquée, on passe par un peristyle qui est une espece de cloître avec plusieurs arcades couvertes de leurs petits dômes revêtus de plomb & soutenus par des colonnes: le pavé est d’un fort beau marbre, de même qu’une fontaine hexagone qui en occupe le milieu, & qui est couverte d’un dôme formé par des grilles de fer doré: le grande dôme qui fait la principale partie de la Mosquée, est entouré de quatre petits dômes en cul de four, & soutenu par quatre piliers de marbre blanc de dix toises de circonférence, sur onze ou douze: de hauteur, avec des canelures en demi boue, au lieu d’être creuses.

⁵¹⁶ Arvieux_1735_IV_462–463, in Constantinople in 1667, Constantinople, Sultan Achmet: described inside and out.

⁵¹⁷ Le_Brun_1725_I_130 Constantinople, Sultan Achmet: On y entre par une cour après quoi l’on vient à un beau Portail, couvert de quelques petits dômes ou coupoles, soutenus de plusieurs pilliers de marbre, & de-là on va à une espece d’enclos qui ne ressemble pas mal à un Cloître, au milieu duquel on voit une belle fontaine. La Mosquée est fort grande, elle a un beau dôme, & par-dedans on y voit pendues quantité de lampes, & de ces boules de verre dont nous avons parlé, dans lesquelles sont enfermées diverses choses curieusement travaillées, comme de petits navires, une galère toute équipée, une petite Mosquée de bois, &c.

⁵¹⁸ Salmon_1739_172–173 Constantinople, Sultan Achmet: again, brief external description, with internal decorations: ed ha quegli ornamenti medesimi, che si sono narrati, di lampade con chioche di Avorio, e di Cristallo. In una di quelle di Cristallo si vede chiusa una piccola Galera, in un’altra un piccolo Tempio, e così in ognuna qualche rarità di tale natura.

⁵¹⁹ Dallaway_1797_60–61 Constantinople, Sultan Achmet: One side of the atmeydan, the ancient hippodrome, is occupied by Sultan Ahmet I. who in 1610 constructed a mosque with such profuse expence that every stone was computed to have cost him three aspars. He was so intent upon this plan, that every Friday he worked himself for an hour, and paid the artificers their wages. As a mark of superior magnificence, there are six minarets, of extraordinary height and beauty, filleted by three capitals or galleries in the Saracenic style, and finished by sharp cones. The approach to this as well as to other mosques is rendered more grand by a large area surrounded by a lofty colonnade of marble, or porphery, forming a stately ambulatory, on the roofs of which are disposed thirty small cupolas, and at the angles the minarehs. In the centre are fountains of polished marble, and the gates are of wrought brass, without figures in relievo. As to internal embellishment, the walls are gaudily painted in fresco without regularity, many gilt tablets, inscribed with Arabic characters, are placed against them, and the floors universally covered with carpets. The windows, consisting of many small pieces of stained glass thickly studded, have a singular richness, and “teach height to counterfeit a gloom” of the most pleasing effect. How much that influence over the mind is heightened in christian churches by the

full choir, or decent ceremonies, will be felt in these temples of Mohammed, in which are seen only a few devotees writhing themselves in distorted attitudes, and drawling out portions of the Koran with equal loudness and discordance. Here we meet with no concomitant idea; and the later mosques have little to distinguish them from a spacious saloon, if we could imagine them attached to an imperial palace of correspondent extent and magnificence. They are all built of marble, or whitened stone; and the elevation wanting those tints that form an harmonious gradation of light and shade, has an extreme rawness, on a near approach.

⁵²⁰ Lechevalier_1802_11_299 Sultan Achmet: Il est précédé d'une grande cour pavée de marbre, au milieu de laquelle s'élève une belle fontaine exagone. Autour de cette cour règne une espèce de cloître formé de vingt-six arcades couvertes chacune d'une coupole en plomb, et soutenues par vingt-six colonnes de granit égyptien, avec des chapiteaux à la turque et des bases de bronze.

⁵²¹ Ali_Bey_1816_11_382, travelling 1803–1807, Sultan Achmet: The mosque of Sultan Ahmed is also very handsome. The four great pillars that support the central cupola are incrustated with very fine white marble in flutings; the tribune of the Sultan is supported by a great number of small columns, among which are some of a superb brown marble, and the angular ones are of verd antique. In the court there are some magnificent columns of red granite. The Sultan goes to this mosque to celebrate the two Easters, and the birth of the Prophet, because the situation of it is convenient for all his suite, which may extend itself into the Hippodrome in front of the mosque.

⁵²² Tancoigne_1820_377: The imperial mosque of Sultan Ahmed, built on the model of that of Santa Sophia, is in the square of the Hippodromus, of which it occupies almost the whole of one side. This is a very beautiful edifice, remarkable for its lightness, and the elegance of its minarets, which are six in number, each with three tiers of galleries.

⁵²³ Pertusier_1815_1_255 Constantinople, Sultan Achmet: Vu de la Propontide, à une distance convenable, la mosquée Achmet produit un effet admirable, et procure à l'ami des arts cette jouissance qui prend sa source dans le sentiment du beau. On s'extasie en contemplant ces demi-dômes qui s'appuient les uns sur les autres, procèdent par des gradations calculées d'après les lois de la perspective, et finissent par offrir des points d'appui à une coupole légère, aux côtés de laquelle six flèches déliées se dessinent.

⁵²⁴ Castellan_1820_11_30–31 Constantinople: La mosquée du sultan Achmet se faisoit remarquer par-dessus toutes les autres par ses six minarets à trois rangs de galeries entourées de larges cercles lumineux; ils se trouvoient réunis par des guirlandes de feux de diverses nuances, jetées de l'un à l'autre, et dont le scintillement acquéroit plus de vivacité lorsqu'un soume de vent leur communiquoit un doux balancement. / Cette réunion de clartés se reflétoit sur les parois de marbre, sur les dômes dorés et faisoit ressortir les formes et les ornemens de l'architecture, tandis que les pins, les cyprès, et d'autres arbres dispersés ça et là parmi les édifices, absorboient la lumière. Ces masses d'ombre, dont les formes et les couleurs étoient plus ou moins obscures, produisoient des oppositions et des contrastes piquans. Des colonnes de fumée ajoutaient du vague à cet effet, et le rendoient encore plus magique en voilant ou découvrant alternativement cette continuité de feux, qui suivait l'inégalité du terrain, et dont les différens plans, plus ou moins éloignés, se détachent les uns sur les autres se faisoient valoir mutuellement, et sembloient dispersés à dessein pour éclairer la ville, et faire juger de son immense étendue. Mais l'éclat des mosquées et des monumens publics se répandoit sur leur alentour en flots de lumière, qui se fondoient insensiblement avec l'ombre dans laquelle étoient plongées les maisons et

les masures dont l'entassement irrégulier et les petits détails auroient nui aux beautés de cet ensemble imposant.

⁵²⁵ Lacroix_1839_47–48: Nous sommes enfin devant la mosquée de Sultan-Ahmed, l'une des plus belles, si ce n'est la plus remarquable, de toutes celles que possède Constantinople. Vu de loin, et surtout des hauteurs de la Propontide, ce temple, beaucoup mieux situé que Sainte-Sophie, offre un merveilleux coup d'œil. Ces séries de demi-dômes qui fuient sous le regard, cette coupole qui s'élève gracieusement dans les airs, ces flèches élancées, dont les pointes déliées semblent, à une certaine distance, autant d'aiguilles suspendues entre le ciel et la terre, tout cela produit un effet magique dont le voyageur ne saurait négliger la jouissance.

⁵²⁶ Spencer_1839_160–162 enthusiastic descriptions of the Suleymaniye and Sultan Achmet.

⁵²⁷ Riedesel_1802_309 Constantinople, Sultan Achmet: La mosquée du sultan Achmet I est la plus belle après celle de Sainte-Sophie. C'est véritablement un très-joli édifice, et je fus frappé d'étonnement de voir une si belle coupole construite par des Turcs. On voit bien que Sainte-Sophie leur a servi de modèle. Il y a beaucoup de beaux marbres antiques employés dans cette mosquée, sur-tout dans le portique qui règne autour de la cour, lequel est soutenu par les plus belles colonnes de l'antiquité, qu'il soit possible de voir, de vert antique, de porphyre, de marbre africain. Ces colonnes sont enchassées dans des cercles de bronze au-dessus de leurs bases y excellente méthode pour les conserver et qui en même tems contribue à leur ornement.

⁵²⁸ Bussièrès_1829_I_54 Constantinople, Sultan Achmet: La mosquée d'Achmet est le plus beau monument que les Turcs aient jamais élevé. Elle a six minarets fort élancés; sa coupole est hardie et très-vaste: une grande cour plantée d'arbres l'entoure.

⁵²⁹ Thornton_1807_25 footnote: The mosque of Sultan Ahmed is more correctly described by Lord Sandwich, who says, "It might justly be esteemed a most magnificent edifice, if it were built more according to the rules of architecture, of which the Turks have not the least knowledge. The figure of this mosque is a square, the roof of it composed of one large flat dome, and four of a less size; the large one is supported on the inside by four marble columns of an immense thickness, being more in circumference than height; which though fluted, cannot be reckoned an imitation of any of the orders of architecture. All are much of the same model, differing only in extent and magnificence." (*Travels*, p. 128.)

⁵³⁰ Stuart_1854_57 Constantinople, Sultan Achmet, Travelling 1835–36: We ventured to peep through a window into the sacred precincts of the Temple. All looked grand and solemn. The pavement was thronged with kneeling worshippers; but before we had time to distinguish objects clearly, a Turk rushed out furiously to drive us away. It is more difficult for a Giaour to enter Sultan Achmet's than any other mosque, except perhaps St. Sophia. Formerly, admittance to the latter was comparatively easy; but it is said that Greeks and Armenians began to pray there, which alarmed the superstition and aroused the anger of the Mussulmans. A firman to see all the mosques is usually given by the Sultan to any foreigner of distinction who chooses to pay for it, and this admits as many Franks as may wish to follow in his train.

⁵³¹ Sandwich_1807_128–129 Constantinople, Sultan Achmet: The mosque on the other side, which was erected by Sultan Achmet the First, might justly be esteemed a most magnificent edifice; if it were built more according to the rules of architecture; of which the Turks have not the least knowledge. The figure of this mosque is a square, the roof of it composed of one large flat dome, and four of a less size; the large one is supported on the inside by four marble columns of an immense thickness, being more in circumference than height; which, though fluted, cannot

be reckoned an imitation of any of the orders of architecture. This building, however, does not want its beauties, being situated in the middle of a spacious colonnade, forming a large square; the pillars of which are of a tolerable proportion, being of different sorts of precious marbles, and most of them taken from some ancient building. Before the door of the mosque is a beautiful fountain, adorned with iron rails very handsomely gilt.

⁵³² *Hobhouse_1817_11_348* Constantinople, Sultan Achmet: The mosck of Sultan Achmet is of a magnificent exterior ... Ascending by a flight of thirteen marble steps into a fine vestibule or ambulatory, paved also with marble, and surrounded with an arched cloister of granite colonnades, you anticipate something more striking than the interior of the building, where a dome, much smaller than that of St. Sophia, is supported by four gigantic ill-proportioned piers, spoilt also by tawdry fresco paintings, and the cords of the lamps and consecrated vases. The windows of stained glass are a rich and suitable ornament to the building.

⁵³³ *Ferté-Meun_1821_137*, travelling 1816–19,: La mosquée du sultan Achmet, située sur la belle place de l'Hippodrome, a été construite en 1610. Le sultan y travaillait lui-même, tant il désirait la voir terminer. Elle est fameuse par les colonnes dont la cour qui la précède est décorée. Au milieu de cette cour s'élève une fontaine de marbre, où les Turcs font leurs ablutions avant d'entrer dans la mosquée. Elle a six minarets, dont les portes sont de cuivre poli, sans bas-relief. Les fenêtres, en verres coloriés, représentent des fleurs; et comme ce travail est très-délicat, on croirait voir des diamans de toutes les couleurs montés ensemble. Cest ce que j'ai trouvé de plus remarquable dans cette mosquée. Nous vîmes aussi celle du sultan Bajazet II, terminée en 1498, célèbre par ses marbres tirés de tous les édifices de Constantinople, et par vingt colonnes, dont dix de vert antique, quatre de jaspe, et six de granit égyptien.

⁵³⁴ *Colton_1836_53* Constantinople, Sultan Achmet: The expectations of the stranger, however, are too highly excited by the external splendor of the mosque, to be fully realized by its architectural pretensions within. There is, indeed, the dim solemnity of space, the undefined charm of colossal proportions, and the grandeur of the "vaulted dome;" but there is not that relieving beauty and richness which gleam from the pillared walls of St Sophia.

⁵³⁵ *Carne_1826_1_21* Constantinople: Atmeidan, or chief square of the city: here stands the splendid mosque of Sultan Mahmoud, but no European, at that time, was allowed to enter the mosques, and we could only gaze on the outside of Saint Sophia.

⁵³⁶ *De_Kay_1833_219* Constantinople, Sultan Achmet: It has already been mentioned that one of the sides of the Hippodrome is bounded by the peristyle of the royal mosque of Achmed. This peristyle forms a vaulted gallery, the arcades of which are supported by granite and porphyritic columns of large dimensions. In the centre of the court are fountains, for the ablutions which precede every act of worship among the Mohammedans. We did not attempt to enter, but through the windows we were enabled to perceive a vast matted hall, and from the ceiling depended thousands of little coloured glass lamps and ostriches' eggs to within seven or eight feet of the floor. With the general form of the mosques, the Turks have also borrowed from the Greeks these puerile decorations, which greatly impair the otherwise splendid interior. These childish ornaments may be seen in the oldest Greek churches of Asia at the present day. When the mosques are open upon public occasions for evening prayers, the glare from these myriads of lamps is said to be almost overpowering, and to exhibit the whole of the interior in its most imposing form.

⁵³⁷ Tietz_1836_I_88 Constantinople, Sultan Achmet: As the true Cathedral of Constantinople – for it is exclusively herein that the great church festivals are celebrated by the Sultan and his court – this mosque contains a greater number of costly curiosities than any other: for which it is indebted to its founder. Sultan Achmet, and many others of the faithful, who followed his example. The only ornaments in it which I need mention, consist of the six great golden lamps presented to the mosque by Dshafer Pasha, Governor of Abyssinia, richly studded with emeralds, and suspended by strong chains of gold. In this place is also preserved the last dress of the Caaba, called the “noble raiment,” which the annual caravan brings back from its pilgrimage to Mecca.

⁵³⁸ Brayer_1836_I_69: la superbe mosquée du sultan Achmed.

⁵³⁹ Cornille_1836_100–101 Constantinople, Sultan Achmet: la mosquée du sultan Achmet se dessine élégamment, avec ses six minarets élancés comme des colonnes. [No description of this mosque.]

⁵⁴⁰ Poujoulat_1841_I_151–152, travelling 1837: Vous avez vu la mosquée d'Akmet, près de l'hippodrome; son fondateur, pour presser l'oeuvre, se montrait lui-même tous les vendredis au milieu des ouvriers et travaillait avec eux. Dans la pensée du sultan, il était aussi méritoire de remuer des pierres pour la construction d'une mosquée, que de se répandre eu oraisons. L'empereur Akmet n'avait pas oublié ces paroles du Coran: “Dieu bâtit une maison dans le paradis à celui qui élève une mosquée en son honneur.” Six minarets avec des galeries dentelées surmontent la mosquée d'Akmet; ce qui a été désapprouvé par les ulémas, vu que le temple de la Mecque a quatre minarets seulement. Ces six minarets s'élancent vers le ciel avec une grande majesté. Toutes les mosquées de Stamboul se ressemblent, à la grandeur près, et je vous épargnerai l'ennui de vous les décrire toutes. Nous aurions voulu voir les temples du faubourg d'Eioub, mais on ne délivre aucune permission pour entrer dans ces temples; les ambassadeurs eux-mêmes n'ont jamais pu obtenir d'en franchir le seuil.

⁵⁴¹ Addison_1838_I_137 Constantinople, his visits to the Sultan Achmet, Osmaniye.

⁵⁴² Allom_1839_19 Constantinople, Sultan Achmet: There is, in other respects, a noble simplicity, a naked grandeur, well befitting a worship from which all idolatrous representations are excluded. The interior of a mosque resembles the nave and transept of St. Paul's, with the exception of its statues – grand and noble by its vastness and vacuity.

⁵⁴³ Hervé_1837_II_93 Constantinople, Sultan Achmet: I was anxious to see the interior of one of their mosques, and was persuaded to visit that of the Sultan Acmet, as being one of the most handsome, (although not so large as that of St. Sophia) the gateways leading to it are undoubtedly most magnificent; the work is so elaborate and minute that it requires the closest examination to discover its beauties. The interior of the mosque had an imposing effect, although the grand coup d'oeil is spoiled by the immense number of little lamps which are suspended from the ceiling by cords, and amongst them I observed many ostriches' eggs. The columns, their bases, and capitals are quite different to any style of architecture adopted in civilised countries, although in their windows their roofings, their archways, &c. I observed symptoms of the Gothic, Saxon, and Norman, and I sometimes found as ornaments on some of the walls of their mosques the fleur de lys.

⁵⁴⁴ Pardoe_1837_I_380 Sultan Achmet: Infinitely less vast than St. Sophia, this mosque impressed me with a feeling of awe, much greater than that which I had experienced in visiting its more stately neighbour – four colossal pillars of marble, five or six feet in circumference, support the

dome, and these were wreathed with lamps, even to the summit; while the number of lights suspended from the ceiling gave the whole edifice the appearance of a space overhung with stars. We entered at a propitious moment, for the Faithful were performing their prostrations, and had consequently no time to speculate on our appearance; the chanting was wilder and shriller than that which I had just heard at St. Sophia; it sounded to me, in fact, more like the delirious outcry, which we may suppose to have been uttered by a band of Delphic Priestesses, than the voices of a choir of uninspired human beings.

⁵⁴⁵ Pardoe_1837_I_396 Sultan Achmet: The mosque of Sultan Achmet is remarkable for the immensity of the four colossal columns that support the dome, to which I have already alluded; and from the fact that the decree against the Janissaries was unrolled and read by the Chief Priest from its marble pulpit. An air of solemn and religious grandeur is shed over it by the dim twilight that enters through the windows of clouded glass; and it possesses a side gallery, roofed with mosaic and supported by marble pillars, which produces a very pleasing effect; but beyond this, there is little to attract in its detail, if, indeed, I except the curious and valuable collection of antique vases, many of them richly inlaid with mother-of-pearl, and various coloured stones, (and all of them, as the Imam assured us, authentic) which are suspended from the transverse bars of iron that support the lamps, intermixed with ostrich eggs, bunches of corn in the ear, and similar symbols of abundance.

⁵⁴⁶ Marchebeus_1839_145B: Le plus grand et le plus imposant de ces temples, est celui du sultan Achmed, bâti sur la place de l'Hippodrome. C'est un carré de cent vingt-sept pieds de côté, couronné d'un vaste dôme de soixante-un pieds de diamètre, que supportent quatre gros piliers, en forme de colonnes très massives. On arrive à la mosquée par une cour élégante, entourée d'une galerie dont les coupoles et les arcades reposent sur vingt-six colonnes de granit oriental, avec des bases de bronze et des chapiteaux de marbre blanc, formés de facettes turques. Dans le milieu de cette cour, pavée de marbre, s'élève une belle fontaine hexagone, toute en marbre, où l'eau coule sans cesse pour les ablutions.

⁵⁴⁷ Damer_1841_I_99 Constantinople: We proceeded to the magnificent mosque of Sultan Achmet.

⁵⁴⁸ Damer_1841_I_99-100 Constantinople, Sultan Achmet: We proceeded to the magnificent mosque of Sultan Achmet, at which the Sultan generally attends prayers on state occasions, but they would not suffer us to penetrate further than the porch; for high in the air above us was at that instant unfortunately heard the sonorous cry of the muezzim, summoning the faithful to prayers. / We had thus, however, an opportunity afforded us of admiring at our leisure the magnificent court which forms the principal entrance of the mosque, and round which are built lofty arcades of great beauty, supported by fine antique columns of porphyry and granite. Under these arcades are handsome and well-supplied fountains, which serve for the ablutions so strictly enjoined by the Koran, previous to entering the mosque, or, indeed, to the performance of any act of devotion. / This external edifice adds an elegance to the principal structure, which materially increases the beauty of the whole.

⁵⁴⁹ Leveson-Gower_1842_I_295 Constantinople, Sultan Achmet: The door being open we looked in, but a venomous young priest first interposed himself to prevent our seeing, and then shut the door; and thus forced to content ourselves by looking in at a window, we saw two priests fast asleep on cushions; – I believe some of them live entirely in the mosques; – but the same barbarian rushed to the window, holding up his pocket-handkerchief as a curtain against the infidels,

and then shut the shutters; however, between the window and the door, we saw enough to satisfy us that it was a very magnificent building.

⁵⁵⁰ Hamilton_1842_II_83 Constantinople, Sultan Ahmet: Under the protection of the same firmahn we also visited the mosque of Sultan Achmet: this is strictly a Mahometan temple, every thing in it is therefore appropriate, and its grand and simple proportions are much more striking than those of Sta. Sophia. The form is that of a large square, the roof being supported by four enormous pilasters, composed as it were of fasciae of slender columns. We were unable to remain here long, in consequence of the near approach of the hour of midday prayer.

⁵⁵¹ Morris_1842_I_53–55 Constantinople, mosques, Sultan Ahmet: I had been very solicitous to see the interior of a mosque, but had supposed admission was forbidden to any but the faithful. I was much surprised to learn that the Sultan permitted any Christian to enter them, if accompanied by a janissary of one of the embassies. A few years since a Christian would have been stoned to death by the populace who should be seen entering a mosque. This war waged upon the religious prejudices and fanaticism of his people, is the most signal evidence of the sincerity and zeal of the late Sultan in the cause of civilization. The janissary conducted us to the mosque of Sultan Ahmed, upon the Hippodrome. The exterior walls of this, as the walls of all the other mosques, are painted white. From the centre rises a hemispherical dome, and at the four corners of the building shoot up tall minarets, the points of which, tipped with gold, appear lost in the air. Passing through an open court yard, we came to the portal of the mosque. We pulled off our boots, slid our feet into yellow slippers, the colour worn only by the faithful, removed our hats, and entered. The interior was very plain; the floor was spread with rich carpets, and variously coloured glass lamps, like those in public gardens, were suspended round the walls, with here and there an ostrich egg, the offering of some pious devotee. A pulpit of carved wood faced the East. Several Turks were prostrating themselves in prayer upon the carpets, the countenance turned to the sacred East. From the floor to the ceiling, the breadth and width of the great space beneath the roof was unbroken by a gallery or any other object. The roof rested upon arches which sprang from the walls. This great void, with the overhanging roof unsustained by a single pillar, had a most majestic effect, and I have rarely seen boldness and simplicity of architecture so happily combined as in this mosque. The walls were naked of ornaments, with the exception of a rude drawing of the Caaba at Mecca. In the centre of the court yard of the mosque was a beautiful fountain, ornamented with that light tracery work which is the characteristic of Saracenic architecture. An immense number of pigeons had assembled there at that time to be fed, as some kind Mussulman had left a legacy to procure grain for the daily feeding of the pigeons which belonged to the mosque. They nearly covered the yard, and children were walking about in the midst of them without causing them the least alarm, such is the friendship between man and the brute creation in Mussulman countries. The mosques are open at all hours during the day. They are resorted to for prayer, and have now become a species of forum in which men meet to talk about the every-day affairs of life.

⁵⁵² Formby_1843_44–45 Constantinople, Sultan Achmet: Leaving this ancient venerable building [Hagia Sophia], now, for the sins of its former people, a mosque of the same God, but in servitude to a spurious law and revelation, we come to the mosque of Sultan Achmet, which is really beautiful. It has been built, as indeed have all the Turkish mosques, after the form and pattern of St. Sophia; but with a design suited to the beautiful minarets, which here are true and natural parts of the building, and not forcible additions, contrary to the spirit and character

of the design, as in the case of St. Sophia. The exceeding cleanliness, elegance, simplicity and beauty of its interior corresponded with the fascinating symmetry of its many domes and minarets peeping out from the trees.

⁵⁵³ Chenavard_1849_108 Constantinople, Sultan Achmet: La mosquée, qui rivalise de grandeur avec Sainte-Sophie, est celle du sultan Àchmet. / Cette mosquée, construite en 1610, est, sans contredit, le plus bel édifice que les Turcs aient élevé. Rien n'est plus théâtral que le jeu pittoresque de ses dômes, de ses minarets et de ses longues lignes interrompues par de hauts cypres. La porte de la mosquée est précédée d'une vaste cour pavée de marbre, et entourée d'un portique dont les arcs sont supportés par des colonnes également en inarbre. Au milieu de cette cour, est une fontaine octogone destinée aux ablutions.

⁵⁵⁴ Lynch_1849_82 Constantinople, Sultan Achmet: We next visited the mosque "Sultan Ahmed," which, unlike the rest, has six minarets beside it. It seemed larger even than St. Sophia, but is entirely destitute of decoration, save a multitude of small lamps, each suspended by a separate chain, and reaching from the ceiling to within eight feet [2.438m] of the pavement. There are also four enormous columns supporting the dome, their height scarce twice exceeding their diameter; they are 108 feet [32.918m] in circumference. Their disproportioned bulk, with the numerous chains and small parti-coloured lamps, very much impair the effect of an otherwise magnificent interior.

⁵⁵⁵ Vere_1850_11_188–190 Constantinople, Sultan Achmet – but no indication that he got any further than the courtyard.

⁵⁵⁶ Gautier_1912_214–215 travelling 1852, Constantinople, Sultan Achmet: The high dome of the mosque of Achmet swells majestically amid several other smaller domes between its six square minarets encircled by trellised balconies wrought like bracelets. It is approached by a court surrounded by columns with black and white capitals and bronze bases, that support arcades forming a quadruple cloister or portico. In the centre of the court rises an exceedingly ornate fountain covered with bloom and complicated arabesques, scrolls, and knots, and covered with a cage of gilded trellis, no doubt in order to protect the purity of the water which is intended for ablutions. The style of the whole of the building is noble, pure, and recalls the finest time of Arab art, although the building is not earlier than the beginning of the seventeenth century. [then describes the interior].

⁵⁵⁷ Smith_1852_41 Constantinople, Sultan Achmet: This is considered the chief religions edifice – superior, in many respects, to all others. Its six minarets give a peculiar character to it; and when the four pillars sustaining the dome are examined, the spectator is constrained to admit that the Turks are susceptible of grandeur in architecture. They are each made up of three double blocks, one placed on the end of the other. The diameter of these colossal columns is eighteen feet [5.486m]. / Egypt and Baalbec have no parallelism for these monsters. Two candelabras of extraordinary dimensions, sustaining wax candles quite ten feet [3.048m] high, with galleries, sufficiently elevated to give an air of loftiness to the whole, on both sides, are a striking feature. [#surely wrong about Baalbec etc.!]

⁵⁵⁸ Savigny_de_Moncorps_1873_207–208 Constantinople, Sultan Achmet: A gauche de la place de l'Atmeïdan s'élève la mosquée d'Achmet, la métropole de l'islamisme à Constantinople. Six minarets élancés autour de la haute coupole donnent à l'extérieur une grande légèreté. Une cour entourée d'une colonnade formant un quadruple portique précède la mosquée, dans laquelle on entre par une porte en bronze. Quatre énormes colonnes cannelées, trop grosses pour leur

hauteur, soutiennent la coupole centrale; les murs sont revêtus de jolies faïences et sont aussi ornés de versets du Koran en grands caractères arabes.

⁵⁵⁹ Bunel_1854_427–428 Sultan Achmet: la mosquée Achmet et la Solymanie. La mosquée d'Achmet doit son origine au sultan de ce nom. Elle est située sur la place de l'Hippodrome, dont elle occupe la plus grande partie. Son extérieur est vraiment gigantesque, et par la masse de l'édifice, et par l'emplacement qui lui est destiné. On entre d'abord dans une première cour carrée entourée de grands murs et ombragée par de vieux platanes, Au milieu de cette cour s'élève la mosquée. A l'extérieur s'étendent de petites galeries soutenues par un rang de colonnes extrêmement gracieuses; les fidèles y font leurs ablutions avant d'entrer dans le temple: des fontaines sont disposées à cet effet. Sur la façade principale s'ouvre un portail d'une hauteur colossale du plus pur gothique. Ses côtés sont ornés de colonnades en marbre, et le sommet d'un cul-de-lampe à petites facettes, qui retrace le style arabe dans toute sa vérité. Ce portail donne accès dans une seconde cour carrée, dont trois côtés sont formés par des arceaux très-larges, et le quatrième par la façade de la mosquée. Les piliers sont de fort belles colonnes de marbre de toutes les nuances et de toutes les qualités, d'un seul jet et fort élevées. Leur ensemble produit un effet délicieux. Les arceaux sont recouverts en grandes dalles de marbre plaquées avec art. / A l'intérieur, la mosquée d'Achmet n'offre aucune particularité saillante. Elle manque même de grâce par son défaut de légèreté. C'est d'abord une coupole imitation de celle de Sainte-Sophie, soutenue par des piliers horriblement lourds et écrasés.

⁵⁶⁰ Perthes_1855_11_174 Constantinople, Sultan Achmet: Au milieu est une fontaine autour de laquelle de beaux chevaux tenus par des saïs indiquent que leurs maîtres sont en ce moment en prière. D'autres arrivaient. Mon drogman, en voyant cette affluence, ne semblait pas aussi rassuré que le matin, et m'engageait à m'en aller. Mais j'étais devenu brave à l'endroit des mosquées et je me disposais à franchir la porte sans autre protection que ma bonne mine, lorsqu'enfin il se décida à me chercher un protecteur qu'il trouva bientôt, car, ici comme ailleurs, quand on a un écu à donner, quelqu'un est toujours là pour le recevoir. Je pus donc entrer. On me regarda beaucoup et j'entendis quelques chuchotements; mais, comme je m'arrêtai à propos et que, me tenant parfaitement immobile comme si j'avais été moi-même en contemplation, je me bornais à tourner les yeux à droite et à gauche, on s'accoutuma à me voir peut-être comme un inconvenient, une distraction importune, mais non comme un ennemi ou un profanateur, et l'on me laissa tranquille. Quand j'en eus assez, je m'en fus comme j'étais venu; mais je suis convaincu que si je n'avais pas été seul, on m'aurait fait sortir.

⁵⁶¹ Colton_1856_58–59 Constantinople, Sultan Achmet: Leaving St. Sophia, we came to the mosque of Sultan Achmet, advantageously situated in the Hippodrome. Its royal founder is said to have laid each stone of this splendid edifice at an expense of three aspers, and to have encouraged the work with his own hands. It stands in the centre of a spacious court, shaded by trees tastefully arranged, and refreshed by the showers of constant fountains. A flight of twelve superb steps ascends to the broad vestibule, which is faced with the whitest marble, and crowned with a range of swelling cupolas, sustained by a colonnade of polished granite. Six lofty minarets, ornamented with three galleries ... The expectations of the stranger, however are too highly excited by the external splendor of the mosque, to be fully realized by its architectural pretensions within. There is, indeed, the dim solemnity of space, the undefined charm of colossal proportions, and the grandeur of the "vaulted dome;" but there is not that relieving beauty and richness which gleam from the pillared walls of St. Sophia.

⁵⁶² Senior_1859_65, travelling 1857–8, Constantinople, Sultan Achmet: We ended the day by Sultan Achmed's mosque, the last built of the great mosques of Constantinople belonging to the beginning of the seventeenth century. It is surrounded by six minarets of great beauty; no other mosque has more than four. The arrangement of the roof is exceedingly beautiful. But the four enormous pillars, thirty-six feet [10.972m] in diameter, which support the central dome, are heavy, and the white walls and domes looked cold to us who came fresh from the gold and mosaics of Santa Sophia.

⁵⁶³ Arnold_1868_11_71–72 Constantinople, Sultan Achmet: The Turks appear to have no distinct architecture; there is no work in Constantinople resembling the almost magic art of the Alhambra, or the unique style of the Giraldas and Alcazars of Southern Spain. The Moors in North Africa have an architecture of their own, precisely resembling, though with less wealth of detail, that of the days of their greatness. But except in a few points, like the great doors of this mosque, the Turks seem never to have understood the beautiful Arab architecture, and their capital is far less interesting in architectural works than the Moorish towns of Seville and Toledo. The Mosque of Sultan Achmet is the finest specimen of a purely Turkish building in Stamboul; but one of those vast white sheds which conceal in our great dockyards the growth of men-of-war – and the naval estimates – is almost as beautiful in external effect from a near point of view.

⁵⁶⁴ Arnold_1868_11_72–73 Constantinople, Sultan Achmet: The motive in the architecture of this mosque appears simply to be that of enclosing the largest clear space; and the success is great, for the interior seems like a wide field spread with Turkey carpets laid together in scores over the matting. But the peculiar feature of the interior of Sultan Achmet's mosque is in the four enormous fluted columns which support the wide central cupola. They are eighteen feet [5.486m] in diameter, and, at half their height, surrounded with a band inscribed with a verse from the Koran. They are very short in regard to their large diameter, and their capitals are worked with arabesque stalactites, as are many of the columns of this mosque. But the carving is exceedingly poor, and the plain glass windows let in upon the white walls a painful excess of light. There is little or no colouring in this mosque. From ten feet [3.048m] above the floor, – the level at which the hundreds of glass lamps hang in iron frames, – the light is cut by numerous wires descending in long pendants from the roof to support these lamps.

⁵⁶⁵ Buckham_1890_378 in Constantinople in 1869: From St. Sophia we were conducted to the mosk of Sultan Achmed, the exterior of which is grand and majestic, while its six tall, tapering, beautiful and graceful minarets relieve the temple from its otherwise heavy and ponderous appearance. The interior is spacious and superb. There are four marble columns in it, each of which is said to be seventy feet in circumference. From each of these columns water flows for the use of worshippers. The extent of this grand interior may be estimated in part when I add that these four enormous columns do not interrupt the view of the entire area any more than do the pillars in our churches. / On one side of this great building there is a magnificent quadrangular court with columns on the four sides, each of which is of a different colored marble from the other. We were shown the place which was occupied in ancient times by the Hippodrome, in and around which there are many objects of intense interest.

⁵⁶⁶ Brassey_1890_58–59 Sultan Achmet, very short, so presumably they did not get inside, although exterior is illustrated p. 237; although 238: Cette fois, nous nous sommes contentés de l'admirer de dehors.

⁵⁶⁷ Müller_1897_78, in Constantinople in 1894: The Ahmediyeh, or Mosque of Ahmed I, was the first Mosque we had ever entered, and we were very much impressed by its vast size. Though shorter than St. Sophia, it is much wider. The central dome rests on four huge fluted columns and covers a space nearly 200 feet [60.96m] square. The minber is a copy of the one at Mecca. We here saw for the first time the beautiful Koran stands, inlaid with mother-of-pearl, which are placed in every part of the Mosques, and before which one generally saw a turbaned figure, sitting cross-legged, reading out the sacred words in a peculiar nasal sing-song. There are very beautiful tiles round the windows, and numberless lamps hang from the roof, mixed with ostrich eggs and horse tails, and gaily coloured tassels. It is the vast size of the central hall that impresses one in the Ahmediyeh rather than any beauty of detail, but the forecourt is beautiful. It is surrounded by cloisters; the tall narrow arches of black and white marble supported on slender pillars; in the centre is a large fountain. The unique feature of the Ahmediyeh is the six minarets.

⁵⁶⁸ Pouillet_1668_252 Constantinople, Suleymaniye: Les plus habiles dans l'Architecture luy [Hagia Sophia] preferent la Mosquée de Soliman. Il est vray que la premiere a vn pauiment plus riche, est plus superbe en marbre, & en jaspé ... Toutefois l'ouuvrage de la Solimanie est plus achevé, & aussi grand que l'autre.

⁵⁶⁹ Fresne-Canaye_1897_105 travelling 1573: De là [Süleymaniye] nous visitâmes la mosquée de sultan Mohamed qui prit Constantinople et Trébizonde, et celle de Bajazet, car elles sont parmi les plus belles de Constantinople et le Grand Seigneur y va ordinairement. Nous les visitâmes dedans comme dehors, en laissant nos souliers ou pantoufles à la porte selon l'usage, car elles sont tapissées de très fines nattes d'Alexandrie et souvent de tapis du Caire. On n'y voit aucune peinture d'êtres animés, mais des fleurs ou des lettres turques en or ou en azur. Elles sont toutes à coupole comme Sainte-Sophie, et au milieu il y a un grand cercle de fer auquel sont attachés beaucoup de miroirs et de lampes qu'on allume à l'heure de la prière nocturne.

⁵⁷⁰ Texier_1862_74 Chalcedony, travelling 1834–1835: Pierre Gilles vit détruire les derniers vestiges du palais de Ruffu, qui fut plus tard occupé par Bélisaire. Les pierres de taille étaient transportées à Constantinople pour construire la mosquée de Soliman le Grand.

⁵⁷¹ Fresne-Canaye_1897_103 travelling 1573: De l'Hippodrome nous allâmes à la mosquée du sultan Soliman. Bien qu'elle ne soit pas aussi grande, ni soutenue de tant de colonnes, ni travaillée à la mosaïque comme Sainte-Sophie, elle est pourtant très belle: et parce qu'elle est placée en un lieu élevé, d'où l'on voit loin par toute la ville (de sorte que ses quatre tourelles se découvrent avant aucun autre édifice de Constantinople), et aussi parce qu'elle est bâtie toute en pierres vives, à très grands frais, et à cause de sa cour carrée toute pavée de marbres très fins et environnée de portiques portés par des colonnes très brillantes avec une fontaine au milieu; grâce à un savant artifice, l'eau retombe en pluie dans un bassin carré de marbre. Cette vue nous causait un tel plaisir que nous la jugions digne d'être comparée aux plus fameuses grottes de Naples.

⁵⁷² Beauvau_1608_47 Constantinople, Suleymaniye: entre toutes, la plus superbe, & la plus belle pour moderne est celle de Sultan Soliman. / Ladite Mosquee, à quatre grandes portes accompagnées de fort beau Frontispice, relevé de marbre, & aux quatre coings, quatre tours asses hautes mais bien estroictes, & vne gallerie en hault qui va tout à l'entour, le dedans est blanchy, avec quelques Colomnes, de marbre. / Deuant la principale porte de la Mosquee, il y a une grande cour pauee de marbre enuironnee d'une gallerie & hautes Colomnes, de mesme estoffe, & au milieu vne fort belle fontaine, la gallerie & le Temple, couuert tous trois de plomb.

⁵⁷³ Mundy_I_1914_211, (fl. 1600–1667) from Des Hayes' *Voiage de Levant*, editions 1624, 1629, 1645: Au plus haut de la ville est une superbe Mosquee, que Sultan Soliman a fait bastir. Si l'on veut adjouster a cela le Serrail, qui est en une assiete tres-agreable, et un beau pont de pierre, qui a six arches: on ne trouvera point de ville en Turquie apres Constantinople où il y ait de plus beaux edifices publics ...

⁵⁷⁴ Stochove_1650_51–52, travelling 1631, Constantinople, Suleymaniye, short mention.

⁵⁷⁵ Du Loir_1654_59 Constantinople, Suleymaniye: Elle est plus belle que les autres, parce qu'elle est plus semblable a sainte Sophie, et entre toutes les riches Colomnes qui sont dedans, il y en a quatre qui sont de mesme matiere, & à peu prez de mesme grandeur que celles que l'ay remarquées dans la Mosquée d'Ephese.

⁵⁷⁶ Thevenot_1664_40 Constantinople, Suleymaniye: Sainte Sophie seruant de modèle pour les belles Mosquées de Constantinople, où l'on en compte sept Royales, ie diray que la Solymanie luy est fort semblable; c'est vne grande Mosquée toute pleine de lampes, au bout de laquelle est vne petite Chapelle ou Turbé, dans laquelle est le cercueil qu renferme le corps de Sultan Solyman.

⁵⁷⁷ Galland_1881_I_78 in Constantinople 1672–1673, Suleymaniye: Jay remarqué dans la mosquee de Sultan Solyman six belles colonnes de granit: quatre qui servent de soutien au dôme de trois pieds et demy ou environ de diametre, d'une hauteur fort considerable et quatre autres en dehors qui soustiennent le portiche de la face, par ou on y entre, de mesme pierre et presque de mesme grandeur et grosseur, hormis deux qui ont un complement de deux ou trois pieds par le haut.

⁵⁷⁸ Grelot_1680_271–280, in Constantinople in 1670–72, Constantinople, Suleymaniye, see 272: Ce Temple est un de ceux où l'Architecture Mahometane est le mieux suivi, il n'est pas moins beau par dedans qu'il l'est au dehors ... ne cede guère pour la beauté & pour la forme à celuy de sainte Sophie. 276–278 for keyed plates of the elevation and plan.

⁵⁷⁹ Çelebi_I_1834_74–75, 1611–c.1684, Constantinople, Suleymaniye: It was begun in the year 950 (AD 1543), and finished in the year [], and is beyond all description beautiful. The learned, who composed the metrical inscriptions, containing the date of its erection, confess that they are not able duly to express its praise; a task which I, the contemptible Evliya, am now striving to perform as far as my ability will allow. This incomparable mosque was built by Sultan Suleiman on one-half of the unoccupied half of the summit of the lofty hill on which had been erected, by Mohammed II, the old Serai. Suleiman having assembled all the thousands of perfect masters in architecture, building, stone-hewing, and marble-cutting, who were found in the dominions of the house of Osman, three whole years were employed in laying the foundations. The workmen penetrated so far into the earth, that the sound of their pickaxes was heard by the bull that bears up the world at the bottom of the earth. In three more years the foundations reached the face of the earth; but in the ensuing year the building was suspended, and the workmen were employed in sawing and cutting various coloured stones for the building above the foundations. In the following year the Mihrab was fixed in the same manner as that of Sultan Bayazid's mosque; and the walls, which reached the vault of heaven, were completed, and on those four solid foundations they placed its lofty dome. This vast structure of azure stone is more circular than the cupola of Aya Sofiyah, and is seven royal cubits high. Besides the square piers which support it, there are, on the right and left sides, four porphyry columns, each of which is worth ten times the amount of the tribute (Kharaj) from Misr. These columns were brought from the capital of Misr, along the Nile, to Iskanderiyyeh, and there embarked on rafts, by Karinjeh Kapudan, who

in due time landed them at Üñ-kapâni; and having removed them from thence to the square called Vefâ-méidân, in the neighbourhood of the Suleimaniyyeh, delivered them up to Suleiman Khan; expressing his wish that they might be received as a tribute from Karinjah (i.e. the Ant), just as a gift was graciously received from the Queen of Ants by Solomon.

⁵⁸⁰ Çelebi_I_1834_80 Suleymaniye: When it was finished, the architect Sinan said to the sultan: "I have built for thee, O emperor, a mosque which will remain on the face of the earth till the day of judgment ... Such were the terms in which he extolled its strength and durability; and indeed, standing on a lofty hill surrounded and strengthened below by various walls and bulwarks, its foundations are peculiarly solid.

⁵⁸¹ Çelebi_I_1834_75 Suleymaniye: Besides the square piers which support it, there are, on the right and left sides, four porphyry columns, each of which is worth ten times the amount of the tribute (Kharaj) from Misr. These columns were brought from the capital of Misr, along the Nile, to Iskanderiyyeh, and there embarked on rafts, by Karinjeh Kapudan, who in due time landed them at Üñ-kapâni ... God knows, that four such columns of red porphyry, each fifty cubits high, are to be found no where else in the world.

⁵⁸² Çelebi 2011, 14–15, Constantinople, Suleymaniye: Once, this humble one observed ten Frankish infidels with expert knowledge of geometry and architecture who were touring this light-filled mosque. The gate-keepers had let them in, and the caretakers had given them special shoes so they could walk around and see it. Wherever they looked, they put finger to mouth and bit it in astonishment. But when they saw the doors inlaid with Indian mother-of-pearl, they shook their head and bit two fingers each. And when they saw the enamel dome, they threw off their Frankish hats and cried out in awe, 'Maria, Maria!' ... When they saw the four minarets, the four pedestals, the six lofty gates, the delightful courtyard and surrounding arches and domes, the columns and row on row of well-proportioned cupolas topped by gilded Muhammadan finials, their eyes were dazzled from the splendour. Once again they threw off their hats and walked all around this noble mosque bareheaded. Now in their awe they bit all ten fingers, that being their way of expressing extreme astonishment. / This humble one requested their interpreter to ask them how they liked this building. One of them turned out to be capable of speech. He said, 'All things, whether created beings or man-made structures, are beautiful either on the inside or on the outside. Rarely are the two beauties found together. But both the interior and the exterior of this mosque were constructed with such grace and refinement. In all of Frengistan we have not seen an edifice built to such perfection as this.' 'How does this mosque compare with Aya Sofya?' I asked. 'To be sure,' they answered, 'that is a larger building, constructed with brick, and an ancient work, solid and well-built for its time. But this is a finer construction in terms of grace, elegance, and beauty. It also required greater expenditure than Aya Sofya.' / In fact, they say that every ten miskals of stone used in this mosque cost one gold piece.

⁵⁸³ Le_Brun_1714_41 Constantinople, Suleymaniye: fort grande, elle a un beau Dome – but does not say he got inside.

⁵⁸⁴ Chishull_1747_40 Constantinople, Travelling 1698ff: visits the main mosques with the Dutch minister: Whoever exactly compares the beauty and grandeur of these several mosques, will find that of Solyman more regular, and artificial in the outward frame; that of Achmet more magnificent in the whole, and on the outside more beautiful in the work of the pillars; that of the Validée, tho less in bulk and extent than the other two, yet more curious in the inward ornaments and workmanship than either; and that of Bajazet, which is the oldest, inferior to the rest

both in bulk and beauty, except that some cast pillars, which form the cloisters of the court, consist of a more polite, shining, and pretious stone.

⁵⁸⁵ Pococke_1745_11_2_128, travelling 1737–1741, Süleymaniye: In that of Solimanea in particular there are four very large pillars of red granite between the stone piers which support the dome; and the mosque is built in a very good taste; there is a gallery round below, separated by pillars from the isle which goes round the part under the dome: There are two porphyry pillars in the portico of this mosque, of the same size as those in saint Sophia.

⁵⁸⁶ Struve_1802_211–213 Sultan Achmet, Süleymaniye: La mosquée, comme ayant été bâtie plus nouvellement, est d'un goût plus moderne que le temple de Sainte-Sophie, mais il s'en faut qu'elle porte ce cachet respectable que la main du temps a imprimé à ce premier monument, et qui n'est pas un de ses moindres ornemens. / La mosquée de Soliman, que nous visitâmes ensuite, est assez éloignée de la précédente. Elle est infiniment plus belle, et dans une situation beaucoup plus agréable. On découvre de cette mosquée, tout le port et une partie de la côte d'Asie. / Dans le moment où nous y entrâmes, la prêche s'y faisoit par un Iman qui parloit à haute et intelligible voix. Il étoit environné par un certain nombre d'auditeurs, agenouillés en demi-cercle autour de lui, et le visage tourné vers l'Orient. Nous fûmes très-étonnés, quand nous entendîmes notre interprète nous dire, que ce prédicateur avoit tout-à-coup fait tomber le sujet de son discours sur les curieux ou étrangers qui venoient d'entrer. Il lui avoit plu de nous exclure sans miséricorde du séjour éternel, dans la peinture qu'il en faisoit à ses auditeurs, et qui paroissoit captiver toute leur attention. Cette idée, qui n'avoit rien de très-flatteur ni de fort consolant pour nous, ne tarda point heureusement à être remplacée par d'autres objets qui eurent bientôt détruit l'impression d'une pareille apostrophe. Notre conducteur nous ayant fait entrer dans une très-belle chapelle à côté de cette mosquée, nous dit que c'étoit là qu'on enterroit les grands Sultans. Nous y vîmes en effet un très-grand nombre de mausolées, ornés de turbans, et recouverts de nacre de perle.

⁵⁸⁷ Pouqueville_1806_149 Süleymaniye insults: M. Tamara and his spouse, with the envoys from Naples and Sweden, had obtained a firman to visit the mosques: they had already seen several; but on arriving at the Suleymania, they were insulted by the students. Perhaps the visitors might have acted improperly by refusing to conform to certain established customs [not listed or explained] but in vain did they present their firman, when the young Turks had become enraged; for they spat upon it, and began to deal their blows at all who were near them, by which several ladies of the party were injured. The fermentation was at length propagated out of doors, and the commotion instantly acquired a seditious character. The Turkish women excited them from the windows to assassinate all the Christian dogs and b-ch-s: no lives, however, were lost; and after many blows had been exchanged, each person of the party, regained as well as he could the suburb of Pera. / The Sultan, afflicted at this catastrophe, for in his situation every thing is a cause of uneasiness, displayed a terrible vengeance towards those who/had despised his orders, and insulted his allies. He wrote to the drogman of the offended ambassadors; and in their presence caused four of the principal mutineers to be strangled; while upwards of thirty others were severely bastinadoed, and sent into exile. In short, this prince, who is really a lover of peace and justice, exerted every means in his power to appease the persons who had received the insult. [#Should we conclude that spitting on the firman was the main offence?]

⁵⁸⁸ Lamartine_1845_212 travelling 1832–1833, Constantinople, Süleymaniye: J'aperçois d'ici briller entre les dômes des mosquées la resplendissante coupole de la mosquée de Soliman, une

des plus magnifiques de Constantinople. Il venait de perdre son premier fils, Mahomet, qu'il avait eu de la célèbre Roxelane. Cette mosquée rappelle un touchant témoignage de la douleur de ce prince. Pour honorer la mémoire de son enfant, il délivra une foule d'esclaves des deux sexes, et voulut associer ainsi des sympathies à sa douleur.

⁵⁸⁹ De_Kay_1833_346 Suleymaniye: According to tradition, the four superb columns of red granite in the interior which support the dome were brought from Ephesus, and the others are said to have been obtained from Troas, where they once adorned the famous temple of Diana. They are each 64 feet high, and formed of a single block.... We looked into this mosque, but saw nothing more than a matted floor, and the otherwise imposing effect of the vast interior was destroyed by innumerable coloured glass lamps and ostrich eggs, hanging down to within a few feet of the floor. We give the preference to this mosque for general effect over every other mosque that we have as yet seen in the Turkish empire; and, although constructed after the plan of St. Sophia, it far excels its model.

⁵⁹⁰ Stuart_1854_351 Constantinople, Süleymaniye, Travelling 1835–36: The mausoleums of Solyman the Magnificent, and his wife, the infamous Roxalana, are placed in a small burial-ground, shaded by trees, within the outer enceinte of the mosque. They are small octagonal edifices, with domes surrounded by porticos, A railing of wood, inlaid with mother-of-pearl, encircles the coffins, which are cov[^]ed with shawls and ornamented with plumes of black feathers. Large brilliants of all colours are suspended from the ceiUng. Several of the Sultan's children he beside him.

⁵⁹¹ Temple_1836_11_111 Suleymaniye: In other parts of the mosque are three oblong-square galleries, or mahfils, resting on a number of little marble columns, inlaid with rich mosaic work, like those seen at Salerno, and Ravenna, and in other parts of the Neapolitan territories, and which are called Saracenic. One of these galleries belongs to the sultan, and is surrounded by gilt lattice-work – another is of some scarce wood inlaid with mother-of-pearl.

⁵⁹² Murray_1840_175 Suleymaniye: This is built under the greatest of the Ottoman Sultans, in a style of grandeur worthy of the splendour of his reign, by Sinan, the greatest architect of the Ottoman empire, in 1550, and finished in 1555.

⁵⁹³ Damer_1841_1_98 Constantinople, Suleymaniye: We went first to the mosque of Sulyman the Magnificent, which is the finest in Constantinople, though not so interesting as that of St. Sophia. It is comparatively modern, as it cannot have been built above 300 years. The architecture is somewhat of a Moorish character, and the edifice covers a large space of ground; but the exterior presents no very striking beauty of sculpture or ornament.

⁵⁹⁴ Ricketts_1844_191 Constantinople: We next visited the Mosque of Soleiman the Magnificent. This is the most glorious monument of Ottoman architecture, built under the greatest of the Ottoman Sultans, in a style of grandeur worthy of the splendour of his reign. [and they went inside. Copied from Murray_1840_175.]

⁵⁹⁵ Méry_1855_324–325 Constantinople, Süleymaniye: Au-dessus de la grande porte sont inscrits le grand nom de Soliman, le fondateur, et la date de la construction. La porte du vestibule est un chef-d'œuvre d'architecture sarrasine. Aux quatre angles du harem s'élèvent les quatre minarets, ou phares des croyants, parce qu'ils sont éclairés pendant les nuits saintes des fêtes du Ramazan. La coupole imite celle de Sainte-Sophie, mais ne l'égale pas dans son élégance aérienne. Le dôme principal est flanqué de deux demi-coupoles, autour desquelles se groupent cinq coupolines; il est supporté par quatre colonnes en granit rouge, d'une hauteur démesurée. L'une de ces colonnes supportait autrefois la statue de Justinien le Grand, et l'autre une statue

de Vénus égyptienne. Deux nefs régissent sur les côtés, et montrent des sacelles où les voyageurs et les pèlerins déposent leurs bijoux, leur or, leurs bagages, dépôt toujours inviolable et sacré; il est sous la garde de Dieu. Le tabernacle, nommé mihrab, est en marbre blanc et orné de riches sculptures; il renferme un exemplaire du livre saint. Aux côtés de l'autel s'élèvent deux candélabres gigantesques en bronze doré; ils supportent des cierges énormes, allumés pendant les sept nuits saintes. Les vitraux, ornés de fleurs peintes ou des lettres qui composent le nom de Dieu, sont l'ouvrage du célèbre artiste en verres colorés, Serkhosk-Ibrahim.

⁵⁹⁶ Méry_1855_192 Constantinople, Suleymaniye: la mosquée de Soliman, chef-d'œuvre de grandeur et d'élégance.

⁵⁹⁷ Senior_1859_104, travelling 1857–8, Constantinople, Süleymaniye: The mosque is nearly a square, being 234 feet by 227 [71.323 × 69.189m]; rather less than Santa Sophia, which is 243 by 229 [74.066 × 69.799m]. It covers 52,118 square feet, which is a little less than the area of the cathedral of Salisbury. The central dome is said to be of the same diameter as that of Santa Sophia, but 20 feet higher. To my eye, the difference was not perceptible. The smaller semi-domes, which assist in giving light to the aisles of Santa Sophia, are wanting. / In their place the aisles are lighted by ten small domes, five over each; which perhaps is a better arrangement. Three congregations, each consisting of a circle of persons lying on the ground, to whom a moolah, seated on a chair, was preaching with much animation, occupied the whole breadth of the mosque. We were therefore unable to walk round it, or to examine the painted glass of the windows, towards the garden, which is said to be fine. We could not even approach the four great columns, sixty feet high [18.288m], which, with the four piers at the corners, support the arches on which the great dome rests. / The decorations of Santa Sophia, which must have rendered it, while they were uninjured, the most magnificent interior in the world, are wanting. The colouring is principally white and blue. But, in form and proportion, I am inclined to think that the Suleimanyah quite equals Santa Sophia.

⁵⁹⁸ Schickler_1863_56, travelling 1858–1861, Constantinople, Süleymaniye: La mosquée même se compose d'une coupole aussi large et un peu plus haute que celle de Sainte-Sophie, reposant sur quatre piliers, de deux voûtes hémisphériques et de dix petits dômes. Deux des quatre minarets ont trois étages. L'intérieur est grandiose, les fenêtres sont garnies de vitraux persans où le vert domine. Dans une des galeries supérieures sont entassées des caisses et des malles de formes et de dimensions diverses: si les pèlerins partant pour la Mecque ne connaissent personne à qui confier leurs biens en toute sécurité, ils les déposent soit ici, soit à la mosquée d'Achmet; s'ils reviennent ils les retrouvent intacts; s'ils meurent en chemin le sanctuaire en hérite. Dans toutes ces mosquées on plaçait en prévision de la fête du soir de petites lampes en verre très-mince, retenues par trois fils de fer; les plus grosses sont suspendues à des œufs d'autruche ou à des boules vertes; ces lampes, dont le nombre ne se peut évaluer, forment des cercles, des lignes transversales, des courbes parallèles, un vrai dédale dont on cherche vainement à saisir le dessin, mais qui doit produire un effet curieux.

⁵⁹⁹ Benjamin_1867_7–8 Constantinople, Süleymaniye: The mosque of Sulymanie, the finest specimen of the exquisite Saracenic architecture of which so many choice examples are to be seen in many of the mosques, fountains, and mausoleums of Constantinople, has been recently repaired, and is well calculated to give some idea of the most glorious period in the history of Turkey. It rivals, if it does not surpass, St. Sophia. It is doubtful whether there exists in architecture a more perfect combination of symmetry, beauty, and sublimity than the view under the dome of Sulymanie. The building stands on a platform or terrace on the highest of the seven

hills of Constantinople, from whence maybe obtained one of the most impressive prospects of the city, its port, and its suburbs. How often Sulyman must have stood on this terrace, his bosom swelling with exultation as he gazed upon the magnificent spectacle at his feet, which owed so much of its prosperity and splendor to his genius. The tombs of Sulyman and his well-beloved wife Roxelana are in a little inclosure within the precincts of the mosque court. Here one may read an instructive lesson on the greatness and the littleness of man. One of the noblest of the Seljuks had inscribed for his epitaph: "O ye who have seen the glory of Alp Arslan exalted to the heavens, repair to Meru, and you will behold it buried in the dust."

⁶⁰⁰ Ottoman_Empire_1859_125 Constantinople, Süleymaniye: This mosque is deemed by many the most elegant edifice in the city, with splendid windows of stained glass, brought by the founder as spoils from his wars. Its interior is cheerful, and its exterior is formed of the finest stones that could be found among the ruins of Chalcedon on the Asian shore.

⁶⁰¹ Ottoman_Empire_1859_247 Constantinople, Süleymaniye: The Solimanie, on the second of the seven hills, though smaller, is far superior to St. Sophia, and the finest monument of Ottoman architecture in the city. It was erected in the reign of Soliman the Magnificent, by Sinan, the most celebrated architect of the empire; and is universally admired for the regularity of its plan, the careful execution of the individual parts, and the harmony of the whole.

⁶⁰² Colbeck_1887_159 Constantinople, Süleymaniye: The Suliemanie mosque occupies perhaps the finest site in Stamboul. It crowns the highest of the seven hills. Its splendid dome, and four graceful minarets, two of them loftier even than those of the Achmedie, rise from the midst of a mass of dark green cypresses, that add very much, by their contrast of colour, to the harmonious and glittering pile of white marble.

⁶⁰³ Elliott_1838_262–263 Süleymaniye: We measured one of the porphyry pillars [in the courtyard], and found it to be twelve feet in circumference ... Time will not soon efface from my memory the impression first made, and often renewed, by the sight of hundreds of Mohammedans prostrating themselves and bowing their foreheads to the ground in the great mosque of Delhi, incomparably more splendid than any building existing at Constantinople, while the imam chanted in slow and solemn accents, and in the sonorous language of the Koran ...

⁶⁰⁴ Reid_1840_233 Constantinople: During a considerable stay at Constantinople, I visited the mosques frequently when a firman was out, but really I never found any thing new; all was the one monotonous-told tale, and the only change was in the company.

⁶⁰⁵ Savigny_de_Moncorps_1873_208 Constantinople, Süleymaniye: Nous visitons encore la mosquée de Soliman le Magnifique, dont les proportions sont belles et harmonieuses. Mais elle ressemble aux autres, à peu de chose près.

⁶⁰⁶ Laurent_1821_40–41 Constantinople, Süleymaniye: The celebrated mosque of Constantinople, erected by Soleyman, and called after him Soleymaney, was embellished with the ruins of Troas – columns of porphyry and granite were sawed into slabs, and the finest white marble was calcined to make lime. It was when encamped at Troas that the son of Orchan first thought of crossing the Hellespont, and pitching his camp in Europe. Heaven grant that the period be not distant in which the Moslems shall once more strike their tents to return, with their superstitious despotism, into their native Asia.

⁶⁰⁷ Chandler_1817_1_155 Constantinople, Hagia Sophia: In the first year of our residence in the Levant [1764], a rumour was current, that a cross of shining light had been seen at Constantinople, pendant in the air over the grand mosque, once a church dedicated to St. Sophia; and that the Turks were in consternation at the prodigy, and had endeavoured in vain to dissipate the vapour.

The sign was interpreted to portend the exaltation of the Christians above the Mahometans; and this many surmised was speedily to be effected; disgust and jealousy then subsisting between the Russians and the Porte, and the Georgians contending with success against the Turkish armies.

⁶⁰⁸ Grelot_1680_272, in Constantinople in 1670–72, Constantinople, Suleymaniye: Ce Temple est un de ceux où l'Architecture Mahometane est le mieux suivie, il n'est pas moins beau par dedans qu'il l'est au dehors; il est comme la pluspart des autres Mosquées bâti sur une figure presque carrée couverte au milieu d'un fort grand dôme qui ne cède guère pour la beauté & pour la forme à celui de sainte Sophie. Ce dôme est soutenu par quatre gros pilliers dont la figure est marquée dans le plan de cette Mosquée à la lettre D. Et entre ces pilliers vers le Midy & le Septentrion il y a encore deux fort grosses & grandes colonnes tout d'une pièce d'un fort beau marbre granité qui forment trois Arcades, lesquelles appuyent sur leur ceintre une espece de mur qui sert à rendre plus fort le grand ceintre des gros pilliers qui sont beaucoup éloignez l'un de l'autre. [i.e. describes interior, but does not state he actually entered. 272–280 for details, elevation and plan.]

⁶⁰⁹ Griffiths_1805_75 Constantinople, Suleymaniye: In form it is square; and in the centre is a cupola, scarcely inferior to that of Sancta Sophia, supported by four beautiful, and, from their magnitude, invaluable columns of porphyry. Three other small arches are sustained by marble pillars; adding to the strength of the upper parts of the building, and rendering the great cupola more secure. Over each aisle five smaller cupolas give an air of lightness and elegance to the interior of the mosque, which is ornamented also by two galleries: twenty-four columns, with as many cupolas, decorate the area. On the eastern side is a garden, in which are seen the tombs of Solymaun and of his wife, and several fountains handsomely decorated. In the wall which surrounds the whole are nine gates, for the convenience of access to the mosque.

⁶¹⁰ Tournefort_1718_I_361, in Constantinople in 1701, Solimaniye, only a mention: there's none comes near to St. Sophia in the Beauty of its Dome, but the Solymania, founded by Solyman II. the most magnificent of all the Sultans.

⁶¹¹ Chishull_1747_47 Constantinople, Suleymaniye: gets permission to ascend one of the minarets. They then spent two hours in Hagia Sophia: It chiefly merits the regard of an curious traveler for the reliques of its rich mosaic work; the variety of pretious marble, which adorns it, consisting of serpentine, alabaster, and porphyry; and the architecture of its large and flat tho sublime cupola.

⁶¹² Bussièrès_1829_I_95 Constantinople, Suleymaniye: J'ai dessiné de préférence la Solimanie; de toutes les mosquées de Stamboul, c'est celle dont l'architecture m'a paru la plus originale: elle est d'un caractère tout particulier. La forme de son dôme est d'une extrême élégance; ses minarets sont très-élevés: il y en a deux à trois galeries; les deux autres n'en ont que deux. Ou assure que Soliman, son fondateur, a voulu rappeler par là qu'il était le dixième empereur.

⁶¹³ Slade_1833_II_126 Constantinople – Suleymaniye: the superb mosque of Solyman the Magnificent, built on the most elevated part of the city, after the style of St. Sophia, but surpassing it in architecture, in site, in decoration; in all save veneration and antiquity.

⁶¹⁴ Tietz_1836_I_89 Constantinople, Suleymaniye: the Dscheami Suleimanié, which, according to external appearance, is the most beautiful building in Constantinople. The door stood open, and, protected by my companion, I ventured, without a firman, to catch a glimpse of the interior. / The chief cupola rests upon four columns of fine and highly polished granite, which are said to have been brought from the ruins of Troy. The whole structure is quadrangular; and besides the

chief cupola at each end, there are five smaller ones, which, with a number of glass windows, render this mosque lighter than others, wherein a solemn twilight generally prevails.

⁶¹⁵ Raguse_1837_1_70: Nous terminâmes nos courses par la visite de la mosquée de Soliman, qui est fort grande et très-belle, mais inférieure de toutes les manières à Sainte-Sophie. Quatre grands piliers, de vingt-cinq pieds de largeur, soutiennent seuls tout l'édifice. Les voûtes reposent sur les piliers, et sur les voûtes sont bâties les coupes. Les piliers sont espacés dans un sens de quatre-vingts pieds et dans un autre de soixante-dix.

⁶¹⁶ Monk_1851_1_17-18 Constantinople, Suleymaniye: This perfect specimen of Turkish architecture was built by Suleiman the Magnificent, in the middle of the sixteenth century, entirely after the pattern of Santa Sophia, but with the desire, on the part of its founder, of surpassing it in splendour and beauty. In every point of view it is the most striking building in Constantinople, whether seen on entering the harbour from the Propontis, or beheld from the bridges across the Golden Horn, or from the heights of Pera and Okmeidan; it is the principal object that arrests the attention, that charms the eye, and constitutes itself the chief feature in the fair city of Stamboul.

⁶¹⁷ Monk_1851_1_18-19 Constantinople, Suleymaniye: The interior of a mosque is not so striking as its exterior, and the stranger is apt to be disappointed, if he has allowed his imagination to take a high range in assimilating it in character to the gorgeous temples of the Roman Catholic Church. As one enters Suleimanye, the eye is struck with the multitude of small glass lamps that are suspended from the dome; these are lighted during the nights of the Ramazan, and on a few festivals that occur at different periods of the year. On these occasions the effect is most brilliant, but during the day-time they serve only to increase the gloom of the interior and to destroy the general effect of the architecture, as they hang in clusters, intermingled with ostriches eggs, at a few feet from the ground. The great dome of Suleymanye is supported by walled columns, between which are the four largest and finest granite pillars in Constantinople, with capitals of white marble. The pulpit and the altar are likewise of white marble, and are ornamented with beautiful and elaborate sculpture. The candelabra are massive, and of gigantic size, forming one of the principal ornaments of the mosque.

⁶¹⁸ Smith_1852_40 Constantinople, Suleymaniye: The mosque was five years in building, and bears a strong resemblance to St. Sophia. Pillars, tiles, floors, windows, a magnificent dome, and its various properties, conspire to make the Solyman a proud monument of Turkish skill, wealth and piety. Columns, arches, enormous wax candles, ten feet [3.048m] tall, candelabras, etc., are in keeping. The minarets are slender, but the proportions admirably maintained.

⁶¹⁹ Cornille_1836_38-39 Constantinople, Suleymaniye: On s'arrêta quelque temps à la mosquée de Soliman. Elle est bâtie, comme toutes les mosquées, sur le modèle de Sainte-Sophie. C'est un carré régulier, surmonté d'un dôme élégant ... Le minaret, horloge à voix humaine, qui sonne l'heure passée aux Musulmans de la ville de Constantin. [No description of this mosque.]

⁶²⁰ Addison_1838_1_135-136 Constantinople: We first visited the Soolinianee, or mosque of Sultan Soliman the Magnificent. It was erected by that monarch, and is the handsomest of all the mosques in Constantinople, excepting the dome, which does not equal that of St. Sophia. The stones with which it is built were taken from the ruins of the church of St. Euphemia at Chalcedon, in 1556. We passed alongside a marble wall furnished with watercocks, at which a crowd of Mussulmen were washing their arms, faces, and feet, in obedience to the commands of the Koran, cleansing their bodies from all stain, before entering to perform their devotions. On arriving at the west end, we entered a large court paved with marble, and surrounded by a

cloister of twenty-four ancient columns of porphyry, each of one single mass. / Preceded by the dragoman, we pulled off our shoes, taking them in our hands, and ascended a flight of marble steps to a doorway in the Gothic style of architecture, all of white marble, and then entered the mosque, which has at first a grand effect, from the vastness of the interior and the innumerable lamps hanging not more than a foot above the head. The marble pavement was covered with carpets, kneeling on which were numerous Turks, with their faces towards Mecca, and their hands folded upon their breasts, diligently saying their prayers. I was disappointed with the dome, which is low and far from striking; none of them are worth looking at after St. Paul's. But there are four very fine ancient columns of Egyptian granite supporting the interior, thirty feet high [9.144m], each of a single stone, brought from Ephesus ... For seeing the mosque and tomb we paid two dollars, 8s. 8d.

⁶²¹ Elliott_1838_I_363 Constantinople, Sulemaniye: Time will not soon efface from my memory the impression first made, and often renewed, by the sight of hundreds of Mohammedans prostrating themselves and bowing their foreheads to the ground in the great mosque of Delhi, incomparably more splendid than any building existing at Constantinople.

⁶²² Elliott_1838_I_361–362 Constantinople, Sulemaniye: The mosques are so similar in appearance that a description of one is applicable to all. The most beautiful in Constantinople, not excepting St. Sophia's, is that of Soliman, surnamed the Magnificent; and it is the only one into which Franks are avowedly admitted, though not the only one of which we found a golden key would open the doors locked by Moslim prejudices. In two instances we were allowed to enter accompanied by a lady, in spite of the non-admission of even Mussulman women to worship in the assemblies of the faithful: on one of these occasions, however, we were ordered out again. We took off our shoes as a matter of course; a compliance from which we suffered little inconvenience, since the marble pavements are always covered with Indian mat or carpets, never soiled by the sole of a shoe. / The mosque of sultan Soliman is decorated externally with a handsome central cupola, two inferior ones, and a tall tapering minaret rising from each angle. Close to it are some plane-trees of great size and beauty. The interior is a square, surrounded by large and regular galleries. One of these, set apart for the sultan, is adorned with gilded trellis-work; and near it stands the pulpit of the chief imam, constructed of chaste marble. In another part is a fountain supported by columns of similar material which, together with those that sustain the cupolas and many of the valuable stones composing the structure, are said to have been brought from the ruins of Chalcedon. We measured one of the porphyry pillars, and found it to be twelve feet [3.657m] in circumference.

⁶²³ De_Vere_1850_II_192–193 Constantinople, Suleymaniye: The interior is stately, though not divested of that characteristic coldness and blankness which belongs to mosques. Its domes, round the lower region of which runs a sort of belt pierced through with numerous very minute windows, are supported each by four vast arches. These arches are in some instances partially filled up by a wall, itself supported by smaller arches propped on pillars, and pierced in its higher compartment by several ranges of round-headed windows. Beneath the chief dome runs a circle of brass, from which innumerable coloured lamps, lighted at night, are suspended by chains. The effect is brilliant, of course, but theatrical rather than ecclesiastic. The pillars of the Suleimanie are brought chiefly from Alexandria Troas. The walls are decorated with gilded traceries, consisting of sentences from the Koran, as well as the many mystical names of the Creator, inscribed in Arabic.

⁶²⁴ Berton_1854_96 Constantinople, mosques: La Süleymanieh, bâtie au xvi^e siècle, par Suleïman-le-Grand, sur le modèle de Sainte-Sophie, est moins riche de matériaux, mais beaucoup plus légère et plus haute de sept mètres.

⁶²⁵ Freese_1869_428–429 Constantinople: Our next visit is to the “Mosque of Suleiman the Magnificent,” which is regarded by some as the most beautiful in Constantinople, but which we think far inferior to that of St. Sophia. It has indeed far more ornament than the latter – if Turkish filagree-work can be regarded as ornament at all – but it lacks the finely polished columns which give to the latter so grand and imposing an appearance. The Mosque of Suleiman is Turkish all over – Turkish without and Turkish within – and is probably the best specimen of their architecture and style to be found anywhere in the East.

⁶²⁶ Salmon_1739_171 Constantinople, Süleymaniye: 10 lines only; nothing on interior.

⁶²⁷ Auldjo_1835_77–78: visit to the Süleymaniye, which he finds (78) “extremely impressive,” and “the only religious edifice in Constantinople, that can be seen by a Christian without a firman.” Author interested in military, naval and diplomatic affairs, as well as bazaars, baths, etc – but not in mosques.

⁶²⁸ Walsh_1836_I_252 Constantinople, Süleymaniye: The Mosque of Sulimanie first attracted our attention: it is the largest of all the royal religious edifices, and the most conspicuous object seen from Pera. It is considered the most perfect model of Turkish architecture existing. It is very ponderous, and has that heavy air of dull magnificence so much prized by the Turks. Its precincts are naked and gloomy, and the whole is less striking than any other in Constantinople; yet it is particularly described by Lady W. Montagu as a model for all the rest, and which she prefers to Santa Sophia. The Turks are exceedingly jealous of the approach of any *giaoour* to their place of worship. No Frank is admitted at ordinary times, and if he venture it is at considerable personal hazard. There is one occasion, however, when they are open to him. A European Ambassador has the privilege, before his departure, of taking with him a certain number of his suite, and visiting the interior of all the mosques he wishes to see, when everything is shown to him. As we had this in perspective, we were now indifferent about entering it.

⁶²⁹ Arvieux_1735_IV_461, in Constantinople in 1667, Constantinople, Süleymaniye: Cette Mosquée est environnée d'un très-beau cloître, accompagné de fontaines, de bains & des lieux secrets qui sont nécessaires pour les purifications que les Turcs sont obligés de faire avant d'entrer dans la Mosquée pour faire leurs prières. Ces ablutions ou purifications leur tiennent lieu de confession. Ils sont persuadés qu'elles effacent leurs péchez, & selon les fautes dont ils se reconnoissent coupables, ces ablutions sont plus ou moins grandes ... car la propreté est en singulière recommandation chez tous ces Peuples, & plus ils sont dévots, plus ils sont propres.

⁶³⁰ Pococke_V_1772_331–332, travelling 1737–1741, Constantinople, Süleymaniye: De toutes les mosquées de Constantinople il n'y en a aucune qui approche plus de sainte Sophie pour la beauté de son dôme que la Solymanie, fondée par Soliman II le plus magnifique de tous les Sultans. On peut même dire qu'elle surpasse sainte Sophie par les dehors car ses arcabouts lui servent d'ornement; ses fenêtres sont plus grandes & mieux disposées; les galeries qui régissent d'un arcaboutant à l'autre plus régulières & plus superbes: tout l'édifice est bâti des plus belles pierres que l'on ait trouvées dans les ruines de Chalcédoine. La cour qui la renferme est très belle & plantée d'arbres; le principal dôme est un peu plus petit que celui de sainte Sophie mais il est dans les mêmes proportions aussi bien que les douze petits dômes qui sont autour. A l'égard des minarets, il y en a quatre les deux qui sont à l'entrée du péristyle sont plus petits que les

autres, & n'ont que deux galeries ceux qui sont attachés à la mosquée en ont trois & sont plus élevés. Il y a dans cette mosquée quatre grosses colonnes de granite rouge entre les pieds droits qui soutiennent le dôme, & au bas une galerie séparée par des colonnes de la nef qui regne tout autour. Deux des colonnes qui forment le portique sont de la même grosseur que celles de sainte Sophie. Cette mosquée est sur une colline dans le quartier du vieux serrail, bâti par Mahomet II.

⁶³¹ Senior_1859_105 Suleymaniye: The beauty of the proportions, and the richness and harmony of the colouring, are of course incapable of description, but they are such that Marochetti could scarcely leave the building. We stayed there for perhaps half an hour, and if the guardians had not been impatient, might have remained still longer.

⁶³² Çelebi 2011, 8, 1611–c.1684, Constantinople, Süleymaniye: First, this mosque divides in half the ground of the old palace that the Conqueror had earlier built. On top of the high hill, Süleyman Khan built a unique mosque overlooking the sea. How many thousands of master architects, builders, labourers, stonecutters and marble cutters from all the Ottoman dominions had he gathered! And for three whole years 3000 galley slaves, foot-bound in chains, would lay the foundation deep into the ground, so deep that the world-bearing bull at the bottom of the earth could hear the sound of their pickaxes. They dug until they had reached the deepest part, and in three years, by erecting a platform, the foundation was built up to the surface.

⁶³³ Rochefort_1676_210–211: names Bajazet, Süleymaniye, and Achmet. The Süleymaniye est la plus superbe en marbre qui paroist à son portail, soutenu de colonnes de porphyre si grosses, que deux hommes n'en peuvent embrasser une.

⁶³⁴ Tournefort_1717_11_195, in Constantinople in 1701, Suleymaniye: De toutes les mosquées de Constantinople, il n'y en a aucune qui approche plus de Sainte Sophie par la beauté de son dôme, que la Solymanie, fondée par Solyman II. le plus magnifique de tous les Sultans: on peut dire même qu'elle surpasse Sainte Sophie par les dehors, car ses arcs-boutans lui servent d'ornement; les fenêtres sont plus grandes & mieux disposées, les galeries qui régissent d'un arc-boutant à l'autre, plus régulières & plus superbes: tout l'édifice est bâti des plus belles pierres que l'on ait trouvées dans les ruines de Chalcédoine.

⁶³⁵ Sapienza_1622_9 Constantinople, Suleymaniye, brief description, and re-use of sumptuous spolia.

⁶³⁶ Leslie_1672_115 Constantinople, Suleymaniye: la superbe Mosquée de Soliman, qui est le monument de ses triomphes.

⁶³⁷ Benjamin_1867_5–6 Constantinople, mosques: As though to furnish a tide-mark whereby posterity could measure the height which the Greek and the Turk have reached, and from what a pinnacle of glory they have fallen, Justinian and Sulyman erected respectively the church of St. Sophia and the mosque of Sulymaniye under the superintendence of Anthemius and Sinan, the greatest architects of Byzantium and Stambul; on each edifice were lavished the treasures of the Orient, and each is the masterpiece of the styles which they represent, – the Byzantine and the Turko-Saracenic. / These two monuments of glories that have vanished forever, are the central points of historic attraction in Constantinople.

⁶³⁸ Riedesel_1802_310 Constantinople, Suleymaniye: Elle est vaste et belle, ornée de magnifiques colonnes. Sa voûte est fort élevée, et l'architecture en est d'ailleurs la même que celle des autres mosquées. Dans la cour il y a deux colonnes de porphyre qui sont plus grosses que toutes celles que j'ai vues de cette pierre à Rome.

⁶³⁹ Andreossy_1841_126, Napoleon's ambassador to the Porte 1812–14, Suleymaniye: On remarque dans cette mosquée quatre superbes colonnes de granit égyptien, de soixante pieds de hauteur, qu'on dit avoir été enlevées d'Éphèse.

⁶⁴⁰ Ali_Bey_1816_11_381–382, travelling 1803–1807, Suleymaniye: after crossing a large court adorned with a peristyle, supported by columns of red granite, I entered the body of the mosque, which is also a little Aya Sophia, with four majestic columns of the same granite; its principal front and the monbar, are decorated with very fine marbles.

⁶⁴¹ Pears_1916_211 Heraclea, theatre: The theatre had been largely hollowed out of the side of the rock. Unfortunately, as I indeed know, the marble seats had been shipped off in order to be employed in the construction of the Great Mosque of Suleiman the Magnificent. The statues had of course gone.

⁶⁴² Caroline_1821_563 Constantinople, mosques: 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. 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 buildings are near five feet in diameter, and from thirty-five to forty in height [10.660 or 12.192m]. There are also two superb pillars of porphyry at the entrance of the court. The mosque of Sultan Bajazet is rich in ancient columns of granite, porphyry, verde antico, and marble: two of them, within the mosque, are thirty feet high [9.144m], and five feet in diameter [1.524m]. In the mosque called Osmania, are pillars of Egyptian granite, twenty-two feet high [6.705m], and three feet in diameter [0.914m]; 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 [2.743 × 2.133 × 1.524m], of one entire mass. This mosque is also famous for its painted glass, and is paved with marble. In the mosque of Sultan Achmed 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 ancients, with the other votive offerings.

⁶⁴³ Çelebi_2011_8, 1611–c.1684, Suleymaniye: Apart from the square piers supporting this incomparable dome, there are four porphyry columns on the right and left sides of the mosque, each one worth ten Egyptian treasures. These columns were from the city of [Luxor] in Egypt, transported along the Nile to Alexandria. [then on rafts] ... / These four columns of red porphyry are each fifty cubits [25m] high. God knows, there is nothing like them in the four corners of the world. [NB source of Suleymaniye columns contradicted by same author, who also gives Ephesus.]

⁶⁴⁴ Thompson_1744_1_57 travelling from 1733, Constantinople, Suleymaniye: And when Solymán the Second repair'd that Structure [aqueduct], and erected the stately Mosque call'd the Solymania, he scarce used any thing but the Ruins of Chalcedon.

⁶⁴⁵ Dallaway_1797_61 Constantinople, Suleymaniye: The Suleymanie rose from the materials of the great church of St. Euphemia, removed from Chalcedon, by Suleyman 11. in 1556. Its dimensions are 216 feet by 210 [65.836 × 64.008m]; the great dome has two hemispheres, and over each aisle are five smaller ones, and in the area are twenty-four columns, with as many cupolas, one side of which is circular. Within are four pillars of porphery of an incredible size and value. This mosque is considered by the Turks, and shown to foreigners, as being superior to the rest in symmetry and elegance.

⁶⁴⁶ Pertusier_1815_11_102–103 Constantinople, Suleymaniye: Elle s'annonce, de même que la mosquée Achmet, sa rivale pour la magnificence, par un mur extérieur offrant plus de vides que

de pleins. La seconde cour est entourée de portiques formés par des colonnes de granit égyptien. Le vaisseau, dans le genre de celui de la mosquée Bajazet, se compose d'une coupole et de deux demi-dômes pour la nef du milieu; de deux nefs latérales, également couvertes de coupoles. Sur les côtés régissent des galeries, dans lesquelles sont ouvertes des issues. Le vert antique s'y voit partout, jusque dans les portes de l'enceinte extérieure; à l'intérieur on admire quatre colonnes de granit oriental de soixante pieds de hauteur, qui, dit-on, sont des dépouilles de la ville d'Ephèse. Ici le genre mauresque est fortement senti, surtout dans les entrées et les galeries. Le sol environnant est couvert des nombreux établissemens de cette mosquée, la plus richement dotée, et peut-être la plus belle de l'Empire.

⁶⁴⁷ *Hobhouse_1817_11_353* Constantinople, Suleymaniye: The sarcophagus of Constantine has detained me on my progress to the Suleymaniè, the most magnificent of all the Imperial moscks, which was built out of the ruins of the church of St. Euphemia at Chalcedon in 1556. It is not so large as St. Sophia, but much lighter and better coloured. The dome is less elliptical than that of the other mosck, and the four columns of Thebaic granite, sixty feet [18.288m] high, and each of a single stone, which contribute to its support, are preferable, to the ill-assorted masses collected by the architects of Justinian. The four piers on which the dome is raised, are indeed of an enormous bulk, but they are all of the same size, and correspond with the scale of the whole structure. It is nearly a square, the length being two hundred and sixteen and the breadth two hundred and ten feet [65.836 × 64.00m]. The pavement is of white marble, and on one of the sides of the mosck is a range of latticed bronze doors or casements, inclosing a collection of books attached to the college of the Suleymanie. The ambulatory, or court, of approach, which is paved with marble, is inclosed by a grand cloister of twenty-four columns, each cut from a single mass. The gate of entrance is of a singular taste, of fret-work, like the top of an episcopal cathedral chair. The ascent to it is by a flight of at least twenty marble steps. At the back of the mosck is an inclosed court, shaded with trees, which contains the mausoleum of Solyman. This was the most regular and best made of the sepulchral monuments seen by Grelot at Constantinople, and has not been surpassed or equalled by any subsequent structure of the same kind.

⁶⁴⁸ *Melling_1819_1_Plate_Vue_de_Kadi-Kieu*: Soliman II, occupé d'élever la magnifique mosquée qui porte son nom, jeta un œil d'envie sur les matériaux précieux que lui offroit cette église chrétienne, et en fit transporter les marbres à Constantinople. Ce n'étoit pas la première fois que Chalcédoine éprouvoit les inconvénients d'un voisinage aussi dangereux; dans le IV^e siècle l'empereur Valens, irrité contre elle, avoit détruit ses murailles et en avoit employé les pierres à la construction d'un aqueduc qui existe encore.

⁶⁴⁹ *Colton_1836_53-54* Constantinople, Suleymaniye: Passing on, we came to the Solymania, a mosque well worthy of perpetuating the name and splendor of its imperial founder. It was reared from the ruins of Chalcedon, and if the remains of all temples and towers could be as advantageously repiled, even the antiquary would have little cause to grieve. Its form is a square of more than two hundred feet [60.96m], with an elevation of walls and domes proportionate to its vast area. The four columns of Thebaic granite, seventy feet high [21.33m] and each of one entire block, are in harmony with the solidity and stateliness of the galleries, which they contribute to support. The pavement is of white marble, and covered with Persian carpets, to which the light, as it meets through the vermilion of the stained window, imparts a richer tinge of purple and gold. The spacious court is ornamented with a double range of galleries, surmounted by a succession of twenty eight cupolas, which are supported by columns of green marble, while the centre presents a fountain, fresh and salient as a gushing spring of the infant world.

⁶⁵⁰ Ferté-Meun_1821_138, travelling 1816–19: Il ne faut pas passer sous silence la Solemanie, construite avec les matériaux de Sainte-Euphémie de Chalcedoine. On y voit le tombeau de son fondateur et celui de la fameuse Roxelane.

⁶⁵¹ Burford_1841_8 Suleymaniye: the dome, which is supported by four slender pillars of Thebaic granite, is of the same circumference as that of St. Sophia, but is of better form, being seven yards higher ... The materials used in the construction of this edifice were principally from the Christian church of S. Euphonia, at Calcedon, destroyed for the purpose, but it is also embellished with other remains, especially four antique columns of porphyry, which are the boast of the edifice, and the admiration of all beholders, they being nearly forty feet in height of single stones.

⁶⁵² De_Kay_1833_346 Constantinople, Suleymaniye: We have mentioned the mosque of Suleiman as being in the vicinity of the opium bazar. This is one of the thirteen royal mosques of Constantinople. It was built in 1556, and, as its name imports, by Sultan Solymán the Second. According to tradition, the four superb columns of red granite in the interior which support the dome were brought from Ephesus, and the others are said to have been obtained from Troas, where they once adorned the famous temple of Diana. They are each 64 feet high [19.507m], and formed of a single block. The building itself is 250 feet [76.2m] square, and has a large open court or peristyle surrounded by a sort of covered cloister, which is supported by massy monolithic columns of Egyptian granite, porphyry, verd antique, and white marble, 30 feet high [9.144m], and 4 feet [1.219m] in diameter. In the centre of this paved area is an elaborately worked fountain, which furnishes a copious supply to the faithful, who always preface their prayers by ablution. Behind this mosque is another enclosure containing the toorbay or mausoleum of Suleiman, and his favourite Roxalana, whose history partakes more of fable than history. We looked into this mosque, but saw nothing more than a matted floor, and the otherwise imposing effect of the vast interior was destroyed by innumerable coloured glass lamps and ostrich eggs, hanging down to within a few feet of the floor. We give the preference to this mosque for general effect over every other mosque that we have as yet seen in the Turkish empire; and, although constructed after the plan of St. Sophia, it far excels its model.

⁶⁵³ Turner_1820_III_433 Constantinople, Suleymaniye: The circumference of the porphyry columns below in St. Sophia is twelve feet three inches [3.683m], and the height about forty feet [12.192m]. / The circumference of the Verd-antique columns below, in St. Sophia, is nine feet and the height about thirty-five feet [10.668m]. / The circumference of the red granite columns in the mosque of Sultan Solymán is twelve feet two inches [3.708m], and the height about forty feet [12.192m]: there are four of them, brought from Ephesus. I measured these on the 1st of October, 1816, when I went with the Marquis de Rivière, the French ambassador, to see the mosques of which I had before visited some in 1812 with the English ambassador; we saw (when I was with the French ambassador) the following in the following order: – St. Sophia, Sultan Achmet, Osmanlie, Sultan Bajazet, Yeni Djami or Validé Sultan Djami, Suleymanie, Shahzadeh, Laleli or the Tulip, Sultan Mahomet, Sultan Selim, and the little wooden mosque of the present Sultan which is not above twenty feet [6.096m] square, but is very neat: the diameters of the domes of Sultan Selim and Sultan Mahomet measured twenty seven paces.

⁶⁵⁴ Temple_1836_II_110–111 Constantinople, Suleymaniye: The dome is very handsome and bold, and rests on four enormous piers, besides four Egyptian columns of red granite, sixty feet [18.288m] high, each of one single block, and brought from Kahira as a present, by Karinjeh

Capudan. It is covered with bronze, and is flanked by two half-domes. From the dome are suspended a vast number of small glass lamps of different colours, which reach to about six or seven feet from the floor; they are said by Muhammedan writers to have been originally twenty-two thousand in number. / Long inscriptions in the beautiful intricacies of the elegant Soolssi and Guzafi characters, generally in gold relief, on a lapis lazuli coloured ground, adorn different parts of the walls. The grand altar, which fronts the principal entrance, is extremely simple; above it is a window of coloured glass, and on each, side two gigantic wax candles, measuring no less than fifteen feet in height and five in circumference [$4.572 \times 1.524\text{m}$], and said to weigh twenty cantars. On the left of the altar, or mihrab, is the minber, an elevated pulpit, with a narrow and steep flight of marble steps leading to it. In other parts of the mosque are three oblong-square galleries, or mahfils, resting on a number of little marble columns, inlaid with rich mosaic work, like those seen at Salerno, and Ravella, and in other parts of the Neapolitan territories, and which are called Saracenic. One of these galleries belongs to the sultan, and is surrounded by gilt lattice-work – another is of some scarce wood inlaid with mother-of-pearl. Etc. etc.

⁶⁵⁵ Lacroix_1839_50 Constantinople, Suleymaniye: Des demi-dômes et d'élégantes coupoles surmontent les divers compartiments de l'intérieur. Le dôme principal a soixante-huit pieds de diamètre [20.726m] et est flanqué de quatre minarets. Ici c'est le vert antique qui domine, comme le marbre blanc dans l'Osmانيé. Quatre colonnes de granit hautes de soixante pieds [18.288m], et qui, dit-on, proviennent de la ville d'Éphèse, excitent l'admiration des curieux admis à visiter ce beau monument.

⁶⁵⁶ Willis_1853_297 Constantinople, Suleymaniye: The lofty mosque of Sulmanyé, the bazars of the opium-eaters, and the Timar-hané, or mad-house of Constantinople, are all upon one square in the highest part of the city. We entered the vast court of the mosque from a narrow and filthy street, and the impression of its towering plane trees and noble area and of the strange, but grand and costly pile in its centre, was almost devotional. An inner court, enclosed by a kind of romanesque wall, contained a sacred marble fountain of light and airy architecture, and the portico facing this was sustained by some of those splendid and gigantic columns of porphyry and jasper, the spoils of the churches of Asia Minor. / I think the most beautiful spire that rises into the sky is the Turkish minaret. If I may illustrate an object of such magnificence by so trifling a comparison, it is exactly the shape and proportions of an ever-pointed pencil-case – the silver bands answering to the encircling galleries, one above another, from which the muezzin calls out the hour of prayer.

⁶⁵⁷ Pardoe_1837_I_398–399: From the mosque of Sultan Achmet we [Count Bathiany's party] proceeded to that of Solimanie, built by Solyman the Magnificent, which is considered to be the most elegant edifice in Stamboul. Its interior is eminently cheerful and attractive; and the splendid windows of stained glass are the spoils of its founder, who, subsequently to a victory obtained over the Persians, bore them away in triumph to enrich the present building, which was then in a state of progression. The four pillars that support the dome are slight and well-proportioned; but the four porphyry columns which form the angles of the temple are the boast of the edifice; they originally served as pedestals to as many antique statues, and are of surpassing symmetry. St. Sophia, amid all the remains which are collected beneath its roof, possesses nothing so fine; and, independently of these, there is a greater attempt at architectural elaboration throughout the whole building, than in either of the mosques that we had previously visited.

⁶⁵⁸ Addison_1838_1_218–220: We first visited the Soolimane or mosque of Sultan Soliman the Magnificent. It was erected by that monarch, and is the handsomest of all the mosques in Constantinople, excepting the dome, which does not equal that of St. Sophia. The stones with which it is built were taken from the ruins of the church of St. Euphemia at Chalcedon, in 1556. We passed alongside a marble wall furnished with watercocks, at which a crowd of Mussulmen were washing their arms, faces, and feet, in obedience to the commands of the Koran, cleansing their bodies from all stain" before entering to perform their devotions. On arriving at the west end, we entered a large court paved with marble, and surrounded by a cloister of twenty-four antient columns of porphyry, each of one single mass. / Preceded by the dragoman, we pulled off our shoes, taking them in our hands, and ascended a flight of marble steps to a doorway in the Gothic Style of architecture, all of white marble, and then entered the mosque, which has at first a grand effect, from the vastness of the interior and the innumerable lamps hanging not more than a foot above the head. The marble pavement was covered with carpets, kneeling on which were numerous Turks, with their faces towards Mecca, and their hands folded upon their breasts, diligently saying their prayers. I was disappointed with the dome, which is low and far from striking none of them are worth looking at after St. Paul's. But there are four very fine antient columns of Egyptian granite supporting the interior, thirty feet high, each of a single stone, brought from Ephesus ... / For seeing the mosque and tomb we paid two dollars, 8s, 8d.

⁶⁵⁹ Spencer_1839_161 Suleymaniye: This mosque is not less admirable for the boldness of its design, than for the colossal size of the granite columns which support its splendid dome. It was originally constructed from the remains of the christian church St. Euphemia, which also had been indebted for its materials to the heathen temple dedicated to Apollo; having thus served in succession for the celebration of divine service to the heathen, Christian, and Mahometan.

⁶⁶⁰ Marchebeus_1839_147–148 Suleymaniye: La mosquée de Soliman 1^{er}, l'une des plus élevées et des plus riches de la ville, est située vers le nord, en suivant la rue du Vieux-Sérail. Elle occupe un vaste local entouré de bâtimens pour les écoles et les hôpitaux. Son dôme est de soixante-huit pieds de diamètre: la longueur du plan est de deux cent vingt-un pieds, sur cent cinquante-deux de largeur. Elle ouvre sur une cour à portique qui communique aux cuisines et aux réfectoires des pauvres, et aux chambres des imans. Quatre minarets relèvent à l'extérieur l'élégance de ses proportions, et l'on admire dans l'intérieur quatre belles colonnes de porphyre de soixante pieds, qui proviennent du temple d'Ephèse. Soliman le Magnifique la fit construire de l'or et des dépouilles enlevées à ses ennemis. On y remarque un sarcophage de porphyre rouge, que l'on dit être celui de Constantin. C'est un carré de huit pieds de long, sur cinq pieds de large et quatre et demi de haut. Dans une ancienne église grecque, mosquée sériaki, il est un autre sarcophage de vert antique très beau, qu'on appelle aussi le tombeau de Constantin et qui pourrait bien être celui de l'impératrice Théodora.

⁶⁶¹ Falkener_1862_96: There are two columns in Pisa Cathedral which came from Ephesus. [#is this corroborated anywhere?]

⁶⁶² Brewer_1830_298 Constantinople, a Mr. Hartley relating his attempt to rescue some Christians: I was in the building which contained the great offices of the Ottoman empire, and which is dignified with the appellation of the Sublime Porte: the domes and minarets of the mosque of Sultan Süleyman, one of the most magnificent structures in Turkey, were towering above my head: I had passed through spacious halls and passages, all exhibiting specimens of Turkish taste: I was encircled by numerous guards and attendants, arrayed in the splendid

diversity of costume observable in eastern countries; and I was surrounded with all the pomp of oriental manners.

⁶⁶³ Müller 1897_79, in Constantinople in 1894: But far more beautiful is the Suleimaniyeh, or Mosque of Suleiman the Magnificent, built by order of the Sultan by Sinan, the greatest Turkish architect. It crowns the third hill. The dome is supported by four monoliths of red granite; the walls are of coloured marbles; the mihrab, and minber, and the latticed screen round the Sultan's praying-place are all of white marble most delicately carved; the richly coloured glass windows are of Persian origin, and of graceful geometrical designs, for of course no human figure is permissible.

⁶⁶⁴ Galland 1881_1_79 in Constantinople 1672–1673, Valide: Elle est toute encroustée de fayances aux costes et le plat fond compose d'un petit dosme et d'un enfoncement d'une autre figure en long, peints à l'arabesque. Ceste mosquée est plus petite que celle de Sultan Achmet et de Solyman, mais elle est mieux ornée. Elle est toute encroustée de carreaux de fayance, jusqu'à une hauteur considerable et tapissée partout de beaux tapis, mais principalement dans les galeries d'alentour et dans l'appartement du Grand Seigneur ou de la Valide, ou il y en a d'excellément beaux et d'un prix qui n'est pas mediocre. Parmi toutes les lampes qui y sont suspendues un peu plus haut que de la hauteur d'homme, on y voit une infinie d'oeufs d'autruche, de vases de verre et d'autres semblables choses qui ne sont pas de grande consequence, mais qui impriment quelque chose d'auguste.

⁶⁶⁵ Wheler 1678_1_236–237, travelling 1675–6, Constantinople, Valide: La Mosquée neuve de la Sultane mère de Mahomet à present régnant [incorrect!], est encore plus superbe [than Sultan Achmet]. C'est un des plus beaux édifices qui se puissent voir, soit par le dehors, soit par le dedans. L'Architecture, bien qu'un peu éloignée de nos regles, ne le cède point à celle des plus belles Eglises d'Italie. Elle a même à notre égard quelque chose de plus surprenant par sa nouveauté. Le corps de la Mosquée est un grand Dôme avec quatre demi-dômes aux cotez, & quatre autres petits à chaque coince qui rend cet édifice quarré. Les murs & les pilastres au dedans sont tous incrustez de terre cuite vernissée semblable à nôtre fayence, de même que le Trianon de Vcrsailles. La frise qui regne autour sous les dômes est simple, mais bien proportionnée, avec des moulons à l'Antique. Les culs de lampe sont tous peints à fleurs & à compartimens: cette sorte de peinture n'étant pas defenduë par la Loy de Mahomet, comme celle des choses animées. A plein-pied de la Mosquée règne tout autour en dedans une galerie soutenue de colonnes de marbre, & au milieu à la hauteur d'une toise ou environ pendent une infinité de lampes, de lustres, de boules de verre & d'yvoire, & de vases dorez, qui doivent faire un bel effet, quand les bougies sont allumées la nuit pendant la prière. Il y a du danger à un Chrétien de s'y trouver à ces heures-là, mais hors du temps de ces Assemblées on peut entrer partout en demandant permission aux Gardiens, & en leur donnant l'êtrène.

⁶⁶⁶ Wheler 1678_1_238, travelling 1675–6, Constantinople, Valide: Le Portique qui règne autour de la Cour est soutenu de belles colonnes de marbre blanc & de marbre gris entremêlez mais les deux qui sont à l'entrée sont d'un marbre jaspé parfaitement beau. Elles ont été tirées pour la plus grande partie des ruines de Troye. Leurs chapiteaux ne se rapportent à aucun de nos ordres, & ne laissent pas d'être assez bien proportionnez au fuste des colonnes.

⁶⁶⁷ Tournefort 1718_1_362, in Constantinople in 1701, Constantinople, Valide: The Validea, so call'd from Valide its Foundress, Wife of Ibrahim, and Mother of Mahomet IV. is another fine Edifice placed on the Port near the Seraglio. The Inside is lined with fine Dutch Ware, but its

Colonnade is of Marble, with Chapters after the Turkish way, most of the Columns were fetch'd from the Ruins of Troy: its Lamps, branch'd Candlesticks, ivory Balls, chrystal Globes, are very ornamental. The whole Work seems to be more delicate than the other Mosques, and has nothing Gothick, tho much in the Turkish Taste: the Arches over the Doors and Windows are well design'd; its two Minarets have each three handsome Galleries: 'tis surprizing that the Turks, who don't often raise such Fabricks, should find Architects skilful enough to build 'em.

⁶⁶⁸ Pococke_v_1772_332–333, travelling 1737–1741, Constantinople, Valide: La Validée, qui porte le nom de la Validée sa fondatrice, femme d'Ibrahim & mere de Mahomet IV, est sur le port auprès du serrail. Cette mosquée est enfermée par les murs de la ville, au septentrion & au couchant, au midi par le mausolée & par le bafard de la même Sultane. Elle est composée d'un grand dôme & de quatre demi-dômes disposés en croix sur les côtés, & ceux-ci sont remplis par 4 autres dômes plus petits. Elle est revêtue en dedans de belle fayance, mais sa colonnade est de marbre avec des chapiteaux à la Turquie. La plupart des colonnes ont été apportées des ruines de Troye. / Le péristyle, qui est sur le devant de la mosquée, est couvert de ses dômes & embelli de colonnes de marbre blanc entremêlées de quelques-unes de marbre gris. Le bâtiment paroît plus délié que celui des autres mosquées, & n'a rien de gothique; les cintres des portes & des fenestres sont d'une assez bonne architecture & ses deux minarets ont chacun trois galeries bien ouvragées.

⁶⁶⁹ Pardoe_1838_28: The beautiful mosque of Yeni Djami, known also as that of Sultana Valide, was built by the mother of Mahomet IV., and is esteemed one of the most magnificent in the capital. The minarets are peculiarly elegant, each being encircled by no less than three galleries, of the most minute and thickly-perforated sculpture, in the Saracenic taste. The portal is of ponderous size, and the brazen gates are thickly studded with mother-of-pearl; three lofty arches enclose an open peristyle, terraced in, and sufficiently spacious to contain more than a hundred persons. The double range of exterior galleries, running along the façade of the temple, are of fine and delicate workmanship, and the arches by which they are formed, are chastely and beautifully designed. The principal dome springs majestically from the centre of the spacious roof, and rests upon four lesser ones, which appear to lift it; to the clouds; while the tomb of the illustrious founder nestles beneath the more lofty edifice, comparatively minute in size, but equally elegant in construction.

⁶⁷⁰ Lacroix_1839_35 Constantinople, Valide: Du reste, à part la splendeur des ornements d'architecture qu'on regrette de ne pas voir, l'uniformité des temples musulmans, dans lesquels l'usage règle invariablement le choix et l'arrangement des objets, nous console de la prohibition qui nous en interdit l'entrée.

⁶⁷¹ Colbeck_1887_175 Constantinople, Valide: At the Stamboul end of the bridge you suddenly come upon the mosque of the Sultana Valide, almost lost among the crowd of buildings when viewed from across the Golden Horn, but a really beautiful structure when close to, with its many fountains for the ablutions of the faithful, its wide marble steps, its ample dome, its triple galleried minarets, and, beneath a quaint postern, and beyond a cool corridor, in a courtyard at the back, its busy little market, where venders of fruit and delicacies in gelatine drive a thriving trade.

⁶⁷² Monconys_1665_11_460–464 Constantinople, Seraglio at Scutari: describes in detail the kiosks, and their rich marbles.

⁶⁷³ Lusignan_I_1788_60–61 Palace of the Sultan, described in its decay, "most entirely in ruins."

⁶⁷⁴ Pococke_v_1772_236, travelling 1737–1741, Scutari: La mosquée qui y est, quoique petite, est bâtie de très-bon goût, & richement ornée.

⁶⁷⁵ Bussièrès_1829_I_104, presumably the Atik Valide Mosque, completed 1583: J'allai visiter la principale mosquée de Scutari, c'est une assez faible imitation de Sainte-Sophie: j'obtins sans beaucoup de difficulté la permission de pénétrer dans l'intérieur de l'édifice, l'heure de la prière étant encore éloignée; on m'enjoignit seulement de laisser mes souliers devant la grande porte. Je vis un temple de la structure la plus ample et presque sans ornemens; quelques colonnes lui servent d'appui.

⁶⁷⁶ White_1845_I_242: Selim III., a small but graceful mosque, erected in 1802.

⁶⁷⁷ Pertusier_1815_II_355–356 Constantinople, Scutari, Sélim III: La superbe mosquée du sultan Sélim III, qu'on découvre sur une éminence d'où la vue peut s'étendre à plaisir, devient le but auquel vous tendez. Située au milieu d'une cour spacieuse, régulière et entourée d'un mur à hauteur d'appui, par conséquent qui permet à l'œil de jouir de tous les avantages de la position, cette mosquée offre un carré couronné d'une coupole élégante, et dont les pans se terminent par des portions circulaires servant de point d'appui au dôme. Une grande galerie à colonnade, flanquée de deux minarets, et terminée par deux pavillons, dont le rez-de-chaussée offre des portiques, l'étage, des logemens aux imam, est adaptée à la façade. Sur les côtés sont les réservoirs d'eau a pour les ablutions, et tout autour, des plantations de jeunes pins, qui promettent de donner un jour une ombre désirée. Outre le spectacle de Constantinople, de la mer et des campagnes de l'Asie, on a encore sous les yeux ce beau quartier, du même fondateur que la mosquée, partagé en rues larges, tirées au cordeau, coupées à angles droits et aboutissant toutes à des points de vue délicieux.

⁶⁷⁸ Drouville_1825_II_168 Scutari: Ces monumens funéraires sont beaucoup plus simples en Perse qu'en Turquie, où l'on se plaît à décorer magnifiquement les tombeaux. Presque tous ceux qu'on voit dans le vaste cimetière de Scutari sont en marbre ou en albâtre, et chargés d'ornemens dorés d'assez bon goût.

⁶⁷⁹ Struve_1802_204–205 Scutari: Les rues étroites, l'air mesquin et chétif des maisons de cette ville nous arrêtaient peu, et nous ne tardâmes point à en avoir atteint l'extrémité. Ce fut là que nous trouvâmes un très-beau bois de cyprès qui sert de cimetière aux Turcs. Nous y vîmes plusieurs tombeaux assez riches, et sur lesquels j'ai recueilli les détails suivans. Lorsque les Turcs se rendirent maîtres de l'Empire Grec, ils ne se contentèrent pas seulement d'y détruire tous les monumens des arts et de l'architecture; mais encore ils enlevèrent à leurs ennemis une très-grande partie de ces débris qu'ils transportèrent en Asie, pour en orner leurs tombeaux. De ce grand nombre de beaux mausolées que l'on voit à Scutari, revêtus de colonnes de marbre qui sont des ouvrages des Grecs ...

⁶⁸⁰ De_Kay_1833_382: Passing the mosque of Selim III., a superb edifice in the centre of a spacious court, we ascended to the upper part of the town, whence the eye takes in at a glance the whole Sea of Marmora, the snowy tops of Olympus, and a great part of the windings of the Bosphorus.

⁶⁸¹ Rapelje_1834_259 Scutari, Selimiye Mosque, travelling in 1822: We went to Scutari; had my Janissary, Mustapha, with us; we visited the interior of the large mosque, Selima; it being retired, I bribed the priest, with twelve piastres, or a dollar and a half; so we pulled off our boots, and entered. It was a very handsome building, with much white marble; and the pulpit and reading desk, were all hung with immense numbers of lamps. Overhead there was a very large chandelier, of twenty or thirty feet diameter, suspended from the dome. The lamps in it were all glass.

The whole floor was covered with Turkey carpets, and the interior was very clean. [#Frequent mention by travellers of mosque lamps, but I have yet to find an early admiring description of their beauty, apart from that of the light they shed. But cf. Wilson_1880_11_149 re. Damascus: lamps "now so rare and so highly prized."]

⁶⁸² Pardoe_1837_I_281: Immediately opposite to the principal gate of the barrack stands the magnificent mosque of Selim III.; but Scutari, among the numerous temples whose slender minarets are relieved by the dark back ground of her funereal cypresses, possesses one of which I must not forget to make mention. Small in size, and not particularly elegant in its appearance, the mosque of the Sultana Valide must not be passed over in silence, built as it was from the proceeds of one of her diamond-sprinkled slippers!

⁶⁸³ Lacroix_1839_123 Scutari: La mosquée de Sélim, située sur une éminence, devient enfin notre point de mire. Construit par l'ordre de Sultan-Sélim III, ce temple offre un carré couronné d'une coupole hardie. Sur la façade règne une longue galerie à colonnes avec deux minarets et terminée par deux pavillons. De l'élévation où est placé ce beau monument, dû au plus juste des prédécesseurs de Mahmoud, on jouit d'une belle perspective dont le mur d'enceinte de la mosquée n'empêche pas de considérer les détails. / Près de Sélim-Djamissi est l'imprimerie que Sultan-Ahmed III institua avec l'autorisation religieuse délivrée par le muphti. Cet établissement fut abandonné après la mort du célèbre Ibrahim-Effendi, auteur plein d'érudition, imprimeur habile et fondeur en caractères. Ce fut Sélim III qui le releva; mais les copistes, effrayés des progrès de l'imprimerie, firent si bien que l'institution d'Ahmed III tomba une seconde fois en oubli. Aujourd'hui, grâce au zèle éclairé de Sultan-Mahmoud, on n'imprime pas seulement des livres à Constantinople, mais encore des journaux, et, qui mieux est, des journaux français. Le Moniteur Ottoman, fondée par notre compatriote M. Blacque, mort l'année dernière à Malte, est continué par des hommes parfaitement capables de seconder les vues du gouvernement turc. L'intrépide docteur Bulard, autre Français connu en Orient pour ses études sur la peste, a fondé à Constantinople une autre feuille exclusivement consacrée à la médecine.

⁶⁸⁴ Ali_Bey_1816_xi in Plates & Maps volume: The author travelled as a complete Mahometan, and was every where received and treated as such. By this means he was enabled to identify himself with the habits and feelings of the countries he visited, and from this circumstance his narrative will be found to give one of the most faithful and lively pictures of the Mussulman manners, state of society and ideas, that has been hitherto laid before the public.

⁶⁸⁵ Ali_Bey_1816_11_383–384, in N Africa etc 1803–1807, Constantinople, Eyub: The name of this suburb is taken from a holy disciple of the Prophet, revered as the patron of Constantinople, whose bones were miraculously found upon the spot. It is in the mosque dedicated to him that they gird the sabre on the new Sultan, a ceremony equivalent to the coronation of the monarchs of Europe. / The entrance of this temple being absolutely forbidden to the infidels, there does not exist any description of it. I paid a visit to it. After having traversed an irregular court, I entered the edifice, which is composed of a court in the centre, a mosque upon the right, and a chapel upon the left, in which is the sepulchre of the saint. These three parts of the edifice are incrustated from top to bottom with the richest marbles on the walls, as well as on the pavements. / The court is a parallelogram, surrounded with arches on the three sides. There are two poplars in the middle, which are extremely large, and the branches, which shade the whole court, produce a charming effort. / The mosque resembles all the imperial mosques at Constantinople, that is to say, it is like that of St. Sophia, composed of a large cupola, upon a square, but it has

two peculiarities that distinguish it; the first is, that the pillars placed at the angles of the square are extremely slender; that the cupola is supported by six large cylindric pillars, on three sides of the square, two on each side; and there is a half cupola that forms a chapel in the end wall, in which is situated the mehreb or niche for the imaum. The second peculiarity is, that the tribune of the Sultan is not upon the right of the mehreb, as in the other mosques, but upon the left, on the same side with the monbar. The walls are incrustated with the rarest marbles; the pavement is covered with the richest carpets; there is a great number of bars forming concentric circles suspended horizontally from the roof, at the height of seven or eight feet, which support an infinity of small lamps, girandoles in crystal, in silver, ostrich eggs, cocoa-nut shells, and other ornaments; the whole garnished with gold and silver, and enamelled with the richest colours, which form an admirable spectacle.

⁶⁸⁶ Ferté-Meun_1821_60–61, travelling 1816–19, Eyup, see mosque, but only exterior;

⁶⁸⁷ Brewer_1830_86 Constantinople: The mosque of Ejoub ... is named from a holy disciple of the prophet, who is revered as the patron of Constantinople. No giaours or infidels are permitted to enter.

⁶⁸⁸ De_Kay_1833_222 Constantinople, Eyup: It is the only mosque which strangers are not permitted to enter. The walls are said to be encrusted with the rarest marbles, and the floor covered with the richest carpets. There is preserved here a piece of striped brown and white marble, bearing the print of the prophet's foot. The tomb of the saint is surrounded by a balustrade of silver, and near it a well of miraculous water, which is drawn up in silver buckets, and presented to the faithful in vases of the same metal.

⁶⁸⁹ Hervé_1837_11_128 Constantinople, Eyup: There is the most extraordinary variety of buildings, and, in fact, such as I find very difficult to describe, and have never met with any author amongst the multitude who have written on Constantinople, who has ever noticed this interesting suburb, except in the briefest manner. The mosques with their minarets form the most conspicuous objects, and a building, which I have understood to have been an imperial palace; some of these edifices are in a perfect state of preservation, several, in fact, quite modern, and a few there are now in progress, as there were some erections at which an immense number of men were employed, which promise to be amongst the richest specimens of the present Turkish style of architecture.

⁶⁹⁰ White_1845_11_186 Eyub: made our way towards the entrance of the mosque, preceded by a kavass. Our intention was to obtain a glance at the interior of the mosque, but our unholy presence soon attracted attention. In a few seconds, a troop of boys and elderly women, a most vicious set, surrounded and assailed us with many disagreeable and calumnious reflections upon the virtue of our mothers, sisters, and female relatives. There is no saying how soon these libellous outpourings might have been converted into acts of violence, had not Emin, the Cavass, shown a bold front, and sworn that we were "Buyuk Elchis (ambassadors extraordinary) Shahzadeh (king's sons) – greater, if possible – and that our faces had been whitened by the Sheikh Islam and chief of emirs." / This somewhat appeased the males, but did not prevent a score of most inveterate old crones from saying that they spat on our infidel beards, and defiled our hats, and the hats of all our fathers and grandfathers up to the creation.

⁶⁹¹ Vere_1850_11_196: The Mosque of Eyoub is one of the largest in Constantinople, and, probably, is the richest. On this subject, however, we have nothing but conjecture to guide us; for no Christian, I believe, has ever been admitted into its interior. This temple is the great sanctuary

of Stamboul – a sort of domestic Mecca. It was raised by Mahomet the Second, a few years after the capture of Constantinople, in memory of a certain warrior of the Faith, and companion in arms of the Prophet himself, who fell, a martyr in the estimate of his brother warriors, during the siege by the Saracens, AD 668.

⁶⁹² Crowe_1853_189 Eyup: emerging from the gates, you enter, unawares perhaps, the Turkish suburb of Eyoub, famous for the mosque in which all the descendants of Mahomet gird them with the sword. If you dare approach that mosque, you will be stoned. You must sneak through the byelanes around, and steal a furtive peep. Curiosity more indiscreet might cost you your life.

⁶⁹³ Blowitz_1884_130 Eyup: Nous voici devant la porte basse par laquelle Mahomet pénétra dans la ville; puis, devant la mosquée du compagnon du Prophète, de cet Ayoub tué au premier siège, et où le Sultan, lors de son avènement, va se couronner en ceignant le sabre. / Notre guide nous dit que jamais un chrétien n'a pénétré dans cette mosquée. C'est faux. Trois jours après, un de mes amis à qui je demande si cela est vrai, me répond: "C'est encore une bêtise. Prenez un fez; mettez des babouches, et allons-y, si vous voulez. Seulement cela n'en vaut pas la peine, et ce qu'il y a de plus intéressant à Ayoub, ce sont la turbe, la mekteb et le medrésé, c'est-à-dire la chapelle funéraire, l'école primaire et le collège que vous avez vus en passant."

⁶⁹⁴ Müller_1897_9, in Constantinople in 1894: Eyub, and its mosque, which no Christian has ever entered, where the sword of Osman, the founder of the dynasty, is preserved.

⁶⁹⁵ Pears_1916_175 Eyup: It was the day in 1909 on which the reigning sovereign, Mahomet V. Reshad, was girt with the sword of Osman. The ceremony took place in the mosque of Eyub. The mosque itself has no architectural pretensions, but is regarded by the pious Moslem with more veneration than any other in Constantinople. No unbeliever is permitted to enter it ... / The favourite burying-place of Turks residing in Constantinople is around this mosque. I have myself been turned out even of the mosque yard, for every portion of it and of the building is holy ground.

⁶⁹⁶ Chesneau_1887_26, (Aramon Ambassador 1547–1553) Constantinople, Topkapi: Ledict sérail est merveilleusement beau et y ont esté portées de grosses pierres de marbre de toutes couleurs, porphyre, colonnes et autres choses singulières tant de la ville de Constantinople, Calcydoine, que des environs de toute la Grèce et de l'Asie pour le bastir.

⁶⁹⁷ Nicolai_1580_52 Mehmet the Conqueror founds the Seraglio: Il quale poi, da gli altri gran Signori Turchi (che successiuamente ui hanno fatto la loro dimora) è stato grandemente imbel-lito, & aumétato. Fondò parimente sopra l'uno de colli della città una superba Moschea.

⁶⁹⁸ Blowitz_1884_113 Dolmabache: Nous visitâmes ainsi le palais de Dolma-Bagchi, cette grande caserne en marbre blanc, avec une salle de réception qui rappelle une Alhambra bâtie par actions; avec sa profusion de lustres, de lames et de pilastres en verre de Baccarat.

⁶⁹⁹ Thompson_1744_1_5 travelling from 1733, Constantinople, Seraglio and mosques: This Palace was at first built by Mahomet the Second, but may now be look'd upon rather as a Collection of Palaces and Apartments added one to another, according to the Taste and Caprice of the several Emperors. It is composed of rich Materials, to which the Architecture is not answerable, for the Turks have no just Notion of Magnificence, and if they have built noble Mosques, it is chiefly owing to the fine Model they had before their Eyes, the Church of Sancta Sophia; a Model, which indeed is of no Service in the Erccction of Palaces.

⁷⁰⁰ Beauvau_1609_49–58 Constantinople, description of Topkapi.

⁷⁰¹ Beauvau_1609_41–42, Constantinople, visits the seraglio, and then Hagia Sophia, which the Turks ruined, “n'en laissant rien debout que le choeur, dont ils se servent pour temple” [then mentions the marble and porphyry, plus mosaic].

⁷⁰² Stochove_1650_67–85, travelling 1631, Constantinople, Seraglio: description, ambassadors, and what goes on there.

⁷⁰³ Sandys_1673_24B Constantinople, Topkapi, description.

⁷⁰⁴ Grelot_1680_90–95, in Constantinople in 1670–72, Topkapi, with a keyed plate.

⁷⁰⁵ Benaglia_1684_78–82: Constantinople, description of the seraglio.

⁷⁰⁶ Chishull_1747_45–46, travelling 1698ff., Constantinople: description of the Seraglio, such as the kiosks: The above mentioned gallery is rich and splendid, adorned with various gilding of flower work, and supported with beautiful serpentine pillars. In the sides of one of the kiosks are three orbicular stones of fine porphyry, the middle-most of which is curiously polished, and thereby serves to reflect the prospect of the seraglio and adjoining city, in the nature of a looking glass.

⁷⁰⁷ Pouqueville_1806_162–163 Seraglio: To conclude, the garden which I have described, and which is the finest of any in the Grand Seignior's possession, would not be worth the acceptance of the meanest gentleman in France, as its utmost extent is only a hundred paces long by fifty in width.

⁷⁰⁸ Pouqueville_1806_161–162 Seraglio: the keosk of the Grand Seignior, called Jeni Keosk, or the new pavilion. The ascent to it is by three circular steps, which embrace half of its circumference that projects into the garden: these steps are of white marble, three feet broad, by six inches high. A vast cere-cloth painted in the form of a curtain, which is suspended from the roof, serves as a door to this keosk, to which it gives, on this side, the shape of a tent. We moved it on one side before we could enter, and I was agreeably surprised at the elegance and beauty of this charming pavilion: its form is elliptical, and its greatest diameter, taken from the curtain to the sofa, which lies beneath windows perforated on the sea-side, is thirty-six feet. Some European painters have depicted a colonnade round its sides, and its ceding and wainscoting are richly painted and gilt. From the middle of the dome hung a crystal lustre, presented to the Sultan by Lord Elgin, on the part of the King of England. In the spaces between the columns which are painted al fresco, the walls are ornamented with mirrors, and some designs of flowers which appear to be tastefully executed. There were also some cages that contained canary birds, which had been taught to sing, and turn a littla handle to raise their water; and lastly, we saw a crystal spring, from which a pure water issued for the purpose of ablution. The sofa of the sultan was no wise remarkable; and as I expressed my surprise at not seeing the floor, which was covered with an oil-cloth, M. Mellin informed me, that this mode began to prevail in the seraglio. / The view from this keosk is delightful, and the Sultan loves to repair hither, to enjoy the charming spectacle of a sea covered with ships and golden barges, moving in a thousand different directions.

⁷⁰⁹ Tancoigne_1820_374–375, travelling 1807–09, attached to General Gardane's embassy to Persia: Constantinople, seraglio: It would be great presumption on my part to attempt a description of the interior of the Seraglio; the Sultan is not so accessible as the king of Persia, I have therefore only seen those parts of his palace, which are open to strangers; that is to say, the first and second courts, and the hall of the divan. On thia head I refer you to the descriptions of M. Poucqueville, who was lucky enough to penetrate into the interior of the Harem, in the absence of the Sultanas and odaliques. You will find in his work details both curious and interesting, oa those scenes till then unknown, and of which the truth cannot be doubted.

⁷¹⁰ Tancoigne_1820_375–376, travelling 1807–09: The principal gate of the Seraglio has given its name to the Ottoman government, viz. the Sublime Porte! The Turks lavish the most pompous epithets on it, and I really know not why; for nothing is less deserving of such an honour. It might be supposed the gate of an hospital or a prison, rather than that of the palace of a sovereign. The gate presents a heavy mass of atone, whose whole ornament consists in two columns of verd antique; but the Turks have changed their capitals and bases, to substitute others corresponding with their own barbarous architecture. The foldings of the gate are covered by plates of iron, and garnished with enormous nails.

⁷¹¹ Temple_1836_11_222–223 Seraglio: The Baghdad palace, erected by Murad IV. pleased me much: it is richly decorated with marbles of every variety, with soft Persian carpets, divans of silk and velvet, porcelain tiles, gilding, inscriptions, arms, &c. The number of ancient marble columns and pillars in the different palaces, and kiosks is very great; and in a yard adjoining the winter-harem, I observed a very fine altar of porphyry, at present used as the pedestal of a sundial. Nothing can equal the richness and beauty of design of the arabesque ornaments which adorn the ceilings of the rooms, the gates, the porticos, and the under part of the far-projecting eaves of the different buildings. Gold and vivid colours are mingled in every possible variety of pattern, but always with good taste, and in good keeping.

⁷¹² Pardoe_1837_1_382–383 Count Bathiany's entourage for visiting the mosques.

⁷¹³ Pardoe_1837_1_109–123 for long description of human relations inside the harem.

⁷¹⁴ Ricketts_1844_179 Topkapi: At the time of our being in Constantinople, some sixteen English, French and American gentlemen, with ourselves, were all desirous of visiting the far-famed Seraglio, the mosques and the tombs of the Sultans. It was necessary to have a firman from the Turkish government, and this could be obtained only through one of the Ambassadors or Consuls. As our company contained more Englishmen than others, one of the English gentlemen made application to the representative of his own government, and was refused, on the ground, that some difficulties existed between the department and the Turkish government, on account of some improper use having been made of a firman obtained for some of his countrymen. We then made application to the representative of the United States. Commodore Porter was absent some ten or twelve miles [16.093–19.312km] from the city, but his agent, or dragoman, as such agents are here termed, Mr. Brown, promptly and kindly attended to our request, and immediately obtained the firman. I can never forget the kind and marked attention which I constantly received from this gentleman during my stay in Constantinople. Americans have no difficulty in obtaining any favours or privileges from the Turkish officers; our nation stands high in their estimation. The next morning Mr. Brown politely waited upon our company and went with us in our caiques to Stamboul. We were detained at the gate of the Palace, or Seraglio, some fifteen or twenty minutes, to give time to the eunuchs to notify the ladies of the Harem to retire out of sight.

⁷¹⁵ Ricketts_1844_180–182 for description of Seraglio.

⁷¹⁶ Lynch_1849_98 Constantinople: We reached our quarters wearied in body, but exceedingly gratified. How beautiful is the seraglio! What magnificent structures are the mosques! How light and graceful the minarets! yet how mean and filthy the streets! what smells! What numbers of mangy dogs!

⁷¹⁷ Bunel_1854_369 Topkapi, Throne Room: Tout ce qui frappe mes yeux est tellement étrange que mes yeux même ne peuvent en revenir. Tant de marbres, tant de peintures, tant d'or sont

jetés à profusion dans cette enceinte que le regard en est ébloui. La salle du trône, dont on cherchera vainement la pareille dans le monde, occupe toute la partie de la façade qui avance et s'élève au-dessus des deux corps latéraux. Elle est circulaire et surmontée d'une coupole hardie et dégagée. Le périmètre de la salle est garni de colonnes des plus beaux marbres, groupées par quatre, soutenant en partie la voûte. Dire tout ce qu'il y a de sculptures et de couleurs serait difficile, car l'imagination ne saurait peindre ce qui dépasse l'imagination elle-même. Du reste, quelques échafaudages s'élevaient encore le long des murs et nous empêchaient de jouir du coup d'oeil général. Le trône n'était pas encore dressé; il doit être situé en face les croisées qui s'ouvrent sur la terrasse, au bord du Bosphore, au milieu des nombreuses peintures dont quelques-unes sont de mauvais goût; elles sont l'oeuvre de peintres italiens qui, par moments, ont laissé divaguer leur pinceau.

⁷¹⁸ Stuart_1854_16 Athens, Travelling 1835–36: Some of the metopes and a beautiful portion of the frieze remain to show what the Parthenon once was. A Turkish mosque, placed diagonally in the interior, is an eyesore. [Footnoted: And yet some years hence it will be interesting as a relic of one of the dominations to which Athens has been compelled to submit.]

⁷¹⁹ Howe_1854_67: The Greeks have effaced from their soil, as far as possible, every vestige that would recall to their thoughts the remembrance of the hated sway of the Turk. Their very graves, with their turbaned monuments of the males, have disappeared from observation, so that if one chance to stamp carelessly over the bones of the once haughty and despotic Mussulman, it is with an unconscious tread. The crescent, the minaret and the mosque, have forever departed: the blighting influence of their rule on the soil and character of Greece, will long remain undressed.

⁷²⁰ Breton_1862_192 Athens, Theseion: Au sud, près de l'extrémité occidentale du temple, on voit que deux colonnes ont été entamées à leur base, ainsi que le mur du naos. En effet, en 1660, les Turcs avaient commencé à détruire le Théseion pour élever une mosquée sur son emplacement et avec ses matériaux. Il fallut, pour arrêter ce vandalisme, un firman que les Grecs obtinrent à Constantinople.

⁷²¹ Bucke_I_1842_118 Athens, Temple of Jupiter: Nel 1676 diecisette colonne di questo tempio rimanevano ancora in piedi, ma pochi anni prima che Chandler arrivasse in Atene, ne fu rovesciata una per fabbricare una nuova moschea sulla piazza del mercato.

⁷²² Babin_1674_25 minarets in Athens: mais il n'en paroît que huit ou neuf qui ayent des minarets, ou petites tours, d'où un homme ou quelquefois trois ou quatre ensemble crient et chantent en musique à leur façon, quatre ou cinq fois le jour à divers tems réglés, pour appeller les Turcs à la Mosquée. Ces cris servent aussi d'horloges vivans en ces pays, où il n'y en a point d'autres, si ce n'est chez quelques particuliers.

⁷²³ Babin_1674_32 Enters the mosque on the acropolis, but does not really describe it: On voit à la voûte qui est au dessus de ces degrés une image entière de la Vierge, à laquelle quelque Turc tira un coup de mousquet, qui en gâta un peu le visage, qu'on a après recouvert de chaux.

⁷²⁴ Guilletière_1675_193 Athens, Parthenon: Les Turcs l'ont réduit en Mosquée. J'espère vous en faire voir quelque jour le plan parmi les crayons que je conserve, & vous y découvrirez tout d'un coup tant de beautés, que vous approuverez la résolution que j'ay prise de ne perdre pas de longs discours à le décrire. En un mot, nous n'avons rien de l'Ordre Dorique qui approche de ce Chef d'oeuvre. Cependant sa magnificence éclate particulièrement par dehors. Il n'est pas jusqu'aux Matelots qui ne prennent virement des lunettes de longue vue d'aussi loin qu'ils le peuvent

découvrir. Rien n'égale la beauté de son Frontispice, ny celle des Portiques qui sont sur les aisles, & des Figures qui enrichissent cette partie extérieure.

⁷²⁵ Sandwich_1807_64 travelling 1738–9, Athens: In the middle of the temple is at present a small Turkish mosque, built out of the ruins; but, like all the Mahometan architecture, is very mean and despicable.

⁷²⁶ Caroline_1821_440 Athens: We passed the whole morning in the examination of the citadel. The Turks had formerly stuck the minaret of a mosque to the portico of the Parthenon. We ascended by the half destroyed stair-case of this minaret; we seated ourselves on a broken part of the frieze of the temple, and looked around us.

⁷²⁷ Williams_1820_11_303–304: Within the temple, on the ancient marble pavement, where heathen worshippers have often trod, is now a wretched Turkish mosque; and nearer to the right, the remnant of a Grecian church. How strange! how silent all!

⁷²⁸ Williams_1820_11_302 at the Parthenon, with no mention of minaret: In ascending to the top by a narrow winding stair, various names are written on the wall. Having mounted to the pinnacle of the temple, what a panorama of ruin! What a circle of classic scenes!

⁷²⁹ Waddington_1825_58 Athens in 1822: When the Greeks first obtained possession of the town, they commenced a terrible persecution of the storks, driving them from the chimney-tops and old ruined columns, where they had enjoyed, under Mahometan protection, so many centuries of hereditary security. The sight of this barbarity is believed to have enraged the Turks even more than the destruction of their houses, and the violation of their mosques.

⁷³⁰ Waddington_1825_89 Athens in 1824: The churches and mosques have not met with greater mercy in this religious war; and even the ashes of the dead have not been allowed to repose in security. The spacious Turkish burial-ground at the foot of the Areopagus, formerly solemn and sacred, and now scattered over with the fragments of its monuments, and profaned by the insults of the conqueror, attests the fury of a revenge not to be satiated by blood.

⁷³¹ Dodwell_1819_I_325: the Parthenon is regarded with respect not only by the Greeks but by the Turks; for it was dedicated to Saint George, when it became a Christian church; and was converted into a mosque when Athens fell under the Turkish dominion. The head of the male figure in the western tympanon, which is said to have been knocked off by a Turk, is in my possession. I received it four years afterwards from a soldier of the garrison, who assured me that it was detached by a sailor, who was however neither a Greek nor a Turk; and the same thing was told me by the British agent, who was present at the time it was broken off.

⁷³² Dodwell_1819_I_326: When the Turks have destroyed any ancient remains, in Athens or in other parts of Greece, they have always been impelled by some purpose of utility or necessity, and not incited by the mere ardor spoliandi, the instinctive desire of mischief and devastation, which has falsely been laid to their charge. A list of the principal objects thus barbarously levelled to the ground, may perhaps be neither uninteresting nor foreign to the present purpose.

⁷³³ Quin_1835_11_196 Athens: The once proud city of marble was literally a mass of ruins, the inglorious ruins of mud houses and wretched mosques, forming in all quarters such undistinguishable piles, that in going about I was wholly unable to fix upon any peculiarities of streets or buildings by which I might know my way from one part of the capital to another. With the exception of the remains of the Forum, the Temple of Theseus, which is still in excellent preservation, the celebrated columns of the temple of Jupiter Olympus, and the Parthenon, nothing

now exists at Athens of all the splendid edifices by which it was so profusely decorated in the days of its glory.

⁷³⁴ Faber_1842_576 Athens: At the top of the Museion we get the Parthenon clear of the unsightly tower; but the view is still deprived of much of its rightful magnificence by the squalid Turkish mosque which stands aslant in the very middle of the divine temple.

⁷³⁵ Breton_1862_86 Mosque in Parthenon, footnote: La mosquée, ainsi que le minaret élevé également par les Turcs, à droite du posticum, a été démolie depuis la guerre de l'indépendance.

⁷³⁶ Breton_1862_104 Athens: Le gouvernement anglais a depuis envoyé à Athènes la collection des plâtres des sculptures du Parthénon; elle a été déposée dans une petite mosquée voisine de la Tour des vents.

⁷³⁷ Marchebeus_1839_103 Athens: Après avoir traversé des rues étroites et tortueuses, je passai devant la grande mosquée, et je me trouvai bientôt en face des restes du portique d'Adrien ...

⁷³⁸ Breton_1862_235 Athens, Portico of Hadrian: Ce mur, qui, à l'extrémité septentrionale du portique, existait encore tout entier au temps de Stuart, n'a conservé aujourd'hui que sa partie inférieure adossée à une mosquée transformée en gymnase musical pour l'armée.

⁷³⁹ Faber_1842_500 Corinth: The streets are full of stones, and dust-heaps, and tufts of nettles. An old mosque is still standing in the centre, like the scar of the chain of slavery which is not readily effaced from the flesh.

⁷⁴⁰ Murray_1872_142: "Many Turkish houses were burned by the Greeks, in the first siege of the Citadel; many Greek houses were destroyed during the occupation of the place by Omar Brioni (an Albanian general); and many of both have fallen into the streets from mere neglect. The churches and mosques have not met with greater mercy in this religious war; and even the ashes of the dead have not been allowed to repose in security." Again, when Dr. Wordsworth visited Greece in 1832, he recorded that there was "scarcely any building at Athens in so perfect a state as the Temple of Theseus." / In 1834, Athens was declared the capital of the Kingdom of Greece; all the Turkish houses which formerly encumbered the Acropolis have been removed, and measures have been taken to preserve the existing remains of antiquity. The present town has sprung up since 1834.

⁷⁴¹ Pouqueville_1806_26 Tripolitza: There are four grand mosques, and five or six Greek churches in a ruinous state ... on this blood-stained territory. / The mosques of Tripolitza contain many beautiful columns: and inscriptions profaned by the stupid use which is now made of the marble. As to bas-reliefs, the Turks take great care to conceal them in their building; for if they pave a bath with those precious relics, they never fail to turn the figures downwards, in order to hide from the notice of the faithful Mussulmans such subjects as are proscribed by their religion.

⁷⁴² Walpole_1820_84, from Sibthorpe's Journal, travelling 1794: We made an excursion to Palaiepiscopi, the ancient Tegea, about five miles to the south of Tripolizza. A church of the early Greek architecture was built of brick, intermixed with the ruins of ancient temples; among which we observed some inscriptions. Several excavations had lately been made to supply materials for a new mosque that had been erected at Tripolizza. Pieces of columns were scattered over the plain. The rain which had fallen very heavily during the night continued the greater part of the morning; and prevented our further investigation: but the appearance of the ruins promised a productive field of research to the antiquary. Nothing, however, remained of that temple described by Pausanias as the most beautiful in the Peloponnesus. The plough was now

furrowing up its foundation; and green corn, among which flowered the Leontice, covered its ancient site.

⁷⁴³ Leake_1830_I_85–86 Tripolitza: In the principal Mosque, among the barbarous columns of the portico, there is a fine Doric fluted shaft of white marble brought from the ruins of Tegea. There is another of the same material and dimensions in a smaller mosque near the Palace. The latter building surrounds a large square court not far from the great Mosque, and is a good specimen of the miserable magnificence of Turkey.

⁷⁴⁴ Gell_1823_134 Tripolitza: The Turks made no sort of objection to our walking on the parapets, taking sketches, or entering the mosques. The latter permission, or rather invitation, seemed given more in consequence of the adroitness with which Mustapha insinuated that, though Franks, we should not spit on the carpets, than in consequence of any application on our parts. There was, in fact, nothing to be seen but what was visible from the doors of most of them, where we chanced to go to observe the ancient marbles which many of their porches contain.

⁷⁴⁵ Leake_1830_I_91–92 Piali and Tegea: From Akhuria we ride to Piali, a village belonging to Yanataki, where, in the church, which is in ruins and without a roof, I find many fragments of the ancient Tegea, such as pieces of fluted columns of white marble, and a fragment of architrave, with a caput bovis for the metope; but the most remarkable remains at Piali are the foundations of an ancient building near the church, formed of fine squared stones, among which are two pieces of some large columns of white marble. They are so much buried in the ground, that the only dimension I could obtain was the chord of the fluting, measuring eight inches; the fluting Doric, whereas some of those in the columns in the church appeared to be Ionic. The small marble Doric columns in the mosques of Tripolitza are known to have been brought ten years ago from Piali, where they were dug out of a pond near the church, on the side of which some lofty white poplars are now growing. The Papas says that fifteen of the small columns were then taken out, but he cannot inform me what became of them all. It is said that some steps of marble, deeply worn by use, were found in the same pond. The excavation, where the fragments of the great columns are still lying, is more recent, and has been made for the purpose of obtaining building materials. The great columns must be broken, before they can be of any use to modern workmen, and I cannot learn that any of them have yet been so treated; so that perhaps the masons, finding these great cylinders of hard marble too intractable, may resort to some new excavation, or be satisfied with the foundation stones, which are of a stone less hard. Though the proximity of so large a modern town as Tripolitza must have been injurious to the preservation of the remains of Tegea, the deep alluvial soil of its site, on the other hand, is favourable to the concealment of such treasures, and may still contain some of the works of Grecian art, which remained there at the end of the second century.

⁷⁴⁶ Leake_1830_I_98: Perhaps future excavations will bring to light some Ionic columns of still larger dimensions than the great Doric columns at Piali. The smaller Doric columns, which have been removed from Tegea to the mosques of Tripolitza, may have belonged to one of the other temples mentioned by Pausanias, and not to the temple of Minerva Alea; or possibly to a colonnade round the pond, which seems, by the steps I have mentioned, to have once belonged to the hierum of Minerva Alea.

⁷⁴⁷ Leake_1830_II_47–48: I find a white marble column hollowed out, and serving for a horse-trough at a well, one mile from the gate of Tripolitza on the Anapli road. Its dimensions being precisely the same as those of the two columns in the mosques of the city, it is evident that they

all belonged to the same colonnade at Tegea; I was told at Piali that fifteen similar columns had been carried away from the same excavation at that place. / In the basement of one of the mosques of Tripolitza I observe a marble, on which is inscribed the name of Lucius Mummius, the celebrated conqueror of Corinth: the remainder of the name wanting. The marble probably came from Tegea, as well as another which I found in the merchants okkal; it is a child's sarcophagus.

⁷⁴⁸ Trant_1830_172–173 Tripolitza: At the doors of a few new houses, we saw some pretty women dressed in holiday clothes, in honour of the new year, and sounds of merriment issued from many wretched hovels. Mirth, however, amidst the surrounding desolation seemed quite fiendish, and we could not but remember with horror the dreadful massacre which took place here in 1821. We walked round the ruins of the town, and saw mosques and churches, harems and towers, all mixed in one indiscriminate mass. What the Greeks had spared, Ibrahim, when he evacuated the town, literally demolished – the fortifications, that they might not be of service to the Greeks; the mosques, to prevent their being defiled by the infidels.

⁷⁴⁹ Trant_1830_174–175 Tripolitza: The ruins of the Pekul Pasha Mosque were full of marble fragments, most probably the spoils of the Temple of Minerva, at Tegea; and part of a marble column, fourteen feet in circumference, hollowed out as a reservoir for water, must have pertained to the same edifice. Near the Mosque, a new building was preparing as a school-room; and on each side of the door I observed marble slabs with ancient inscriptions. One of these was very long, but in some parts so much defaced, that it would require a long time to decypher it: the other was of no importance. The school is to contain one hundred scholars.

⁷⁵⁰ Leake_1835_I_218 Arta: Marati, a suburb standing just opposite to the metropolis of Arta, and consisting of a Turkish mosque with some houses and gardens. The Turk who built the mosque adorned it with several columns from the church of Parigoritissa, where the loss has been very clumsily repaired.

Endnotes Chapter 5. Asia Minor

¹ Percy_1901_53: At Konia, Kaisariyeh, Divrigi, Nigdeh, Karaman, Sivas, and even as far east as Erzerum, there are innumerable mosques, caravanserais, and tombs, which would repay the closest study, and might yield the most valuable historical information. Much of the annals of that little-known period which intervened between the collapse of the Roman power in 1071 at the battle of Melasgerd and the first victory of the Mongols in 1243 may rest undeciphered in these inscriptions, which are gradually crumbling away or suffering mutilation at the hands of those who are unable to understand their interest. The ordinary traveller cannot afford the time and labour of copying them, and even if he could, he would be wasting a great deal of energy to no purpose in transcribing many which have no significance whatever.

² Vivien_de_Saint-Martin_II_1845_130–132.

³ Vivien_de_Saint-Martin_II_1845_XLI–XLVII.

⁴ Broquière_1848_327 travelling 1432, met a Christian in Turkey, near Eregli: He told me also that the natives offer up public prayers in their mosques, like as we do in our churches on Sundays, in behalf of Christian princes, and for other objects which we ask from God. Now one of the things they pray to God for is, to deliver them from the coming of such a man as Godfrey de Bouillon.

⁵ Jessup_1910_547 Mr. Baldwin: his asserted actual experience, in that, by going from town to town, sleeping in the mosques and coming close to the people, he had won over the Moslems to Christ and baptized them in large numbers.

⁶ Fabri_1896_11_495 travelling c.1480–3: One of the pilgrim knights remained behind in the mosque after all the rest of us had fled away from it for fear of the Saracens, and, being overcome with sleep, lay down therein and went to sleep. When supper-time came he did not appear, and we ran about the plain looking for him; but we could by no means find him, and no one had any idea that he was asleep in the mosque, because of the risk of so doing, for had any Saracen found him in the temple, he would have either killed him or led him away captive. We were greatly disturbed at the loss of our comrade; but at last, after he had had his fill of sleep, he came out of the mosque to us, and we rejoiced doubly over him – that is to say, because he was not lost, and because no Saracen had found him.

⁷ Chishull_1747_60 1701, Travelling 1698ff., in the village of Pisinetlee, near Lampsacus, on the European shore: being obliged to force our reception, we were thereupon lodged in the mosque of the place. This will appear an instance very singular in Turkey, and was looked upon as an abomination by the imam of the parish; who could not enter that place of his worship on the following morning, without saluting us three times with *Stifer Allah*, that is, God forbid.

⁸ St_John_1831-11_227 George Forster (1750–91), at Akorah on the Kabul river: where Forster entered a spacious cool mosque, to escape the intense heat of the sun, spread his bed, and laid himself down quite at his ease. Here he remained until the time of evening prayer, when he was summoned by the moollah, or priest.

⁹ Elliott_1838_11_362 Nain, in the Holy Land: old mosque converted into a sort of public rendezvous, in one corner of which a number of men were employed in separating cotton from the pod. They received us with hospitality; and, for the first and only time, we took up our quarters for the night in a temple dedicated to Mohammed. In the midst of these Moslems, we spread out our mattresses and eat our frugal meal, the sheikh supplying us with milk, eggs, and unleavened bread. At nine o'clock a signal was given, when all commenced the evening devotions, uttering their prayers with an irreverent rapidity and accompanying them with the usual prostrations.

¹⁰ Percy_1901_125 Girus on the Euphrates: We were informed that we might sleep in the mosque if we pleased; but as it looked cold, damp, and uninviting, and there was a temporary lull in the storm, we decided to continue our journey.

¹¹ Figueroa_1667_140 1618, Persia, in the village of Zargan: L'Ambassadeur s'y retira avec les gens, en vne Mosquée où nous fusmes assez bien logez, pendant que le reste de la Carauane, avec la plupart de les Domestiques demeuroient à la campagne.

¹² Figueroa_1667_217 1618, Persia, in the village of Cencem: l'Ambassadeur se retira dans la Mosquée du Village, qui n'estoit pas plus grande qu'une des plus petites cellules de nos Religieux, ayant des murailles fort minces, & percées de tous costez, de grandes fenestres.

¹³ Forster_1798_1_37 village of Marcore, Rajastan: I went to sleep in an adjacent mosque with a light heart.

¹⁴ Forster_1798_1_48: I arrived at Akorah [Rajastan] about noon, when, immediately entering a spacious cool mosque, I spread my bed, and lay down much at my ease ... At midnight, I perceived a person endeavouring to take my turban from the bed-clothes, and being caught by the arm, he told me in a faltering voice, that he was the Mollah of the mosque, and, from his speech, I believe, the man who had reprehended my neglect of prayer.

¹⁵ Percy_1901_125 along the Euphrates: Guenj, a small rambling village ... We were informed that we might sleep in the mosque if we pleased; but as it looked cold, damp, and uninviting, and there was a temporary lull in the storm, we decided to continue our journey.

¹⁶ Arundell_1834_I_133 Segiclar: we took a survey of the town with all the villagers in train, who marched us about from house to mosque, and from mosque to house, to see every old stone in the place. / In the walls of the mosque were several inscriptions, and a long one, laid flat, nearly before the door of the mosque, but neither these, nor several sepulchral ones which we saw in the houses, gave us any assistance in determining the town which evidently had once occupied this site.

¹⁷ Arundell_1834_II_115 Yarislee: In the village of Yarislee, where we arrived at twelve o'clock, we were detained till one, and had time permitted, we would willingly have remained much longer, as we found several interesting inscriptions on the fountain and in the mosque, and might have found many more. The villagers, with their Aga at the head, escorted us from place to place, and pressed us much to visit the remains of a castle and other ruins on the mountain above the village; the site, no doubt, of the ancient town, from whence the inscribed stones were brought. They told us also, that great quantities of marble were visible under water in the lake.

¹⁸ Arundell_1834_I_332 Eyerdir: All these buildings – the gate, the fountain, and the mosques – are of richly ornamented Saracenic architecture; the mosque on the left especially has a gate of extreme beauty, covered with ornaments, and an inscription in Cufic running all around it. On either side the door are two columns, and a niche or recess with a pointed arch.

¹⁹ Hamilton_1842_I_356 Amasia: Several Saracenic buildings, either in ruins or used as mosques, line the principal street through which we passed; many of the houses are built of stone, which, combined with its picturesque situation, gives the town an air of great superiority over most others in Turkey.

²⁰ Van-Lennep_1870_I_103–104 Amasia: We left Amasia at 6:30 AM, and rode through the main street, running nearly north and south, passing by several of the principal mosques of the town. One of these contains several embalmed bodies, which require a handsome “bakshish” to be seen; for one of them is the remains of a woman, and it is claimed that according to Muslem law no man should be allowed to look upon them; this is of course only a pretext for a present. This mosque is adorned with portions of fine pillars of very ancient date. Such remains ought to be common in the ancient capital of Pontus, but the place has long been in the hands of Muslems, and those of Amasia are noted over all this part of the country for their extreme fanaticism and bigotry. They have destroyed all they could lay their hands upon. I have seen a fine piece of Mosaic that was discovered in digging a garden; but such things are now rarely found. There is a mutilated old marble sarcophagus in the street through which we were now passing. We also saw three slabs of marble with inscriptions forming the two side-posts and top of the door of a private house.

²¹ Van-Lennep_1870_I_104–105 Amasia: Beyond this [a Greek inscription on the door of a private house], and just upon the edge of the town, is a fine old mosque built in the best style of the Abassidian period, with a mausoleum on the opposite side of the street, which contains several Muslem tombs, and appears to have been erected at the same time, as it is built in the same style as the mosque. We had before seen in another part of the city a finely-carved gateway belonging to a ruined Medresseh or college, also exhibiting the intricate details of the same style of architecture. Such buildings do not exist, as far as we have heard, to the west of Amasia,

at least in the elaborate style we refer to, though they are found eastward in Sivas, Divrik, and other places. Later and less elaborate works are met with throughout the Peninsula, and even at Constantinople; but they evidently belong to a later period, and form a distinct branch, an offshoot from the Saracenic which might be called the Osmanly. The most marked distinction perhaps is the form of the arch, in which is to be seen, in case of the later style, the influence of Greek and Roman models, giving it greater roundness and simplicity than in the other styles. There is also an absence of that fanaticism displayed by the Abassidian age, in the passages from the Koran, the elaborate carvings of which constitute the greater portion of their ornaments.

²² Davis_1879_63 Adana, Great Mosque: This mosque, with its handsome minaret, is probably the most beautiful building in the province. A number of storks' nests lodged on the minaret above the muezzin's gallery had a strange effect. [#Description 63–64 of the interior, by Ancketill, who visited in 1877].

²³ Scott-Stevenson_1881_120–121 Adana: This mosque is called the Olou Jami. It was founded by a descendant of El Rhamadan Oglou, the Khorassan chief, who in the fifteenth century conquered most of Cilicia. However I believe it was originally an old Christian church, but rebuilt in 1763 by Ramazan Yadeh, one of the Dere Beys of Cilicia; who also built and endowed the hospital at Adana. An old tower is raised over the roof covered in a peculiar way with pointed tiles. The handsome minaret stands opposite at the other end of the mosque. It is remarkable in being built in layers of black and white marble. It is octagonal in shape, an imitation of the Persian style of architecture. The apex is covered with storks' nests, never disturbed on any consideration. / In the centre of the building is a court paved with black and white marble and surrounded by an arcade with pointed arches. Inside this arcade again is a handsome carved wooden pulpit, the floor being covered with old Killim carpets, whose shaded colours contrast tastefully with the white marble around them. On the right-hand side as you enter, is the actual mosque. The inner walls are inlaid to a height of six feet with beautiful encaustic tiles of blue-green colour, and most elaborate design. Some are much older than the rest, but all are very rare and curious. Marble pillars support the centre of the building, and the floor is of the same material; at least I understood so, but it was hid from view by priceless carpets, some more than a century old. / We ascended to the top of the minaret and had a fine view of the town and surrounding country.

²⁴ Osborne_1745_1_714 undated, citing "The Preacher" (J.C.), in Aleppo: In a word, this city is one of the most famous marts of the east: The customs that are paid by our English nation, the French, the Venetians, the huge caravans, which come from Balsara, Persia, Mecha, are exceeding great, and therefore may well obtain the third place of the Turkish empire.

²⁵ Chesneau_1887_251, (Aramon Ambassador 1547–1553) Aleppo: La ville n'est point embellie par des édifices publics, si ce n'est par des mosquées dont quelques-unes sont fort belles avec leurs tours aussi hautes que nos campaniles. Les habitations sont construites en pierres et surmontées de fort belles coupôles également en pierres; elles sont, à l'intérieur, ornées de dorures et d'incrustations de pierres dures. Le sol est recouvert de cailloux de diverses couleurs, habilement disposés et formant des entrelacs et des arabesques. Le mobilier des gens de distinction est extrêmement riche, et chacun, selon son état et ses moyens, s'applique à garnir sa maison de beaux meubles.

²⁶ Teixeira_1902_113–114, travelling 1586–1605; in Aleppo in 1604: Aleppo has three hundred mosques, of which seven are very splendid. Most of these, and almost all the alcorans, some of

which are of wonderful height, have their roofs covered with sheet lead. This, as they are generally domes, in the form of half an orange, looks very well. / There are in the city many khans such as I have mentioned, like cloisters, where the foreign merchants shelter themselves and their goods. The natives also warehouse merchandise in these, because they are strong and safe buildings, all of cut stone, with strong gates and great iron chains to them. In the midst of some, and at the mosque-gates, are marble fountains, very clean and well-wrought, with good and abundant water. Some have cocks of bronze, that no water run to waste, and the surplus runs off by pipes underground. / There is a royal hospital, well endowed, though its officers do not keep it up as the king would have it: a failure too common in other lands, despite the duty of Christian charity. There are many succos, or marts, all enclosed, built of cut stone and vaulted, strong and fair, full of shops and workshops of various trades. / The city streets are all paved with marble slabs.

²⁷ Rochefort_1676_182 Aleppo, mosques: likes the Baharamié ... pour avoir esté bâtie par les Chrestiens; Ladelié pour la jolie architecture de son portail orné de colonnes, et pour la delicatessse de son tour, dite le Madenay, où l'on peut monter au plus haut. La Khosrosié, de son Fondateur dit Khosros, est aussi tres-belle, bâtie en l'an 1630, à cause de son marbre de porphyre, de jaspe & de sa tour tres-haute; on peut ajouter à ces trois Mosquées celle de Chamas Safi au bord de la petite riviere, à cause que l'on voit à l'entrée de son portail un galice naturellement imprimé sur une pierre où les Turcs en vain l'ont voulu effacer.

²⁸ Pococke_1745_11_1_150, travelling 1737–1741, Aleppo: The streets and bazars, or shops, are laid out like those of Damascus; it is esteemed one of the best built cities throughout all the Turkish dominions; the houses being of hewn free stone and there are some mosques and kanes especially, which are very magnificent; several of the former having large domes to them. But the buildings are not high in proportion to the size, and the domes are raised so little above them, that they appear low and flat, though built with great expence.

²⁹ Thévenot_1687_11_25–30.

³⁰ Thevenot_1727_106–108 Aleppo, mosques, which he had no difficulty in visiting.

³¹ Thévenot_1687_11_32 Aleppo, khans: There are many fair Khans in Aleppo, and amongst others the great Khan, where the Consuls of England and France, and many Merchants lodge. The Portal of it is very lovely, and hath Roses cut upon it as delicately, as can be done in any place of Christendom. It hath two great Iron-gates, covered all over with Nails ... By these Gates you enter into a very large Court, in the middle whereof there is a little Mosque in figure of a Dome covered with Lead; the truth is this Mosque does some Injury to the beauty of the Khan.

³² Thévenot_1687_11_31 Aleppo, Great Mosque: All the Houses of Aleppo are better built, than in any other place of Turkey that I have seen. There are a great many fair Mosques in it, and others the great Mosque, which is to be seen from the great field from which it bears betwixt North and East. It hath a large Court almost square, paved with lovely black and white Marble; towards the middle there is a great Bason covered with a Dome rough cast over, supported by six Marble-Pillars; and on the side towards the South, there is a Fountain covered with a Dome in the same manner, but less, which is also supported by six Marble-Pillars. A Gallery or very wide vaulted Porch, runs all round the Court; and that Gallery hath seventeen Arches in length, and eleven in breadth under which they who have performed the Abdesi or other purification say their Prayers; this Gallery is terrassed over-head. On the North side in the middle of the front, is the Chair or Pulpit of St. John Damascene, wherein he Preached; and it is upon the side of the Terrass. This Chair is of Stone, covered with a Dome of the same, they enter it from the Terrass,

under an Arch on each side: before it there is a round Stone-Balcony pierced through, and wrought in the sides, and over-head a Pent-house of Stone, to keep the Preacher from the Rain.

³³ Phillips_1_Persia_1684_57, 60 from Tavernier: The Description of Aleppo, now the Capital City of Syria ... next to Constantinople and Cayro, the most considerable City in all the Turkish Empire.

³⁴ Phillips_1_Persia_1684_58 Aleppo, from Tavernier: The Edifices, neither publick nor private, are very handsom, but only within-side; the Walls are of Marble of several colours, and the Cieling of Foliage Fret-work, with Inscriptions in Gold'n Letters. Without and within the City there are six and twenty Mosques, six or seven whereof are very magnificent, with stately Duomo's, three being cover'd with Lead.

³⁵ Ray_1738_II_45 Aleppo, reproducing Leonhart Rauwolff's travels: there was also some fine Mosques with steeples, which were round and small, but very high; some of them had a balcony at the top, like unto a garland, whereupon the waits are, and their priests go about at the time of prayers, to call people in.

³⁶ Pococke_1745_II_1_152, travelling 1737–1741, Aleppo: On the south east side of the town are several magnificent sepulchres of the Mamaluke times; they are indeed mosques, which the great persons, whilst they were alive, built to deposit their bodies in: The buildings generally consist of a portico built on three sides of a court with pillars, in a very costly and magnificent manner, with a grand gateway in front; opposite to this is the mosque, which is generally covered; with a dome; and the mirab or niche, that directs them which way to pray, is very often made of the finest marbles, something in the manner of mosaic work. In one of the burial places, to the east of the walls of the city, they say the body of Campson Gaur is deposited, who was succeeded as sultan of Egypt by Touman Bey, the last prince of the Mamaluke succession; he was defeated and killed near this place in a battle with sultan Selim.

³⁷ Parsons_1808_63 Aleppo, travelling 1772–78: The mosques are so numerous that they cannot well be counted, as all of them have not cupolas or minarets. The great mosque has a very large square tower, which denotes it to have been built by the Greeks, when they were masters of this city, as the Turks never build them in that form.

³⁸ Russell_1794_I_15–16 Aleppo, mosques: seven or eight of them are reckoned magnificent, though none have more than a single minaret, or steeple, whence the people are summoned to prayers. All the mosques are built nearly in the same style.

³⁹ Russell_1794_I_17 Aleppo, mosques: None but Moslems are permitted to enter the mosques; and, at Aleppo, it is only of one that Christians and Jews are even suffered to enter the court yard.

⁴⁰ Ali_Bey_1816_II_340, travelling 1803–1807, Aleppo: I shall only say that it contains several fine edifices, with a great abundance of marbles of all kinds; that the great mosque is handsome though not magnificent; that the streets are well paved, and the bazars covered with sky-lights; but those of Damascus are much richer, and better furnished.

⁴¹ Ferrières-Sauveboeuf_1790_II_190–191 Aleppo: Les mosquées, presque toutes ornées de beaux marbres, y sont magnifiques; la principale bâtie sur les ruines d'une église conserve encore le clocher dont les Turcs ont fait un minaret, elle est régulière dans une proportion quadrée avec un péristyle en colonnade qui l'entoure dans son intérieur; un sanglier chassé dans la campagne, il y a quelques années, entra dans la ville où les Musulmans, qui regardent cet animal comme immonde, ne s'opposèrent point, à son passage, en évitant même sa rencontre; après avoir parcouru une fuite de rues où l'on s'étoit borné aux menaces, il parvint insensiblement

à la porte de la grande mosquée & se réfugia dans son intérieur, ce qui fit beaucoup rire les Chrétiens; mais les Turcs scandalisés, que cet immonde sacrilège eût pollué l'asyle des vrais croyans, firent la dépense de repaver à neuf cette mosquée, qui fut de nouveau réhabilitée, après une copieuse ablution d'eau-de-rose.

⁴² Ellis_1881_1_39 Aleppo: The mosques of Aleppo are very beautiful, though none are large. The soft and durable stone is easily carved, so that the minarets and mosque doors can be readily ornamented after the building is completed. The great earthquake of 1822 did immense damage; besides destroying nearly half the houses of the town, it rendered many of the mosques unsafe for use. They were too well built to fall, so they still stand empty, or filled with rubbish. They are chiefly grouped round the castle, where the earthquake cleared a very large space of ground. Fields of grain flourish on the low mounds that mark the sites of the former houses; the ruined mosques are scattered in the midst. In any western town a space so near the middle of the city would have been long ago built over, but in Aleppo the number of inhabitants is decreasing, and there are already more houses than can be tenanted. Before the earthquake there were 300,000 citizens, now there are less than 100,000 inhabitants, consisting of 66,500 Turks, 2,000 Armenians, 19,000 Greeks, 4,500 Jews, and 500 Maronites.

⁴³ Robinson_1837_360: The mosques of Aleppo, though numerous, are not remarkable for their architectural beauties. Indeed, most of them have suffered, if not completely in ruins, from the effects of the earthquakes to which the town has been so often exposed.

⁴⁴ Guys_1855_79 Aleppo: Faut-il donc s'étonner, mon cher lecteur, après ce récit, de voir les habitations n'offrir que des ruines? Si l'homme est créateur avec de l'aisance, il est forcé de laisser tout dépérir lorsque, cessant d'être dans la prospérité, il tombe dans la pénurie. / Les monuments publics, même les mosquées, sont dans un état de dégradation analogue aux propriétés privées, mais c'est par d'autres motifs.

⁴⁵ Guys_1855_101-103 Aleppo, mosques: Ces établissements, rendus très-solides et élégants par la piété des musulmans du temps passé, s'étaient également ressentis de l'aisance publique par l'importance des revenus dont ils étaient dotés. Aussi ne devait-on jamais s'attendre à les voir tomber en ruine, puisqu'on pouvait veiller à leur conservation par des réparations convenables. / Cet abandon est d'autant plus impardonnable, que nul n'ignore ici que les diverses mosquées, possèdent des biens-fonds dont les produits suffisaient pour subvenir aux charges et laissaient même chaque année un reliquat entre les mains des administrateurs, lesquels se l'appliquaient, sans doute à titre de récompensé pour leurs loyaux services. / L'autorité avait trop longtemps souffert cette malversation désastreuse, aussi a-t-elle fini par se faire rendre compte des revenus des mosquées; et afin qu'ils reçussent à l'avenir un emploi plus convenable, elle a commencé par en faire trois parts. Elle s'est appliqué la première; la seconde sera employée en réparations, et la troisième servira à payer les frais d'entretien et les autres charges. Pour que l'administration des mosquées ne soit plus exposée à l'infidélité des directeurs, le sultan a créé un inspecteur général qui a sous ses ordres, des agents spéciaux dans chaque ville. Il est donc permis d'espérer que, par ces sages mesures, les établissements religieux cesseront de ressembler à des ruines, et qu'ils deviendront nouvellement dignes de leur destination. / Les grands monceaux de décombres, ou les grandes places vides qu'on aperçoit dans la ville d'Alep, sont dus à des mosquées détruites. Les premiers sont restés là, parce qu'on n'a pas trouvé moyen d'employer saintement ces matériaux, et les emplacements sont demeurés vides par la raison qu'on ne rebâtit pas ordinairement sur un endroit qui a servi de lieu de réunion pour la prière, qui a été une maison de Dieu.

⁴⁶ Lycklama_a_Nijeholt_1_1872_257–258, travelling 1866–1868, Devastation at Aleppo, seen from the citadel: La poudrière se trouve à l'extrémité opposée de la colline, dans le voisinage d'une mosquée, ornée d'un minaret assez élevé, qui est la seule sur ce plateau que le tremblement de terre ait épargnée. Je n'eus pas besoin d'y monter pour jouir de la vue que procurent la ville et ses environs. Il me suffit de faire le tour de la colline, d'où l'on découvre tous les détails d'Alep, les ruines de ses anciens et beaux quartiers, ses parties conservées, ses quelques quartiers nouveaux ... En sortant de la citadelle par le pont que j'ai décrit, on a de nouveau devant soi le spectacle désolant d'une destruction due à ce tremblement de terre de 1822, qui produisit des effets véritablement inouïs. Cette partie de la ville n'est qu'un monceau de décombres formés par les ruines d'anciennes églises et de plusieurs bains, ainsi que par celles de l'ancien sérâï, vaste édifice dont il ne reste pas un seul pan de mur debout.

⁴⁷ Eton_1801_259–260 Aleppo: Aleppo (Haleb) is the best built city in the Turkish dominions, and the people are reputed the most polite. The late Dr. Russell (in his Natural History of Aleppo) calculated the number of inhabitants, in his time, at about 230,000; at present there are not above 40 or 50,000. This depopulation has chiefly taken place since 1770. As this city is built of a kind of marble, and the houses are vaulted, they are not subject to decay and fall in ruins, though they remain uninhabited; they stand a monument of the destruction of the human race: whole streets are uninhabited and bazars abandoned. Fifty or sixty years ago were counted forty large villages in the neighbourhood, all built of stone; their ruins remain, but not a single peasant dwells in them. The plague visits Aleppo every ten or twelve years. About four years ago it experienced one of the most dreadful famines ever known.

⁴⁸ Buckingham_1825_2, when venturing into the desert, Hauran, etc: My Turkish clothes were laid aside, and their place supplied by a Bedouin Arab dress of the meanest kind; as it was thought safest and best to assume the appearance of extreme poverty, in order to lessen, as much as possible, the temptation to robbery or molestation on the way. The few papers that I possessed were rolled up in a small and dirty sack, or purse, of coarse cloth, and the little money that I intended to take with me on my way was concealed in the keffeah, or Arab handkerchief, which covered my head.

⁴⁹ Buckingham_1825_584, travelling 1815–16, Aleppo, Great Mosque: I went into the great mosque at the hour of morning prayer. It is by far the most beautiful that I have ever seen, taken as a whole. It has not the fine Corinthian columns of the great mosque at Damascus, but its spacious court of mosaic pavement in marble, its long avenues richly carpeted within, and the general effect of all combined, is as beautifully impressive as any religious building could be made to be. I had enough to do to return the Mohammedan salutes, and avoid attracting observation by any gazing, curiosity; nor, indeed, was I in a state of mind, had it been practicable, to examine and preserve details.

⁵⁰ Buckingham_1825_12–13, travelling 1815–16, Abu el Beady: My guide, Georgis, who was a Greek Christian, preserved his decorum throughout, and was as unwilling to defile himself by entering a mosque as the keepers of it would be to suffer the mosque to be defiled by letting him enter it. As I had no such scruples, however, and was considered by the attendant to be a good Mussulman, I paid a small donation of forty paras to support the lamps kept constantly burning around the tomb; when, throwing off my slippers at the threshold, and kissing the reputed emerald in the wall, I entered the mosque.

⁵¹ Aucher-Éloy_1843_1_84 Aleppo in 1834: mosquées bien bâties, très-beaux khans.

⁵² Hogg_1835_11_36–38 Aleppo, citadel, “viceregal habitation” described, including “some portions of a richly-carved ceiling, with brackets and pendants finely executed, still attested its former magnificence. Fragments of an inlaid pavement were visible, and a dismembered fountain still poured forth a limpid stream.”

⁵³ Burton_&_Tyrwhitt_Drake_1872_11_188–189 Aleppo: Having been officially informed that ‘The mosques of Aleppo cannot be entered by any Christian,’ I thought that it would be worth while to examine them, as something interesting might be found. [Got into and described the Jamiá el Hallaywiyyah, and then the Great Mosque where “During the two visits I made to this mosque, I was followed by a gaping, staring, but perfectly respectful crowd; and the Shaykhs were only anxious to give me all the information they could, and gratefully received the modest backshish I offered them on leaving.”]

⁵⁴ Scott-Stevenson_1881_55 Aleppo: The following day, the fourteenth, we settled to “do the antiquities” and call on the Pasha. / Of the antiquities, the various city gates are well worth a visit. Some of them, especially those of a few of the mosques and palaces near the old Castle are fine specimens of Saracenic architecture.

⁵⁵ Dallaway_1797_328–329 Alexandria Troas: The reasons for so complete demolition are evident, even since the ruin effected by the third, and most fatal of the Gothic incursions. From its vicinity to Constantinople, the sultans were induced to search for marble, and the largest and most sumptuous columns, which adorn the superb mosques of Selim and Suleyman, were transported from hence; probably not the first time of their removal. Pillars of vast diameter are said by these travellers to be lying near the beach, ready for exportation.

⁵⁶ Deshayes_de_Courmenin_1624_304 Alexandria Troas: il y a quantité de marbres & de colonnes que les laboureurs décourent tous les iours avec le socq de leurs charuës.

⁵⁷ Wheler_1678_1_199, travelling 1675–6, Alexandria Troas: Le Grand Seigneur a fait enlever quantité de colonnes de Troye pour la fabrique de la Mosquée neuve de la Sultane mère. Nous ne laissâmes pas d’y en trouver encore trois couchées dans les brossailles, au Sud du Port sur une éminence. Il y en a deux de 30. pieds de long d’une seule pièce.

⁵⁸ Dallaway_1797_59–60 Constantinople, mosques: Sultan Bayazid ... finished in 1498, is celebrated for marbles, collected from the public edifices of Constantinople. There are twenty columns of remarkable size and value, ten of verd antique, four of jasper, and six of Egyptian granite. Sultan Selim II. was begun in 1553, and completed in 1556. The marbles were all brought from Alexandria Troas. It forms a perfect square of seventy-five feet [22.86m], with the dome rising from the side walls. Upon the same plan he erected another at Adrianople.

⁵⁹ Choiseul-Gouffier_11.2_1821_435 Alexandria Troas: Les restes de cette ville ont long-temps servi d’une sorte de carrière, d’où non-seulement les Turcs, mais même leurs prédécesseurs, pendant plusieurs siècles, ont tiré des matériaux pour leurs bâties, et encore à présent ils en retirent quantité de fragmens en marbre, dont ils se servent pour faire des boulets. Long-temps avant la destruction de l’Empire grec, les magnifiques édifices d’Alexandria-Troas furent mis à contribution pour les constructions publiques de Constantinople; et il n’y a peut-être pas de mosquée dans le pays qui ne porte témoignage de ces dilapidations dans quelque fragment de jaspe, de marbre, de porphyre ou de granit, provenu de ce riche magasin; et, après tout ce qui en a été enlevé, il est encore étonnant qu’il en reste une si grande quantité; car les ruines de cette ville, quoique confuses, sont très considérables. Nous indiquerons ici les principales.

⁶⁰ Choiseul-Gouffier_11.2_1821_424 Ilium and environs: Si d'Ilium on se dirige vers le midi, on descend bientôt dans un vallon arrosé par un ruisseau appelé Kalifat-Osmak ou Asmak, c'est-à-dire Lac de Kalifat ou Kalafatli, parce qu'à sa jonction dans la plaine avec le Kimar, ce ruisseau forme un lac en hiver. Au fond de ce vallon, qui s'étend vers l'est, est situé le village turc de Tchiblak, où M. Dubois découvrit, en 1814, ce marbre précieux que nous avons cité plus haut, et qui contient un traité d'alliance entre les Iliéens et les Scamandriens. Ce village est composé d'une trentaine de maisons, toutes construites des ruines d'Ilium; on n'y voit que des morceaux d'architecture antique, des inscriptions, des débris de bas-reliefs et des parties de colonnes engagées dans les murs. Ceux de la mosquée offrent des fragmens de chapiteaux de différens ordres, principalement doriques. Dans les cabanes des paysans, on trouve des frises de cet ordre, des entablemens et des ornemens de tout genre. Nous avons fait graver, dans la Planche XXXVII, plusieurs de ces fragmens, qui ne sont pas tous d'un très-bon goût, et dont quelques-uns même annoncent la décadence de l'art. Leur petite dimension sembleroit faire croire qu'ils ont fait partie de décorations intérieures, cependant la tête de lion qui est sur le fragment de corniche, a bien certainement servi de gouttière pour l'écoulement des eaux de pluie. Un puits d'une forme particulière est entièrement construit de marbres antiques.

⁶¹ Madden_1829_I_136 site of "Troy": Nine miles [14.484km] from the shore, at the bottom of the plain, and at the foot of Mount Ida, is the site of Troy, the modern Bournarbashi. Not one stone of that celebrated city is now standing, and not one particle of sculpture is to be met with, to throw light on the subject of its ruin. After I had been in vain searching all the morning for some vestige of the past, I discovered, near the Mosque, a marble seat, with a plain surface; and on closely examining it, I saw a long inscription in Greek, on the lower surface: I was in the act of copying it, when I was prevented by the Imam of the Mosque, who thought I had no business so near his sanctuary. I have no doubt but it was very ancient, and probably it had not been seen by any other European.

⁶² Chenevard_1849_128 Kemali, near Alexandria Troas: L'imam nous accueillit, nous conduisit à la mosquée, fondée sur des débris de colonnes. Dans la cour qui la précède, nous trouvâmes un chapiteau dorique et deux fragments d'inscriptions latines, qui ne présentent plus aucun sens, mais qui se rapportent à Claude.

⁶³ Texier_1862_195, travelling 1834–1835, Alexandria Troas: Le sultan ottoman Mahomet IV (1693) fit enlever d'Alexandrie une grande quantité de colonnes pour orner la cour intérieure de la mosquée de Valide sultane, sa mère. On y remarque les marbres les plus précieux, entre autres ce jaspe varié qui est appelé par les lapidaires brèche universelle d'Égypte. Ces deux colonnes, d'un prix inestimable, sont placées à droite et à gauche de l'entrée de la mosquée. Il est probable que c'est à cette époque qu'on a traîné près du port les deux grandes colonnes de granit de dix mètres de fût. L'une est parfaitement intacte; mais l'autre est brisée en trois morceaux. Il semble que la rupture d'une des deux colonnes a motivé l'abandon de l'autre; cette dernière attire tes regards de tous les voyageurs. Il est fâcheux de voir un si beau monument enseveli sous les buissons, quand on pourrait à peu de frais en faire l'ornement d'une place publique.

⁶⁴ Lucas_1712_I_137–138 Ankara, the Inscription: Elle se trouve dans Angoura sur deux grandes murailles devant le portique d'un ancien Temple, & proche d'une Mosquée, que l'on nomme la Mosquée d'Agybrahim. Pour venir à mes fins, chose qui n'étoit pas des plus faciles; je liai amitié avec celui qui desservait la Mosquée, & je donnai des remèdes à un de ses parens, que j'eus le bonheur de guérir. Cet homme me crut après un grand Médecin; c'étoit déjà un acheminement.

Ainsi un jour en me promenant avec lui auprès de l'Inscription, je lui dis que j'en avois lu les premiers mots; qu'elle contenoit quelques remarques sur l'ancienne Médecine, que j'y pourrois trouver quelque bons remèdes pour sa santé, s'il vouloir me la laisser copier. [to do which he had to climb on the roof of the mosque]

⁶⁵ Pococke_v_1772_185, travelling 1737–1741, Ankara: On compte près de cent mosquées à Angora dont douze ont des minarets.

⁶⁶ Pococke_II_2_1745_88, travelling 1737–1741, Ankara: As to antient buildings there are very few remains of any. To the west of the walls there is a small ruin which is built of brick and stone, and seems to have been part of some antient temple, but it is so destroyed, that no judgment can be made what sort of a building it was. The most curious piece of antiquity is near a mosque called Hadjee-Biram, which belongs to a college for Mahometan sophis: It is an oblong square building of white marble, about ninety feet long, and fifty broad; it stands north and south; the walls are three feet three inches thick, and the stones are channelled at the joints. It is built on a basement; and there is a cornish round at the top, both inside and out, adorned with sculpture. At the distance of twenty feet from the south end, which is open like a portico, there is a grand door, the frame of which is very richly carved; at the same distance from the north end there appears to have been another partition; and it is very probable that there was such another door, and that there were four lofty columns to each portico; so that the middle room is about forty four feet long, and has a second beautiful entablature seven feet below the upper one, which is adorned with festoons, and on each side below it there are three windows with semicircular tops, about four feet wide, and five high, which have before them a grate of marble; it is supposed to have been a temple to Augustus.

⁶⁷ Kinneir_1818_71 Ankara Temple of Augustus: This interesting monument of antiquity is so much concealed on one side by a mosque, and on the others by old houses which rest against the walls, that it is impossible to form any idea of its exterior appearance.

⁶⁸ Kinneir_1818_69–70 Ankara, Temple with inscription: We conversed for about half an hour, when I bade them adieu, highly pleased with my visit, and bent my steps towards the temple of Augustus: we gained admittance by bribing the Imam of a Mosque, who gave us the key of a wicket that introduced us into a small court, at the upper end of which stood the object of our curiosity. This ancient edifice is built entirely of white marble, and consists of a vestibule, a large oblong hall, and a small apartment, or rather alcove, behind.

⁶⁹ Kinneir_1818_72–73 Ankara, citadel: in the evening paid a visit to the castle, in order to examine with more attention the mosque and bas reliefs upon the gate. The most remarkable of these reliefs contains five figures, three of which are in a perfect state of preservation. The principal figure of this piece is seated upon a throne, in the centre of the group, with his arms extended; the second holds a sword in his hand, with which he stabs the third figure, who is represented in the act of falling; but the stone was at so great a distance from me that I could not examine it minutely. Close to this relief I copied the Greek inscription, No. 11, in large letters, from a block of marble about ten feet in length ... / Six marble columns support the veranda of the mosque; but their capitals, which are of the Ionic and Tuscan orders, do not seem to have originally belonged to them: under the railing are two broken fluted columns, and four marble pedestals, on one of which I found the inscription No. 15.

⁷⁰ Poujoulat_1840_273, travelling 1837, Ankara: Angora est entouré de fortifications turques qui s'écroulent sur tous les points. L'aspect extérieur d'Angora est triste et morne. Les cyprès, les

minarets, les dômes des mosquées, qui donnent à presque toutes les cités d'Orient une physionomie gracieuse et variée, ne se retrouvent pas à Angora; ses minarets sont lourds, peu élevés et ne se mêlent à aucun arbre; pas un brin d'herbe, pas une touffe de verdure ne se montre dans les cimetières musulmans et chrétiens qui avoisinent la cité. Si nous entrons dans Angora, nous ne voyons partout que l'image de la misère: aucune maison bien bâtie; elles sont toutes construites en bois ou en terre et menacent de tomber.

⁷¹ Texier_1862_485, travelling 1834–1835, Ankara: Ancvre est sans contredit une de celles qui ont fourni au monde savant le plus grand nombre d'inscriptions et de documents historiques. Il est fâcheux que la plupart des monuments découverts journellement aux environs de la citadelle soient pour la plupart mutilés ou détruits avant qu'un antiquaire ait pu en recueillir une copie. La disette de pierre calcaire est la principale cause de la destruction des monuments. Tournefort a cité comme une singularité l'escalier d'une mosquée qui est en entier composé de bases de colonnes en marbre. Cette construction, aussi barbare qu'incommode, existe encore, et toutes les maisons environnantes sont remplies de fragments plus ou moins défigurés d'architecture romaine. C'est là tout ce qui a échappé à la consommation active des fours à chaux, qui, en Asie comme en Italie, ont été les moyens les plus actifs de destruction.

⁷² Van-Lennep_1870_II_189–190 Ankara: Visited the castle which occupies the top of the hill. There are three walls on all sides except on the north, where the place is protected by an inaccessible precipice. The many towers which support the walls are generally square, but those of the second or middle wall are of an unusual shape, projecting, in form like the bows of a ship. The third or outer enclosure is the most dilapidated of all, and appears the oldest; the ancient work is built of large blocks beneath, and brickwork above; some parts have evidently been patched up. The central towers by the west gate are sound. On the top of the hill is a small castle where powder is now kept. It is said there is also old armour preserved there. The highest part of the hill appears to be occupied only by Turks, and was silent and solitary. We saw several mosques made of fragments taken from ancient buildings. There are many old stones, several altars, some sculpture, and inscription, in the walls of the fortifications and the houses; I copied a lion resting his paw upon the head of a sheep, which the reader may compare with the Euyuk Lion.

⁷³ Turner_1820_III_134 Ayasoluk: The Turks of the village came to smoke together in the coffee-house, and boasted to me of the past magnificence of Ayislouk, which they said once contained 360 mosques. The number of mosques is probably exaggerated: Greeks, Romans, Christians, and Turks! what a succession of inhabitants has this spot received!

⁷⁴ Claridge_1837_182 Ephesus, visited from Smyrna: To visit this celebrated city, the traveller must procure the Bey's firman, and a trusty Tartar guide, which he may obtain through the English Consul. Horses, also, should be hired for three days, at one dollar a day each, and provisions laid in for the same time, as no sort of accommodation will be found on the road. A ride of from fifteen to eighteen hours brings you in sight of the Acropolis.

⁷⁵ Hobhouse_1817_II_107–108 Ayasoluk, mosque: Under the western side of the castle-hill is the mosck, which has usually gone by the name of the church of St. John, and which, although nearly entire when Wheler travelled, and called by Pococke a stately building, partakes now of the general decay and wretchedness of Aiasaluk. The part of the building to the west, which is raised on a flight of steps, is of marble, but the pieces composing it are of a size too small to be of any ancient date. On this side there are several casements, with latticed window-frames of wood, and Saracenic mouldings, which give this front the appearance of a modern mansion in

decay: the side next to the hill is of stone. The mosck is composed of two buildings. There is an uncovered court on the north side, the three walls of which have each a door-way entered by a flight of three steps. This is overrun with weeds, and contains also a few wild shrubs shooting from the broken walls, and from a dry mountain in the middle of the area. A minaret, which has been built over the west door, is now in ruins, and a stork has built her nest in it. In this court there are some broken columns, the remains, says Chandler, of a portico. The other portion of the structure is the body of the mosck, which is vaulted on five arches (the middle one being the largest), supported by stately columns. Three of these are of polished granite, two of which have stone capitals rudely carved in the worst style of modern Greek architecture: the third has a marble capital of the composite order. This last is twelve feet eleven inches in compass [3.937m]. / The interior of the mosck is divided into three compartments, the middle one of which contains the kibleh (the recess directed towards Mecca), and is covered in with two small cupolas, that immediately over the kibleh being the least of the two. The two other compartments are unroofed, and are overgrown with weeds. On the west side of the altar-place is a sort of elevated pulpit for the Imaum, or reader, to which the ascent is by a long flight of marble steps. The mosck is now no longer used. The marble of which it is partly composed is either of a creamy white, or streaked with veins of rose colour, and must have been brought from the ruins of Ephesus.

⁷⁶ Wood_1877_14 Ayasoluk: The great Mosque itself is now roofless, and some of the small mosques are used as granaries by the villagers and cultivators of the neighbouring fields. The cause of the decay is to be found in the malaria from the marshes near the River Cayster.

⁷⁷ Chandler_1817_I_131–132 Ayasoluk: The castle is a large and barbarous edifice, the wall built with square towers. You ascend to it over heaps of stones intermixed with scraps of marble. An out-work, which secured the approach, consisted of two lateral walls from the body of the fortress, with a gate-way. This faces the sea, and is supported, on each side, by a huge and awkward buttress, constructed chiefly with the seats of a theatre or stadium, many of them marked with Greek letters. Several fragments of inscriptions are inserted in it, or lie near. Over the arch are four pieces of ancient sculpture. The two in the middle are in alto relievo, of most exquisite workmanship, and evidently parts of the same design; one, representing, it seems, the death of Patroclus; the other, plainly the bringing of his body to Achilles. The third exhibits a corpse, it is likely that of Hector, with women lamenting; is in basso relievo, not so wide, and, besides, differs so much, that it can be considered as connected with the former only by having a reference to the Iliad. These were carefully drawn by Mr. Pars; and two of them, the first and last, may be seen engraved by Bartolozzi, in Mr. Wood's *Essay on Homer*. The fourth is carved with boys and vine branches, is narrower, and much injured. Within the castle are a few huts, an old mosque, and a great deal of rubbish. If you move a stone here, it is a chance but you find a scorpion under it.

⁷⁸ Arundell_1834_II_252–254 Ayasoluk: It has been doubted if the church of St. John really stood on the site of the present mosque. I think there is abundance of evidence to prove that it stood near it. Procopius says, that the church, as rebuilt by the emperor Justinian, was on an elevated hill, unfit for, and incapable of cultivation from being so rocky. The rock of Aiasaluk surely cannot be better described, and if the church did not stand there, it must have been on the top of Mount Prion; but the description can never apply to that mount, which was celebrated for its fertility ... There is positive evidence that the church stood either at or near the great mosque, for I saw several very large Corinthian capitals, one within the court of the mosque, and others on the hill just behind it, having a cross in high relief upon them, evidently from the church of

Justinian. / A French traveller, De Loir, about one hundred and fifty years ago, saw tombs in or near the mosque with crosses upon them.

⁷⁹ Lynch_1849_110 Ayasoluk: On the southern slope of the hill, near its base, is a large marble building, with a dome and turrets, overgrown with moss. It is called the "Bishop's Palace," and has been converted into a mosque. The stones, with inverted inscriptions, prove it to be of comparatively modern construction.

⁸⁰ Falkener_1862_18–19 Ayasoluk: Two writers, as we have seen, regard the ruin at the head of the marsh as the remains of a Christian cathedral; another conceived that the ruin at the back of the city must formerly have been a church, and with the zeal of an antiquary endeavoured to transform the paintings of pagan mythology into the emblems of Christian symbolism! But the great majority of travellers strive to appropriate to themselves the mosque of Sultan Selim; they endeavour to persuade themselves that a building erected about twelve hundred years after Christ existed in the time of St. John, and pleasantly fancy they can discern in the figure of a Turkish lantern the representation of the host and chalice. Again, a tazza forming part of one of the fountains of ancient Ephesus, has been christened by these zealous antiquaries as the font used by St. John for baptizing the heathen, and each considers it right to break off a small piece, in order to fulfil "les petits devoirs d'un voyageur." Nor do they respect St. John only; St. Paul comes in for an equal share of their attention. They select one of the best preserved towers of the city wall for his prison, and one of them in the fervour of his zeal slept in it a whole night. And as in Jerusalem they point out the house of the rich man, the house of the poor man, and the window out of which Pontius Pilate looked; so here they show you the tomb of the Virgin Mary, the tomb of Mary Magdalene, the tomb of St. John, and the tomb of Timothy; not to mention the tombs of the seven sleepers.

⁸¹ Chenavard_1849_151 Ayasoluk: Le monument le plus remarquable qui reste des temps chrétiens à Ephèse, est l'église de Saint-Jean: c'est un vaste édifice couvert d'une coupole soutenue par quatre colonnes de granit, suivant la disposition habituelle des églises grecques. / Transformée en mosquée, elle offre aujourd'hui un mélange d'architecture du Bas-Empire et d'architecture arabe.

⁸² Monconys_1665_II_427.

⁸³ Vogüé_1876_9 Ayasolouk: Nous descendons à Aya-Souluk, où l'on remarque les restes d'une belle mosquée du dix-huitième siècle, sœurs des élégantes et nobles constructions de Nicée et de Brousse.

⁸⁴ Joanne_ & Isambert_1861_470 Ayasoluk: qui, parmi ses ruines informes, offre une belle mosquée, bâtie à la fin du xv^e siècle; c'est un grand rectangle coupé en deux portions égales, dont l'une est la cour (harem) et l'autre le lieu de prière (Djami). La façade de cette mosquée est en marbre blanc. Deux portes donnent accès dans l'intérieur. La porte du S., précédé d'un perron de dix marches, est ornée d'arabesques, d'inscriptions, et couronnée de créneaux découpés dans le genre de ceux des mosquées du Caire. Au-dessus s'élève un minaret en briques.

⁸⁵ Texier_1862_312, travelling 1834–1835, Ayasoluk, citing Ibn Battuta on S. John (1332–1334): il semblerait que l'église de Saint-Jean aurait encore existé de son temps. Vers la fin du seizième siècle, "nous partîmes pour la ville d'Aya Solouk, cité grande, ancienne et vénérée par les Grecs. Ici il y a une vaste église, construite en pierres énormes; la longueur de chacune est de dix coudees et au-dessus: elles sont travaillées de la manière la plus admirable. La mosquée de cette ville est une des plus merveilleuses mosquées du monde: elle n'a pas sa pareille en beauté." / "C'était

jadis une église appartenant aux Grecs; elle était fort vénérée chez eux: ils s'y rendaient de divers pays. Lorsque cette ville eut été conquise, les Musulmans firent de cette église une mosquée cathédrale. Les murs sont en marbre de différentes couleurs, et son pavé est de marbre blanc; elle est couverte en plomb et a onze coupes, de diverses formes: au milieu de chacune d'elles s'élève un bassin d'eau." / Il est possible que l'église de Saint-Jean ait encore existé à l'époque du voyage de Ibn-Batuta, mais l'inspection seule des plans de la mosquée prouve que c'est un monument musulman bâti en fond en comble sous le règne du sultan Sélim: l'inscription du mirhab que nous avons rapportée plus haut le prouve suffisamment.

⁸⁶ Texier_1862_312 Ayasoluk, relaying Ibn Battuta: Ici il y a une vaste église, construite en pierres énormes; la longueur de chacune est de dix coudées et au-dessus: elles sont travaillées de la manière la plus admirable. La mosquée de cette ville est une des plus merveilleuses mosquées du monde: elle n'a pas sa pareille en beauté.

⁸⁷ Le_Brun_1714_29-30 Ephesus, S. John: describes the architecture of the mosque (and provides a plate), including its marble etc columns: & l'on verroit de bien plus beaux restes, si Sultan Soliman n'en avoit pas tiré & fait porter à Constantinople tout ce qu'il crut qui pouvoit servir à embellir la Mosquée qu'il y a fait bâtir.

⁸⁸ Chishull_1747_24-25 Ephesus in 1699: The church of St. John, tho still entire, is however miserably transformed, and converted into the profane use of a Turkish mosque. [then describes the interior, noting there are no signs either of altar to the east, or west door!]

⁸⁹ Thompson_1798_74 travelling from 1733, Ephesus: identifies the mosque as S. John, and describes its columns and capitals.

⁹⁰ Pococke_v_1772_68, travelling 1737-1741, Ayasoluk: Le village d'Aiasalouk paroît avoir été autrefois une ville considérable, du moins à en juger par le nombre des mosquée, dont la plupart sont surmontées de dômes. Ce que là tradition rapporte de deux ou trois Eglises qui y étoient, sur-tout de celle des sept dormans, dont on voit encore la grotte, prouve que ancienne Ephese étoit habitée avant que les Sarasins conquissent le pays, bien que l'on prétende que la mosquée de S. Jean étoit une Eglise. Sa façade est de marbre blanc poli, & le comble est couvert de plomb.

⁹¹ Pococke_v_1772_67, travelling 1737-1741, Ephesus, thinks he can link Temple of Diana with the Ayasoluk mosque: Il paroît avoir eu un portique à l'entrée du temple. On y trouve trois bouts de colonnes de granite rouge d'environ quinze pieds de long, & une de granite gris rompue en deux morceaux; elles ont chacune trois pieds & demi de diamètre. Il y en a quatre de la première espèce dans la mosquée de Saint Jean au village d'Aiasalouk outre un très-bel entablement. Une des colonnes de la mosquée a un fort beau chapiteau composite. Il reste encore quantité de colonnes du temple; elles sont de pierres de taille, mais il y a apparence qu'elles étoient revêtues de marbre. J'ai jugé par ce que j'ai vu que les arches qu'elles soutenoient étoient de briques & que le temple de même que ces arcades, étoient incrustés de marbres précieux.

⁹² Fermanel_1670_210 Ephesus: Il y reste encore en son entier une belle et grande Mosquée, laquelle n'estant ny fréquentée ny entretenue, commence à se ruiner.

⁹³ Phillips_I_Persia_1684_34 from Tavernier, Ayasoluk: A quarter of a League from Ephesus you meet with another Mosque, which was formerly a Christian Church, built out of the Ruines of the Temple of Ephesus, This Mosque stands enclos'd with Walls, and you must ascend up to it by two Ascents of twelve Steps a-piece, which bring you to a large Passage. From thence you enter into a large Cloyster, the Arches whereof are sustain'd with Marble Pillars of several colours, delicately wrought, and the lower part of the Gallery, which runs along three of the

sides, that consists of great Squares of Stone. The Mosque takes up the fourth side upon the left hand, the Gate being in the middle. The Mosque itself is a wide Arch, supported by five Columns, all of most exquisite Work. There are four of Marble, and every one of a different Colour, but the fifth is a most rare piece, being of Porphyry, and the bigness of it makes it so much the more to be admir'd.

⁹⁴ Dallaway_1797_226 Ayasoluk, mosque: the large mosque, now unroofed, and the domes robbed of their lead, the minareh in decay, and the exterior walls only perfect: four columns of polished porphery, exactly resembling those at Ephesus, are admirable. When the Ottoman princes obtained possession of cities, they usually converted the Greek churches into imperial mosques, and lavished extraordinary treasures on their embellishment. This edifice presents a specimen of the high Asiatic style, as the portal is inlaid with squares of various marble, and embossed with Arabic inscriptions; the frames of the windows have a kind of cellular sculpture very elaborately wrought. The whole is unequally divided by a wall, over one part of which the domes and partly fallen minaret remain, the other inclosed a stately ambulatory and fountain. As Aiasoluk owed its foundation to Mantakkiah and the Carian princes at the commencement of the fourteenth century, it is probable that they built the mosque and citadel. So broad a surface of white marble has much splendour as a mass, and is a chief object in the first glance of the view.

⁹⁵ Hartley_1831_253–254, Ayasoluk: No ruin, here struck me so much as the large Mosque, which some Travellers have ventured to suppose the Church of St. John. The front of the building is reckoned one of the finest specimens of Saracenic Architecture; and in the interior are some stupendous columns, which, there is no reason to doubt, once graced the celebrated Temple of Diana. / I cannot describe the feelings which came over my mind, on viewing the Mosque, the Castle, and the multitude of ruins which are strewed on every side. What a scene of desolation! With the utmost truth and feeling has it been observed, by a celebrated [unnamed] Traveller – “It is a solemn and most forlorn spot! And, at night, when the mournful cry of the jackal is heard on the mountain, and the night-hawk and the shrill owl (named, from its note, “Cucuvaia”) are flitting around the ruins, the scene awakens the deepest sensations of melancholy.” I was also much struck to observe, how the stork appears, at present, to claim possession of these ancient edifices. You see this bird perching, in all directions, upon the summits of the buildings, or hovering round them in the air, or fixing its immense nest, like the capital of a column, on the large masses of ruins. As for the stork, the ruins of Ephesus are her house. There is a great peculiarity in the note of this bird: it reminds the hearer of the sound of a watchman's rattle. / A large archway leading to the castle is generally called the Gate of Persecution; from the supposition that the sculpture attached to it represents the sufferings of the Primitive Christians. It is however believed, with more reason, that nothing else is signified than Achilles dragging the dead body of Hector behind his chariot. The chief part of these figures was removed some time ago, and is said to have been sold for an immense price.

⁹⁶ Turner_1820_III_133 Alasoluk: is the best cultivated part of the whole plain. Just south of the castle at the foot of the hill, is a large Turkish mosque, said, I believe, but know not on what authority, to occupy the site of the ancient church of Saint Paul. It was built by the same Musselim of Melasso as built the Mosque of that city, and is almost entirely composed of ancient stones many of which are ornamented, and have their ornaments turned upside down: it is a large building, 120 feet square [36.576m]. Within it are two columns of black marble, twenty-five

feet high [7.62m], as I judged, and about five feet diameter [1.524m]. They were taken from the ancient city. This mosque being not now in use, is fast falling to ruin.

⁹⁷ Conder_1830D_125 Ayasoluk, probably paraphrasing Maundrell: The minaret is fallen; the mosque is entirely deserted, being without doors, windows, roof, or floor; and rank weeds are growing undisturbed in the once sacred inclosure. The ruins abound with snakes, and cameleons and lizards are seen basking in the sunshine.

⁹⁸ Burgess_1835_II_54–55 Ayasoluk: The mosque is built chiefly of marble, which has preserved its whiteness, so that the building may be said, like the Temple of Diana “to shine like a meteor” at a distance. It occupies a space nearly a square, and consists of a large open court, in the centre of which is a fountain, now dry, the Keblè, and a compartment on either side of it. At this fountain the Mussulman performed his various ablutions before entering the mosque. Trees now grow in the court, and afford a grateful shelter to the weary traveller. The borders of the fountain exhibit more spoils; and the steps by which were the ascents to two of the principal entrances are all of marble. Within the Keblè, which yet retains some of its embellishments, and in the two other compartments, are four fine columns of granite supporting the roof. The lofty chair, from whence the Mufti or priest did pray, is ascended to by marble steps, now partially broken down, but may still be surmounted, as I can witness. The domes which cover these compartments are yet entire, but the thin arch is broken, and glitters no more: a solitary stork was sitting on its ruins, and an unbroken silence pervaded the empty halls.

⁹⁹ Michaud_&_Poujoulat_1833_I_300–301 Ayasoluk: A l'Ouest du château, au bas de la montagne, s'élève une grande mosquée abandonnée depuis douze ou quinze ans. La plupart des voyageurs que nous connaissons n'avaient pas pu visiter l'intérieur de cette belle mosquée; grâce à l'abandon du monument et à l'obligeance de mon aga, j'ai parcouru dans tous les sens cet important édifice et la cour ou le vestibule qui l'avoisine. Ce vestibule a deux entrées, l'une à l'occident, l'autre à l'orient; en passant par cette dernière porte, il faut descendre une vingtaine de degrés; au milieu de la cour se trouve le bassin d'une belle fontaine destinée aux purifications musulmanes. / Des colonnes de marbre renversées, des fragmens d'architecture antique et de beaux piédestaux se montrent dans le vestibule désert, et les grands arbres qui croissent dans l'enceinte, étendent leurs rameaux sur les murailles dont cette cour est environnée. La porte de la mosquée est au midi du vestibule. Ce qu'on remarque d'abord dans l'intérieur de cet édifice, ce sont deux magnifiques colonnes de porphyre, d'une seule pièce et de quatorze pieds d'épaisseur, qui soutiennent le plafond de la mosquée; ces belles colonnes, ainsi que tous les marbres du monument, sont autant de dépouilles de l'ancienne Ephèse.

¹⁰⁰ Raguse_1837_I_174–175 Ephesus: La majeure partie des plus beaux débris a été enlevée pour servir à des constructions dans divers lieux, et particulièrement pour les mosquées de Constantinople. Ce qui existe encore sur place, quoique brisé et mutilé, peut faire juger du passé. Je remarquai des tronçons de colonnes d'un granit rouge superbe. Elles n'ont sûrement pas été transportées en ce lieu depuis la destruction du temple; c'est donc à cette même place qu'elles avaient été élevées.

¹⁰¹ Bucke_I_1842_360–361 Ephesus: La gran moschea sorge ai piedi del castello; il fianco dell'edifizio, presso le falde della collina, è di pietra; il resto di marmo polito e venoso. Nel dinanzi s'apre un cortile con una fontana e con colonne spezzate, rimasugli d'un pottico. Tutta la mole è costrutta di vecchi materiali, e si crede che le grosse colonne di granito che reggono la volta, come pure ogni altra specie di marmo, appartenessero all' antica Efeso.

¹⁰² Hamilton_1842_11_23 Seljuk: The edifice is of Saracenic construction, and enriched with the appropriate ornaments of the wild and fanciful architecture of the East. It is situated on the western side of the hill, and forms a large square, the southern half of which contains a ruined mosque built entirely of marble, and supported by four gigantic granite pillars supposed to have been derived from the Temple of Diana, while the northern half which was left open is now choked up with trees and bushes.

¹⁰³ Durbin_1845_11_123 Ayasoluk: At the western base of the hill was a large and once beautiful mosque, built of hewn stone, and adorned, both inside and out, with fine marbles and columns taken from the ancient temples and churches of Ephesus. It was now in ruins, and its beautiful minaret, gayly painted in waving lines of white and red, was crowned by storks' nests.

¹⁰⁴ Eyriès_1859_IV_302–303 Ayasoluk: Enfin, j'arrivai à une assez grande mosquée construite en marbre noir et blanc, comme la cathédrale de Pise. Les chambranles des fenêtres étaient travaillées à jour dans le goût moresque. A l'intérieur s'élevaient de magnifiques colonnes de granit africain, semblables à celles que j'avais vues gisantes dans les marais de la plaine. L'une d'elles avait conservé son chapiteau corinthien; les autres s'entouraient à leurs cimes d'ornements qui pendaient avec grâce comme des stalactites. Sur le sol se voyaient encore les traces d'un pavé en faïence bleue, et sur les murs un revêtement d'émail. Les mosquées de Constantinople, toutes plus modernes (je ne parle pas de celles qui ont été des églises, comme Sainte-Sophie), sont en général beaucoup plus grandes, mais m'ont paru bien inférieures par le style à la mosquée déserte d'Aïa-Soluk.

¹⁰⁵ Falkener_1862_153–154 Ayasoluk: The city of Aiaslik, for so it then was, possessed a great number of mosques; the remains of five or six of which may still be traced, together with several baths, which were once so numerous, as to have been said to be equal in number to the days of the year. The principal mosque was that dedicated by Sultan Selim, and it is still in tolerable preservation. It had two minarets, the shafts of which were covered with a beautiful diaperwork of white and red tiles. The pulpit, a restored sketch of which is shown in the view of the interior, has been exceedingly beautiful. It is covered with the richest geometric arabesques, the sinkings being probably filled in with mosaic. The whole is now lying in ruins on the pavement. The spandrels over the kiblè are filled in with an intersecting fretwork, but the whole has been plastered over in the style of the eighteenth century. In Chishull's time (1747) these arabesques were filled in with painting and gilding. The columns of the interior were procured from the Great Gymnasium. The ornaments of this mosque are of the most exquisite character and delicate workmanship. The writing over the east door is exceedingly beautiful, and may be taken as a fair specimen of the skill with which those sects of Mahommedans who were forbidden to represent the forms of animal life, succeeded in making their alphabet the vehicle of ornament. In this example the arrowheads are placed at the top, the horizontal lines in the middle, and the curved ones at the bottom, like the waves of the sea, the whole being intersected by an elaborate triple scroll. The translation of the inscription is, "The Saints are in Paradise, and the Servants of God shall enter therein."

¹⁰⁶ Wood_1877_164 Ayasoluk: The Roman Catholics make the great Mosque at Ayasalouk their rendezvous or place of worship. The Archbishop on a recent occasion had an altar arranged on the east side, and performed a regular Mass, which was attended by about fifty ladies and gentlemen of his congregation, who had come out to Ephesus expressly for that purpose. This was done with the belief that this building was originally a Christian church, which it certainly never

was, having been built originally by the Turks as a mosque. The Catholic Archbishop, however, preferred to retain the belief which he encouraged in others.

¹⁰⁷ Wood_1877_28 Ephesus, Great Gymnasium: Here, prostrate on the ground, are some shafts of columns of Egyptian syenite. Some of these shafts were used by the Turks in building their large mosque at Ayasalouk; others appear to have been conveyed to Constantinople, and raised up in the mosque of St. Sophia, where they are now pointed out to visitors as columns from the temple of Diana, which, at the time they were taken from Ephesus, they were no doubt believed to be.

¹⁰⁸ Wood_1877_251–252 Ayasoluk: During the month of December I endeavoured to ascertain a fact I had long suspected, viz., that the large marble blocks composing the front wall of the Great Mosque at Ayasalouk were from the cella-walls of the Temple, and that a great number of them were inscribed, their faces being turned inward. I asked Mr. Cumberbatch's opinion whether leave could be obtained to examine the wall from the interior of the mosque. As he was decidedly of opinion that any such application would be fruitless, I determined to go to work without special leave, and work on till I was interrupted. I detached two of my best and most expeditious workmen, and, digging a hole in the accumulated soil in the interior of the mosque, began to remove some of the inner stones of the wall in order to get at the inner side of the large facing stones on the outside. I had nearly accomplished this when the Mudir came one morning armed with pistol and sabre – a most unusual precaution for him – and attended by three or four armed Zaptiehs. I reached the mosque at the same time. After satisfying himself by a glance at the work, he turned to me and asked what I was doing there. I explained what I wanted, and tried in vain to persuade him to let the men remove one more stone, a large one; but he was obstinate, and warned the men off the work. Too glad to escape imprisonment, they quickly gathered up their tools, and hurried away to join their fellow-workmen at their legitimate work at the Temple.

¹⁰⁹ Tischendorf_1868_277 Ayasoluk: Parmi les autres constructions, au pied de la forteresse, dont les ruines sont regardées comme provenant de la domination de Timour-Tamerlan, se distingue l'église consacrée à la mémoire de saint Jean, et élevée, dit-on, sur son tombeau. Elle appartient certainement aux plus belles de l'Orient. Des colonnes de porphyre, en partie debout, en partie couchées, en dedans des murailles riches en marbre, qui sont encore conservées, témoignent de l'ancienne splendeur de cet édifice. Ces colonnes, dont plusieurs peuvent avoir déjà orné le temple de Diane, sont de granit, gris tacheté et de diverses autres pierres. Lorsque la cloche des chrétiens se lui devant le cri de victoire des sectateurs du prophète, cette église servit, de mosquée; mais les adjonctions musulmanes furent, en harmonie avec la pompe de la maison du Dieu des chrétiens. Maintenant tout service divin a cessé dans son enceinte abandonnée; d'exubérantes broussailles ont crû autour des colonnes renversées, et les oiseaux de proie nichent sur les murs désolés.

¹¹⁰ Azhderian_1894_26 Ephesus: It seems incredible that time, unaided, can have so utterly destroyed this mass of material. We cannot believe it. Loads of marble have probably been carried away for residences, still more may have found its way to the new capitol of the Byzantine emperors, in compliance with their orders; perhaps some of the beautiful pillars to-day adorning St. Sophia, the admiration of the world, are fugitives from the temple that Alexander in ecstasy gazed upon; we do not know, but we do know that to-day not one stone of remembrance stands on the site once graced by the great temple of the Ephesians to the Goddess Diana.

¹¹¹ Cochran_1888_233 Ayasoluk: The castle is a large rude edifice, into the walls of which some of the spoils of Ephesus have been built, without the slightest regard to the value of the sculptures so misused. There is a mosque, of course, but any little beauty it possesses is imparted by the marbles and granite columns stolen from Diana's shrine. In a word, Ayasouluk and its buildings are a jumble of barbarisms and splendid remains, the sight of which makes one's blood boil with indignation to know that such treasures of art should have been filched from their original position to furnish this and other wretched patchworks with mere building materials, regardless of the inscriptions or carvings they bore.

¹¹² Sestini_1789_100 Bursa: Si Rome est célèbre pour ses basiliques & ses catacombes, Brousse est renommée pour ses mosquées et les mausolées encore existans des premiers empereurs de la maison Ottomane.

¹¹³ Sestini_1789_100–101, travelling 1779, Bursa, Ulu Jami: Il mérite d'être vu des étrangers pour son architecture & sa solidité.

¹¹⁴ Sestini_1789_108–9, travelling 1779, Bursa, Mosques of Emir-Khan, then Bajazet.

¹¹⁵ Sestini_1789_109–110, travelling 1779, Bursa, Muradiye.

¹¹⁶ Sestini_1789_101–103, travelling 1779, Bursa, Mosque of Orcan described, once a Greek church, dont le pavé est orné d'un superbe dessin en mosaïque.

¹¹⁷ Fernel_1670_181 Bursa: Au milieu de la ville il y a une des plus belles Mosquées de tout le Levant: elle est bastie en dôme, ayant des piliers de porphyre qui la soutiennent: elle est ouverte par haut, & par cette ouverture elle reçoit le jour, n'ayant aucunes fenestres; au milieu il y a une tres-belle fontaine.

¹¹⁸ Vansleb_1677_422 Bursa, ancien Siege des Empereurs Ottomans, pour y voir les Bains chauds, les Tombeaux, & les magnifiques Mosquées de ces Empereurs.

¹¹⁹ Thévenot_1687_88 Bursa, mentions the 200 "lovely" mosques, and the Hans, "all very Magnificent": But one must not forget to see the Sepulchres of the first Turkish Emperours, and of their Sultanas, in so many little Chappels built Dome-wise.

¹²⁰ Çelebi_11_1850_6–10, (1611–c.1684), for descriptions of the mosques of Bursa; 18–24 for the Ottoman mausolea and their occupants.

¹²¹ Careri_1704_89 Bursa, travelling 1694: to see the Seraglio, which Taverner reckons among the best next to those of Constantinople and Adrianople. I found it an ordinary Palace very ill Built, and all going to Ruin; for they told me the Sultans had not come to it for 35 years past.

¹²² La Mottraye_1730_I_216–217 Bursa: It is larger in Extent than Nicomedia, its Rival, and has a great many more and handsomer Mosques ... above 30 Mosques, which may pass for handsome Buildings, most part of them being adorn'd with the Spoils of the Edifices of the Ancients; some of these are distinguish'd here, as well as at Constantinople, by the Name of Imperial, among which that of Hadalam is the largest and most magnificent. Its antique Columns are of the finest and best polish'd Marble, and it has above 20 Cupolas cover'd with Lead.

¹²³ Pococke_V_1772_298–299, travelling 1737–1741, Bursa: On dit qu'il y a trois cent paroisses ou mosquées dans la ville indépendamment de quantité d'autres petites, la plupart embellies de dômes & couverte de plomb, de même que les caravanserais & les bezesteins. Ce mélange d'édifices, d'arbres & de mûriers dont la plaine est couverte forme du haut de la montagne, le plus beau coup-d'œil qu'il soit possible d'imaginer.

¹²⁴ Egmont_& Heyman_1759_I_189–190 Bursa: Here are several beautiful mosques, some with two minarets; and I was even assured, that the number of these little towers in Brusia exceed

three hundred. Here are also the sepulchres of the first Turkish Emperors, and their Sultana's, at which devotions are daily performed.

¹²⁵ Habesci_1784_18 Orcan: As a proof of his attachment to the Mahometan religion, he built a superb Mosque, at an immense expence, which is still an object of admiration to travellers.

¹²⁶ Dallaway_1797_176–177 Bursa: We first inspected the turbeh, or mausoleum, of Sultan Orchan, conjectured to have once been the metropolitical church, or more probably that of the great monastery converted into a mosque, as it is called by the Turks “manystere.” It exhibits a good specimen of the architecture of the lower Greek empire. The pillars are of verd antique and porphery; and some of the pannels of the side walls are but slightly mutilated; the floor of mosaic, or small tessellated pieces, is alternately of squares and circles of jaune antique and porphery.... / They reckon seventy mosques, but the greater part are neglected, or absolutely in ruins.

¹²⁷ Kinneir_1818_246 Bursa: The chief ornaments of Boursa are its mosques said to amount to no less than three hundred and sixty five great and small, of which number the most magnificent are those of Sultan Ahmed, Sultan Osman and the Oolah, or great mosque, in the centre of the city.

¹²⁸ Turner_1820_III_178: I was quite surprised to find that we were, without the least cavil, permitted to enter and survey the inside of the mosque on taking off our shoes, (which every Turk does,) though it was full of Turks performing the noon prayer: this is permitted to every Christian, whereas in Constantinople they are excluded with as much caution as a pig would be; whence I gather that the people of Brusa are less bigotted, and consequently more civilized. A great difference must have taken place here since the time of Eton, who states (page 99,) that it was then indispensably necessary to wear the Turkish habit in Brusa; another proof how fast the fanaticism of the Turks is yielding to their increased commerce with Europeans.

¹²⁹ Fuller_1830_17 Bursa: In the morning we strolled through the city, which is large and well built, and abounds in traces of its ancient splendour when it was the metropolis of the Turkish empire. I counted more than a hundred minarehs, but many of the mosques are dilapidated and deserted.

¹³⁰ Walsh_1836_II_208 Bursa, Tomb of Orchan: Within this enclosure is the mosque in which is the tomb of Orchan. We were anxious to see the place which contained the ashes of this first barbarian who passed the Hellespont. They suffered us without scruple to enter the mosque, and showed us every thing we required. The walls were lined with different-coloured marble, placed in singular angles; much of it, however, had fallen away, and its place was supplied with painted mortar. They pointed out to us several slabs on which were sculptured the cross, intimating that they had formerly belonged to an edifice of infidels; yet the Turks suffered those emblems of Christianity to remain desecrating their mosques. The tomb of Orchan is of colossal size, and crowned at its highest point with a large turban. The body of the edifice is filled with smaller tombs, which they told us were those of his wife and children.

¹³¹ Poujoulat_1841_I_119, travelling 1837, Bursa tombs: Le tombeau du fondateur de l'empire turc, celui de son fils Orkhan, les tombeaux des épouses et des enfants de ces deux princes sont renfermés dans un vaste monument qui s'élève sur une celline rocheuse, où fut bâtie primitivement la ville de Prusias; ce monument, jadis une église chrétienne, fut construit sous le Bas-Empire; la voûte est soutenue par plusieurs piliers de vert antique et par quelques colonnes de porphyre. On voit encore, sur les murs inférieurs, des croix formées de mosaïques. Le pavé est eu beau

marbre blanc et gris. Les restes d'Amurat ou Mourad, le conquérant d'Ândrinople, de la Serbie et de l'Albanie, reposent dans un magnifique mausolée qu'on va visiter, à une lieue à l'ouest de Brousse, auprès d'un charmant village, appelé Tschéquerki. Le tombeau de Bayazid ou Bajaxet, surnommé Ilderin (la foudre), apparaît à côté d'une grande mosquée en marbre blanc, dont il fut le fondateur. Ce monument se voit à main gauche, en entrant dans Brousse par la route de Léni-Scher. Bayazid ne mountt point à Brousse, mais à Alascher, l'ancienne Philadelphie. Moussa, son fils, obtint de Tamerlan la permission de transporter dans la capitale de Bithynie le corps de son père.

¹³² Texier_1862_126–129, travelling 1834–1835, disquisition on Les Mosquées de Broussa, followed by 129–130 the Mausolea.

¹³³ Texier_1862_120, travelling 1834–1835, Bursa: Deux magnifiques mosquées forment le centre de chacun de ces faubourgs et paraissent avoir motivé leur création; celle de l'est a été bâtie par le sultan Bayazid, et celle de l'ouest par le sultan Mourad. Entourées l'une et l'autre par des bosquets de cyprès et de platanes, elles restent encore aujourd'hui comme le lieu de pèlerinage et de promenade le plus fréquenté par les habitants.

¹³⁴ Texier_1862_126, travelling 1834–1835, Mosque of Sultan Bayazid: La mosquée du sultan Ildirim Bayazid est située dans le faubourg oriental au milieu d'un bosquet de cyprès et de platanes; elle est remarquable par la masse de sa structure autant que par la simplicité de sa forme. L'entrée est précédée d'un vestibule couvert par une toiture de charpente. On entre ensuite dans une avant-salle peu éclairée, à droite et à gauche de laquelle sont des cellules pour les lampes et les différents ustensiles de la mosquée. Il n'y a qu'un seul minaret d'une forme extrêmement simple. / Cette mosquée se conduisait en même temps que la grande mosquée impériale; aussi les travaux furent-ils souvent interrompus. Sur ces entrefaites, le sultan lui-même tomba entre les mains de Timour à la bataille d'Angora, et l'édifice religieux resta inachevé. Cependant la grande nef couverte par une coupole et deux salles contiguës ont été entièrement terminées et sont consacrées au culte. Le plan de cette mosquée est tracé dans le style de transition dont nous avons parlé, c'est-à-dire que la coupole repose sur le plan carré de la nef et n'est pas éclairée par des fenêtres. / Près de la mosquée on a élevé le tombeau du sultan Bayazid. Ce monument rappelle aussi la simplicité des premières constructions des Osmanlis; il contient deux grands et deux petits sarcophages; l'un d'eux renferme le corps du sultan dont la destitution termina d'une manière si lamentable.

¹³⁵ Texier_1862_129, travelling 1834–1835, Bursa, Mosque of Mohammed I / Yesil Camii: La marbres les plus variés, refouillés avec une délicatesse sans égale, ornent la murailles extérieures. La porte est entourée par une longue inscription mêlée d'entresses et de feuillages qui contient le premier sura du Koran. Trois années entières ont été employées à la sculpture de cette porte; chaque lettre est en haut relief et la plupart des caractères et des rinceaux sont entièrement détachées du fond. / Une inscription qui fait partie des ornements de cette frise rappelle en ces termes le nom du fondateur: Sultan Mohammed Ier, fils du snltan Bayasid Ier, fils du Sultan Mourad 1^{er}. / L'intérieur du monument se compose d'une double nef couronnée par deux coupoles. Les murs sont revêtus de faïences émaillées qui donnent beaucoup d'éclat et de richesse à cet ensemble dont les lignes sont cependant fort simples. L'ameublement d'une mosquée ne comporte que la chaire de l'imam à laquelle on arrive par un escalier de douze marches; c'est le minnber, la tribune du muezzin ou mahfil, sorte d'estrade supportée par des colonnettes; le mihrab ou niche centrale est en marbre rouge entourée d'une frise sculptée. Dans chaque mosquée turque, on remarque à droite et à gauche du mihrab deux énormes chandeliers

de bronze supportant des cierges d'une grosseur et d'une hauteur exceptionnelles. Le grand soin des imams est de conserver ces cierges (tout en les allumant le vendredi) depuis l'époque de la fondation de la mosquée; aussi dès qu'ils sont brûlés jusqu'au tiers inférieur, on refond la cire qui reste avec d'autre cire pour en fabriquer un nouveau cierge avant que le précédent n'ait été entièrement consumé; c'est ainsi que se perpétue le flambeau qui fut allumé par le premier fondateur. / Du sommet de la coupole pendent des chaînes de bronze qui soutiennent des lustres de différentes formes et des œufs d'autruche rapportés par des pèlerins de la Mecque. Le luminaire est des plus simples; il consiste en godets de verre dans lesquels l'imam entretient une mèche avec un peu d'huile.

¹³⁶ Texier_1862_126, travelling 1834–1835, Bursa, Ulu Djami: Les mollahs parlent avec admiration de la décoration première de l'intérieur de ce temple; tous les piliers étaient disent-ils, dorés jusqu'à l'imposte, et sur cette dorure serpentaient des arabesques entrelaçant les sura (chapitres) les plus renommés du Koran. La chaire à prêcher, que l'on appelle minber, était l'œuvre d'un sculpteur arabe très renommé. Aujourd'hui ce luxe a disparu; un badigeon blanc recouvre tous les pilastres et des chiffres formés de lettres mystérieuses, qui représentent les diverses vertus d'Allah, sont les seuls ornements qui peuvent distraire l'œil du dévot musulman. / Deux grands minarets s'élèvent à droite et à gauche de la porte principale ils ont la forme de colonnes cannelées le chapiteau est remplacé par une balustrade à laquelle on arrive par un escalier intérieur. On voit encore sur la balustrade du minaret de droite le syphon qui, partant du penchant de l'Olympe, amenait les eaux jusqu'à cette plate-forme pour l'épancher ensuite en gerbes dans l'intérieur du temple.

¹³⁷ Mac Farlane_1850_11_52 Bursa, titled Poverty of Turkish students: The once splendid medressehs, or colleges, attached to the grand mosques, were either entirely deserted or on the point of being so.

¹³⁸ Pfeiffer_1851_72–73 Bursa: Strangers are here permitted to enter the mosques in company of a kavasse. We visited some of the principal, among which the Ulla Drchamy may decidedly be reckoned. The cupola of this mosque is considered a masterpiece, and rests upon graceful columns. It is open at the top, thus diffusing a chastened light and a clear atmosphere throughout the building. Immediately beneath this cupola stands a large marble basin, in which small fishes swim merrily about. / The mosque of Sultan Mahomed I. and of Sultan Ildirim Bojasid must also be noticed on account of their splendid architecture; the latter, too, for the fine view which is thence obtained. In the mosque of Murad I. visitors are still shewn weapons and garments which once belonged to that sultan. I saw none of the magnificent regal buildings mentioned by some writers. The imperial kiosk is so simple in its appearance, that if we had not climbed the hill on which it stands for the sake of the view, it would not have been worth the trouble of the walk.

¹³⁹ Ubicini_1855_17–30 for the mosques of Bursa.

¹⁴⁰ Vivanti_1865_118–119 Bursa: The houses are all of wood, the streets narrow, but they are cleaner than those of any other Turkish town I saw; and there are fine Mosques with elegant minarets. The Mosque of Sultan Mahomet, standing on a hill, especially pleased me, on account of its lovely situation. The little outer court with its fountain, which for the purpose of ablution, is found before every Mosque, shaded by noble old trees, is one of the most lovely spots I saw. It is cool, shady and quiet in the extreme. In Brussa the Turks still wear the real ancient costume; the large turban, the long dolman, trimmed with fur, the wide Mameluke pantaloons, the broad scarf, and rich arms.

¹⁴¹ Grelot_1680_36 Cyzicus: De tous les avantages qu'elle possédoit autrefois, il ne luy reste plus maintenant que celui de sa charmante situation ... deux fort beaux Ports qui sont tout-à-fait abandonnez, aussi-bien que la ville qui n'a plus rien qui marque ce qu'elle fut par le passé, que des monceaux prodigieux de superbes bâtimens renversez les uns sur les autres.

¹⁴² Sestini_1789_49–52 Cyzicus: ruins of the temple entièrement ruiné (which he doesn't identify) described as qu'on appelle besestein. Then describes the subterranean sections.

¹⁴³ Olivier_11_1801_20–21 Marmara: Marmara a reçu son nom d'un marbre blanc, un peu veiné de gris et de bleuâtre, qu'on y exploite en grande quantité. Quoique son grain ne soit pas fin ni les couleurs belles et mélangées, les Grecs néanmoins l'estimaient autrefois et s'en servaient fréquemment: ils le désignaient sous le nom de marbre de Cysique, parce que cette presque-île en fournissait peut-être de la même qualité, ou parce que la ville du même nom lui servait d'entrepôt. On en trouve des fragmens sur les ruines de presque toutes les villes anciennes: on en voit des colonnes en divers endroits, et notamment dans les mosquées de Constantinople. On n'exploite aujourd'hui ce marbre que pour les pierres sépulcrales dont se servent les Turcs, les Arméniens et les Européens: il est rare qu'on l'emploie dans la construction des maisons.

¹⁴⁴ Durbin_1845_11_208–209 Hagia Sophia: I felt not the magnitude nor the magnificence of the building, being overwhelmed with the associations of the place. There is not anywhere else on earth a combination of such venerable and interesting materials. There stood eight porphyry pillars which once adorned the Temple of the Sun; eight verde-antique columns that once ornamented the celebrated Temple of Diana of the Ephesians; there, too, were pillars from the Acropolis at Athens; from the temples of Osiris and Isis in Egypt, of Apollo at Delos, and of Cybele at Cyzicus. It seemed as if all that was magnificent and venerable in the old religions had here been assembled to do homage to the new.

¹⁴⁵ Çelebi_I_1834_55.

¹⁴⁶ Texier_1862_168, travelling 1834–1835, Cyzicus: Le rhéteur Aristide en parle comme d'un monument prodigieux, qui, par sa hauteur, servait de phare aux pilotes qui voulaient aborder à Cyzique. Ceci prouve que, l'an 167 de J.-C., le monument existait encore. Il est probable que les colonnes mentionnées par les historiens ont été transportées à Constantinople pour servir à édification de la mosquée du sultan Soliman, en 1515.

¹⁴⁷ Texier_1862_163, travelling 1834–1835, Cyzicus: Aïdiujik est située sur les collines de l'est et contient environ cent cinquante maisons presque toutes turques. C'était autrefois le chef-lieu d'un district appartenant à un des émirs compagnons de Touroun. Cette petite ville avait à cette époque une certaine importance. On y voit encore six mosquées et des bains publics. Dans presque tous ces édifices on a employé comme matériaux bruts des fragments d'architecture tirés des ruines de Cyzique. Aujourd'hui les transactions commerciales et surtout le trafic avec l'intérieur ayant pris une autre direction, cette petite ville est tombée dans un état d'abandon et de pauvreté.

¹⁴⁸ MacFarlane_1850_I_279 Edinjik: At no very remote time, Edinjik had evidently been four times larger than it now is. Although the ruins of Cyzicus be so near, I fancy it must occupy the site of some ancient city: architectural fragments are very numerous in it and about it. What is now the principal mosque is a large, square, but paltry building of wood, with a very shabby colonnade in front, where wooden pillars rest upon ancient marble capitals turned upside down in the usual fashion of the Turks. Some joints of ancient columns served as stepping-stones to cross the filth in the middle of the main street.

¹⁴⁹ Colton_1836_193 on the plain of Troy: I stopped complacently beside a cannon ball, of astounding dimensions, shaped from a portion of the marble column that lay near, and now only waiting the gaping gun to go on its errand of ruin.

¹⁵⁰ Grelot_1680_25 Dardanelles. He does not say that the salutes were shotted: *Lorsqu'un Vaisseau Marchand est proche des Châteaux, il doit les saluer tout au moins de trois, cinq ou sept coups de canon, mais s'il est de guerre, il doit en tirer sept, neuf ou onze coups ausquels les Châteaux répondent d'un, de trois ou de cinq coups; puis le Vaisseau les remercie de trois, cinq ou sept coups; après quoy l'on passe son chemin si c'est pour aller à Constantinople.*

¹⁵¹ Galland_1881_11_155 in Constantinople 1672–1673: *Mr l'Ambassadeur fit saluer les chasteaux de six coups de perriers, et l'un et l'autre y fit response aussi de six coups à boulets de leur grosse artillerie, et, outre cela, donnerent chascun un coup de grace, le chasteau d'Asie d'un canon charge d'un boulet de marbre de quatre cents livres qui, après avoir bondi par huit ou dix fois sur la surface de la mer en faisant rejaillir l'eau prodigieusement haut, passa bien avant sur la montagne dont il laboura la terre un fort longtemps en faisant une poussiere fort grosse, et celui d'Europe d'un autre canon chargé d'un boulet de six cents qui fit le mesme effet et traversa tout outre le destroit jusqu'en terre. Le plaisir estoit aussi très agréable de voir les autres boulets bondir au dessus de l'eau quoiqu'ils ne passassent pas de terre a terre, parce que les canons n'y estoient point braqués.*

¹⁵² Chishull_1747_36, Travelling 1698ff.: the Dardanelles cannon.

¹⁵³ Pouqueville_1806_100 Dardanelles: It was now moon-light, and we had fallen asleep after a burning day, when we were aroused by the sound of a cannon. We imagined that we had arrived at the Dardanelles, and remained extended on the deck, where the captain had also laid himself at his ease; he supposed, that as he carried a square flag at the mast-head, and had a capidgi-bachi on board, he was conveying Caesar and his fortunes, and wished to pass without bringing-to: the forts, however, were less respectful; they had already fired several shots, and were preparing to sink us, when we rose and saw the danger, though too late. A ball from the fort of Asia was fired at us, which spread the utmost confusion amongst the whole crew; and before they could furl the sails, a marble ball from one of the lower batteries, fell a short distance from the ship; they therefore, to be more safe, and to give an unequivocal token of their submission, ran the vessel aground in a muddy bottom; the capidga-bachi then put off in the boat to see the commandant of the fort of Asia.

¹⁵⁴ Ferté-Meun_1821_31–32, travelling 1816–19, Dardanelles: *Chaque jour amène quelque nouveauté dans un voyage comme le nôtre, où presque jamais nous n'avons perdu terre. Nous sommes devant les Dardanelles; bientôt nous aurons dépassé les châteaux d'Europe et d'Asie; nous voyons leurs gros boulets de marbre formés de débris des colonnes qui faisaient l'ornement de quelques temples de l'antiquité.*

¹⁵⁵ Rapelje_1834_246 the Dardanelles guns, travelling in 1822: The wind was so light during the day, that we dropped anchor for the night, for we could not go against the current; and at night they allowed no vessels to pass; and if attempted, they might have discharged more cannon at us, which are so large, some of them twenty-eight inches diameter in the calibre, that a man goes in with a large bag of powder, and places it at the bottom of the gun before the ball is put in, which is of marble, and weighs near about eight hundred pounds; the guns are of bronze.

¹⁵⁶ Madden_1829_1_38–39: But however Turkey may have declined, the capital at least is capable of being well defended on the seaside, in the event of the Dardanelles being again forced. When the English squadron appeared before Constantinople, the Turks mounted nine hundred and

seventeen pieces of cannon, and one hundred and ninety six bombs. The rampart near the point of the Seraglio has now a line of batteries, constructed by General Sebastiani; another on the opposite side of the Bosphorus, and one also on the opposite side of the harbour. Near the point of the Saraglio some enormous guns, for projecting stone balls, are placed on a level with the water; and, if well served, might do great damage to shipping. / The walls, however, on the land side, are in a wretched state; the fosse is, in many places, quite filled up with rubbish; behind it three walls are placed at short distances, the last of which is flanked with towers; the walls are in such a ruinous state, that a very few balls would bring them to the ground; on the Adrianople side they have tumbled all together, and have been replaced by a single wall of no strength. On this side Constantinople certainly could not stand a siege of ten days: the water is supplied from without the walls, and the construction of the city is such, that a dozen bombs and rockets could hardly fall within its wooden precincts without producing a general conflagration.

¹⁵⁷ Amicis_1878_126, following the Imperial cortege in Constantinople: and finally passes the bulk of the fighting army: the janissaries, yellow silidars, purple azabs, spahis with red ensigns, foreign horsemen with white standards, cannons that vomit blocks of marble and lead, feudatories from three continents, savage volunteers from the more distant provinces; clouds of banners, forests of plumes, torrents of turbans, iron phalanxes, that go to overrun Europe like a malediction from God, leaving behind them a desert strewn with smoking ruins and heaps of human bones.

¹⁵⁸ Percy_1901_53: At Konia, Kaisariyeh, Divrigi, Nigdeh, Karaman, Sivas, and even as far east as Erzerum, there are innumerable mosques, caravanserais, and tombs, which would repay the closest study, and might yield the most valuable historical information.

¹⁵⁹ Morier_1816_313–314, travelling 1807–1809, Erzerum: Yet many of the older fabrics appear, by the true Moresque arch, to be certainly of Saracenic origin; and many of the remains of mosques resemble those buildings in Persia, with curious bricks, and lacquered tiles, which were raised in the first ages of Mahomedanism. In all those at Arzroum, I observed a round tower, with a very shelving roof, covered all over with bricks. There are still erect several minarets, obviously works of the early mussulmans. Near the eastern gate of the castle are two of brick and tile, and a gate (with a Saracenic arch and a Cufic inscription), and many strong stone buildings around, the remains of the fine portico of a mosque. To the east of the town is an old tower of brick, the highest building in Arzroum, which is used as a look-out-house, and serves as the tower of the Janizaries at Constantinople, or that of Galata. There is a clock at the summit, which strikes the hours with sufficient regularity.

¹⁶⁰ Aucher-Éloy_1843_1_97 Erzerum in 1834: beaux restes de mosquées.

¹⁶¹ Stuart_1854_93–94 Erzerum, travelling 1835–36: Our first visit was to the Chifte-Menareh, a building which has puzzled all travellers. Two minarets of red and blue glazed bricks tower above a handsome stone portal, similar to the entrance of the principal mosques at Constantinople, which is ornamented with Arabesque carving. These are evidently of Mahomedan architecture, but the Armenian eagle is carved on a block of stone in the wall close to the portal. Through it we entered an unroofed stone edifice, constructed in the form of a Greek cross, with a double range of arches on each side. From the upper arcade low doors open upon small dark apartments: facing the entrance there is a lofty arch, and beyond it two dead walls stand closer together than the arcade part of the edifice. The whole is terminated by a circular tower with a conical roof, on the walls of which an outline of arches is sculptured. At first sight I thought this building must have been a church, but there are features which tend to prove the contrary;

the altar, if one existed, must have been at the south end, nearly in the direction of Mecca, and all the arches are ornamented with beautiful Arabesque carving and inscriptions. It is possible however, that these decorations, as well as the Oriental capitals of some of the columns, the two minarets, the portal, and the circular tower, may have been added since the erection of the original edifice. The Mahommedans attribute it to a Persian king, and the glazed tiles of the minarets are very Persian; the Armenians maintain that it was a Christian Church. Some old shields, head-pieces, bows and arrows, are still lying about the gallery, but the Russians carried away the best of these antiquities.

¹⁶² Fraser_1838_I_260–261 Erzerum: There are in Erzeroum several stone structures of considerable antiquity, which, had weather and time permitted, might have proved worthy of more attention; but we could examine only two. One, which has been made an arsenal of, is built of hewn-stone, and is beautifully decorated, somewhat in the Saracenic style. It is a long quadrangle, once, no doubt, covered in with a roof, and terminating at the upper end in a domed apartment, into which entrance was obtained from below by a marble gate-way highly adorned. This gateway was ordered to be removed by General Paskevitch, in order to be sent to St. Petersburg. Along the walls were two ranges of cells, one above the other, as in Mahometan Medresahs; and the most probable conjecture regarding the place is, that it has been a college of Dervishes, attached to a fine mosque in the neighbourhood. There is neither any appearance of the cross, nor of verses from the Koran, to be found on this structure, from which deficiency we may infer that it was not intended either for church or mosque. / Traces of demolition by the Russians are to be seen in every part of it; and the wreck of stores and arms which they could not carry away, and would not leave unharmed, are strewed in every corner. / The mosque just mentioned is in the same style, and doubtless of the same age: a shilling apiece procured us admission. It is a quadrangle, supported on arcades of five arches by seven, and is a fine old structure. Some of the domes, particularly the centre one, is massively but beautifully sculptured.

¹⁶³ Hamilton_1842_I_178–179 Erzerum: The most remarkable building in Erzeroum is called the Chifte Minarey, from two lofty minarets, now in ruins, which have been built on each side of the principal entrance. They are of a totally different style from the building itself, and are formed of small coloured bricks and glazed tiles, and deeply fluted, so as to bear a strong resemblance, I am told, to those which are often seen in Persia. The building itself appears originally to have been a church of the same character as those which I afterwards saw at Anai, and may therefore be called Armenian; it was built before the Tartar conquest in the eleventh century, when Anni and Erzeroum were both plundered by Alp Arslan, and when no less than 300 churches were destroyed in the latter town alone. / The architecture is a modification of Byzantine and Saracenic. The pilasters and cornices are covered with arabesque tracings and sculptures. On each side of the central nave are two rows of low round arches, supported by short plain columns with low capitals; within the side-aisles are doors leading to several small chambers, with varied arabesques and ornamental work round each door-way. On each side is a gallery over the aisles leading to another set of apartments, similar to those below, but not so highly decorated. Some years ago a large collection of ancient armour, helmets, &c., was preserved here, but it was plundered by the Russians. The building, however, is still used as a kind of arsenal.

¹⁶⁴ Texier_1843_219–220 Erzerum, Great Mosque: Il ne reste a Erzeroum aucun monument qui remonte a l'époque ou cette ville était entre les mains des Chrétiens; mais on y remarque quelques edifices d'architecture musulmane qui ne sont pas sans intérêt par le mélange du style arménien et byzantin employé dans leur construction. La grande mosquée Oulou-Djami,

monument du XIII^e au XIV^e siècle, est bâtie avec une grande simplicité; l'imaret (hospice) qui en dépend est construit avec luxe et couvert d'ornements très remarquables. Ces édifices dépendent des grandes mosquées et sont destinés à servir d'asile aux pèlerins, auxquels on distribue des vivres et des secours. Le plan de l'édifice est celui d'une nef d'église latine au fond de laquelle est élevé le tombeau du fondateur. De part et d'autre, des colonnes de pierre soutiennent des arcs en ogive qui forment un portique à deux étages. L'intérieur se compose d'une grande cour séparée en deux parties par un grand arc en ogive. La portion de la cour qui est derrière l'arcade est plus étroite que l'autre. Le tombeau est de forme octogone et couvert par une pyramide octogone en pierre. La porte, qui était d'albâtre, a été enlevée par les Russes et emportée à Erivan. La façade se compose d'une grande arcade qui encadre la porte formée d'un arceau surbaissé. Le tympan, en forme de niche, qui surmonte la porte, est orné d'un ajustement de polygones dont la description donnerait difficilement une idée; car c'est dans ces sortes d'ornements, qui ont été si souvent employés dans les grandes portes des mosquées de Constantinople, que les artistes arabes ont cherché à déployer toutes les ressources d'un art élégant et varié, mais qui, renfermé dans les limites inexorables de la sunna, se trouve privé des secours dont ont si bien profité les artistes de toutes les époques en ajoutant dans leurs monuments des figures d'hommes et d'animaux. C'est donc à la géométrie seule que les Arabes ont demandé les premières idées de leurs ornements. Dédaignant d'imiter les exemples que leur avaient légués les artistes anciens et qu'ils trouvaient à chaque pas sur ce sol de l'Asie si fécond en ruines, ils ont fait plus que nous n'avons fait nous-mêmes, qui les traitons d'ailleurs de barbares. Ils ont inventé des formes, non pas de ces produits d'une imagination désordonnée et sans guide, mais des formes dans lesquelles la plus inextricable complication se joue de l'oeil et de l'intelligence de l'observateur, qui s'étonne, après avoir recherché les principes de ces ornements, de les trouver soumis aux règles invariables de la géométrie élémentaire. Et ceci n'est pas seulement une invention adoptée dans une province et n'ayant eu qu'un succès momentané, c'est un goût adopté par tous les peuples de l'Islam, qui apparaît avec toute sa perfection dès les premiers temps, et qui pendant six siècles couvre de monuments innombrables l'Asie, l'Afrique et les extrémités de l'Europe, la Grèce et l'Espagne.

¹⁶⁵ Eyriès_1859_291–292 Erzerum: La grande mosquée Oulou-Djemi, monument du XIII^e au XIV^e siècle, est bâtie avec une grande simplicité; l'imaret (hospice) qui en dépend est construit avec luxe, et couvert d'ornements remarquables. Cet édifice était destiné à servir d'asile aux pèlerins, auxquels on distribuait des vivres et des secours. Son plan est celui d'une nef d'église latine, à l'extrémité de laquelle est élevé le tombeau du fondateur. Des colonnes de pierre soutiennent des arcs en ogive qui forment un portique à deux étages. L'intérieur se compose d'une grande cour séparée en deux parties par un grand arc en ogive. La cour qui est située derrière l'arcade, est plus étroite que celle qui précède. La porte, qui était en albâtre sculpté, a été emportée à Erivan par les Russes. La façade se compose d'une grande arcade qui encadre la porte formée d'un arceau surbaissé. Cette portion de l'édifice est décorée d'ornements et de fleurs fantastiques exécutées avec une rare habileté de ciseau. Aujourd'hui, le vieil imaret tombe en ruines et est dédaigné de la foule. Autrefois, cinq cents pauvres venaient journellement recevoir leur ration de pain et de pilau en ce lieu maintenant délaissé.

¹⁶⁶ Percy_1901_53–54 Erzerum: Photography is of little use, for the inscription is often placed in an inaccessible position round the dome or door of a mosque; but the task of any competent scholar would be easier now than it has been for many years past, owing to the perceptible

decrease of ignorant fanaticism among the population, and their growing familiarity with the strange tastes and oddities of Europeans.

¹⁶⁷ Çelebi_I_1834_55 on the Imperial Mosques of Constantinople: Every part of the world was ransacked to find the richest marbles, and the hardest stones for its walls and columns. Stones of various hues, fit for the throne of Belkis, were brought from Aya Solûgh (Ephesus) and Aidinjik; marbles of divers colours were removed from Karaman, Sham (Syria), and the island of Kubrus (Cyprus). Some thousands of incomparable columns, wasp and olive-coloured, were imported from the splendid monuments of the skill of Solomon, standing in the neighbourhood of A'tineh (Athens).

¹⁶⁸ Walpole_1820_231–232: Karaman is situated at a distance of two miles from the foot of the mountains. Its ancient Greek name, Laranda, is still in common use among the Christians, and is even retained in the firmahns of the Porte. The houses, in number about 1000, are separated from one another by gardens, and occupy a large space of ground. There are now only three or four mosques, but the ruins of several others; and the remains of a castle show that the place was formerly of much greater importance. It was the capital of the Turkish kingdom, which lasted from the time of the partition of the dominions of the Seljukian monarchs of Iconium until 1486, when Caramania was reduced by the Ottoman Emperor Bajazet the Second.

¹⁶⁹ Hamilton_1848_II_323 Karaman: The greater part of the day was spent in walking about the town, and visiting the castle and the bazaars. From the circumstance of each house being surrounded by a large garden, the place appears to be more extensive than it really is: most of the houses are in a ruined, dilapidated state. The bazaars are ill supplied, and its Turkish castle consists of a square keep with several round and square towers, surrounded at a little distance by an outer wall, within which above a hundred small houses have been erected. In these walls several Arabic or Turkish inscriptions have been inserted, which appear to come from other buildings, and many of which are so low that the whole of the present wall must have been raised after the earlier Turkish constructions were already falling to decay. In the town were several ruined mosques of graceful Saracenic style, one of which was particularly striking. The entrance is of marble, handsomely ornamented with arabesques; the interior supported by several columns, four on each side, some of which appear to have been derived from ancient buildings. Karaman was formerly the residence of a Pacha, who, although he now resides at Iconium, still keeps up the title of Pacha of Karaman. The town is said to contain between 2000 and 3000 houses, some of which belonged to Armenians, who have a large and handsome church.

¹⁷⁰ AMSL_1850_236, the architect Anger, granted a mission in 1849: Les mosquées de Caraman et de Konieh peuvent être considérées comme des types remarquables, qu'il serait intéressant de comparer avec d'autres mosquées anciennes, telles que celles de Yalavatch, Afioum, Karahissar, Brousse et Nicée.

¹⁷¹ Saint-Martin_II_1852_562: La ville est aujourd'hui dans le plus triste état de délabrement. On y compte un millier de maisons, habitées par des Turcs; il y a quelques familles arméniennes. Les jardins dont chaque maison est accompagnée occupent un grand espace, et donnent à la ville l'apparence d'une place plus importante qu'elle ne l'est en effet. Son château tombe en ruines, ainsi que ses mosquées. Les rues sont sales, comme dans toutes les villes de l'Orient; les maisons sont basses, à toits plats, et presque toutes bâties eu terre. On ne voit à Karaman aucun monument ancien; on n'y découvre rien qui annonce que ce soit là le site d'une grande cité.

¹⁷² Davis_1879_294–295 Karaman, mosques: The former importance of Karaman is evident, from the number and beauty of its mosques. Some of them are very interesting, although deserted and fast falling to utter ruin. The cavass whom the kaimakam had sent to me showed most of them, and I entered all that are now forsaken, and such was the friendliness of the people, that I think no objection would have been made had I wished to visit those still in use.

¹⁷³ Davis_1879_421 village of Aijilar: The villagers were in the mosque at the “asr” (evening prayer) when we arrived. On coming out they gave us the porch of the mosque to lodge in. It was the best, the cleanest, the most comfortable lodging I had occupied for many a day.

¹⁷⁴ Davis_1879_298–299 Karaman: we went to the mosque and tomb of Karaman Oglou, situated in a garden which is traversed by a branch of the stream, and embosomed in fine trees. Its minaret is similar in style to the last, and besides some very pretty arabesques, a number of painted tiles are inserted in the masonry, having below them a chequer-work of black basalt blocks. Around the “kibleh” the wall is inlaid with fine porcelain tiles, in blue, green, and gilding. I believe these are brought from Persia, but a similar tile is still made at Kutayah. / The finest portion of the mosque is, however, the great door, of exquisite design and workmanship, and of this I took a careful paper impression. It is a double door made of walnut wood. The height of the carved portion is 9 feet $\frac{3}{4}$ inch [2.768m]. Breadth of each leaf of the door 3 feet 7 inches [1.092m]. [then description of door] .../ I was much pleased with this beautiful mosque, and with the courtesy of the dervish who was in charge of it.

¹⁷⁵ Scott-Stevenson_1881_349–351 Karaman: Emir-Jami which followed is quite in ruins. Fortunately, however, nine columns still stand, and one lies on the ground. These support arches on which the cupola must have stood. There are some Christian tombstones on the floor, almost entirely defaced. We also saw the Valideh Tekke, under the charge of the dervishes, and the Hadji Bey Oglou Jami – this latter, built by a Seljukian sultan, is quite a ruin. Four carved wooden pillars stand in front of the arched entrance. / The two finest mosques we had purposely left for the last, so as to study them more leisurely. One of these, not very far from the khan, is called the Khatouniat-Jami. It is completely ruined with the exception of one end, now used as a school for Turkish children. Several fine antique columns support the side arches. One of the doorways is a perfect gem of art. It is constructed partly of marble and partly of limestone, with the most delicate carving and arabesques engraved all over it. / Nothing that I have seen in any of the tombs or mosques, equals this one in delicacy of work. Even the apathetic Turks understand its beauty, and were pleased by our evident admiration. It reminded us greatly of the college at Nigdeh. The style of building is much the same; although, here, in the first court, there is only a single row of arches, whilst at Nigdeh there are two stories. But, on the other hand, the carvings in this one are more minute, and the designs more varied. A small garden occupies the centre of the court, in which was a woman busy watering. Over the outer gateway is an Arabic inscription; which, deciphered by Nahli, was to the effect that this mosque had been built by the Imperial Princess Khatouniat, daughter to Murad, in the reign of Khalil, son of Mahmoud, son of Karaman, in the year 782 AH (about 1382.) / The most important of all their mosques is that of Karaman Oglou. It is situated in a garden with a stream of water flowing through it, and nearly hid by the dense foliage of the walnut and plane trees. It varies from the other, in having a pattern round the base of the walls in black basaltic work; the walls, also, are inlaid with encaustic tiles – blue, green, and gold of the same style, yet not so beautiful as those we saw in Koniah. The gem of the mosque is the doorway. It is made of walnut-wood, and is double. Each door is divided into separate

pieces, and each piece filled with a different design. The patterns are so extraordinarily minute, and of so delicate a design, that the most patiently-carved Indian ivory can alone be compared with it. Above, in the higher compartment, was an Arabic scroll; but this, as ill luck would have it, has been more defaced than the ornamental carving, and Nahli could not make it out. / At the back of the building is a circular room with three tombs, with the usual turbans at the head, and embroidered cloths laid over the grave itself. We have been shown several tombs said to contain the body of Karaman, who gave his name to the town, and was the first and greatest of its princes; but I don't fancy there is any certainty as to which is which – or, rather, as to which is the right one.

¹⁷⁶ Scott-Stevenson_1881_261–262 Nigdeh: There is a fine mosque in the bazaar with a double eagle over the door – strange to say, undefaced. The building was most probably originally a Christian edifice. Old friezes, fragments of columns, black and white pieces of marble, buttresses and fine arabesques, have been built in without regard to size or appropriateness and make the outside a curious study. The entrance dates from the fifteenth century and is very fine, being a medley of Greek and Arab architecture. Many of the houses of Nigdeh have the remains of old structures built in with the more modern work.

¹⁷⁷ Davis_1879_295–6 Karaman mosques: The next was the Khatouniat Jamasi, ruined and dis-used. In great part this mosque was built of ancient remains, amongst them are several fine antique columns, supporting side arches. The mosque had been vaulted, but all has fallen in, excepting the end, which is used as a school for the Turkish children of the neighbourhood. There are two fine doorways in the interior, and the outer gateway is a perfect gem of art, so beautiful are its arabesques and intricate carvings! About half of it is of the finest white marble, the rest of hard limestone, but the upper part is imperfect. Above the arch is a long and most elaborate inscription; but my interpreter, though a learned Arabic scholar, could only read the latter portion of it, the letters of which it is composed being interlaced in the most perplexing way.

¹⁷⁸ Texier_1862_569 Nigde: Dans l'intérieur de la ville, j'ai également observé les ruines d'une mosquée du quinzième siècle de notre ère, et un méarécé qui aurait mérité une description détaillée; mais la saison avançait, et mille circonstances, au nombre desquelles je dois bien compter les fatigues et les privations que j'éprouvais depuis huit mois, me forçaient de songer à me rapprocher des pays plus praticables. / Le médrécé est bâti sur le même plan que tous les édifices de ce genre; il est remarquable, en ce que la façade est ornée, au premier étage, d'une loge ou portique, avec des colonnes de marbre blanc et des chapiteaux arabes, supportant des arcades mauresques. La porte, disposée comme celle de la mosquée de Césarée, est surmontée d'une niche en pendentif, couronnée d'encorbellements ornés de coques. L'intérieur est occupé par une cour carrée ayant sur chacun de ses côtés un portique de trois arcades qui communiquent à autant de chambres pour les softas. La décoration intérieure se compose de méandres ou bâtons rompus, comme le couronnement du tombeau de Houen. Une frise d'ornements très-élégants règne sous le portique, au rez-de-chaussée et au premier étage.

¹⁷⁹ Walpole_1820_237 Mout /: No place we have yet passed preserves so many remains of its former importance, and none exhibits so melancholy a contrast of wretchedness in its actual condition. Among the ruined mosques and baths, which attest its former prosperity as a Turkish town under the Karamanian kings, a few hovels made of reeds and mud are sufficient to shelter its present scanty population. Some of the people we saw living under sheds, and in the

caverns of the rocks. Among these Turkish ruins and abodes of misery may be traced the plan of the antient Greek city. Its chief streets and temples, and other public buildings, may be clearly distinguished, and long colonnades and porticoes with the lower parts of the columns in their original places. Pillars of verd-antique, breccia, and other marble, lie half-buried in different parts, or support the remains of ruined mosques and houses. Most of the inhabitants whom we saw appeared half-naked, and half-starved; and this in a valley which promises the greatest abundance and fertility, and which is certainly capable of supporting a large population. Its scenery is of the greatest beauty: the variegated pastures, groves, and streams are admirably contrasted with the majestic forms and dark forests of the high mountains on either side: every thing is seen that can be desired to complete the picturesque, unless it be an expanse of water. [#communicated to Walpole by Leake, and repeated Leake_1824_108–109; Murray_1845_332 etc]

¹⁸⁰ Davis_1879_332–333 Mut: The only buildings worth notice are the castle, the mosque built by Karaman Oglou, and the two mausolea in which his two sons are buried ... The ruins of the old city are thickly strewn along the heights to S. and S.W. of the present town, but not a single building remains erect, there are only fragments of masonry. The necropolis is on the hills to the S.W. Many fragments of columns may be seen in the town and round it, and to the south of the castle stand seven columns and the side stones of a large gateway. This is all that remains of ancient Claudiopolis.

¹⁸¹ Kinneir_1818_218 Konya: The modern city has an imposing appearance from the number and size of its mosques, colleges and other public buildings; but these stately edifices are crumbling into ruins, whilst the houses of the inhabitants consist of mixture of small huts built of sun-dried brick, and wretched hovels thatched with reeds ... Those of Sultan Selim and Sheck Ibrahim, the former built in imitation of St. Sophia, at Constantinople, are large and magnificent structures, much admired for the beauty of their interior; but I was not permitted to enter them.

¹⁸² Ali_Bey_1816_11_357–358, in N Africa etc 1803–1807: I remarked also the outside of three mosques, which have an equally magnificent appearance, with large cupolas, and tall slender minarets. The lower part of the town is enclosed by high walls, flanked with square towers, and lined with fine large hewn stones. There are some Turkish inscriptions upon them, but the work is of Grecian construction, as may be clearly proved by the lions and other figures, which are sculptured in different parts.

¹⁸³ Walpole_1820_123 Konya, from William George Browne, travelling 1802: Without the walls is a bath, formerly a magnificent Saracenic structure, with an octagon chapel, or mosque adjoining it: these are now in ruins. Near the first gate is a large statue without a head; and higher up, on the wall, a row of figures in alto relievo. The wall itself contains many other ancient sculptures; and several inscriptions in Arabic characters. It is strongly built; flanked by numerous square towers; very extensive and highly ornamented.

¹⁸⁴ Kinneir_1818_219–220 Konya walls: The city wall is said to have been erected by the Seljukian sultans; it seems to have been built from the ruins of more ancient buildings, as broken columns, capitals, pedestals, has reliefs and other pieces of sculpture contribute towards its construction. It has eight gates of a square form, each known by a separate name, and, as well as most of the towers, embellished with Arabic inscriptions. Several of the latter are well executed, and the walls which, upon the whole, are better built than those of most Turkish towns, are in some places chequered with loop-holes, formed of the pedestals of pillars placed erect at the distance of two or three inches from each other. I observed a few Greek characters upon them, but they

were in so elevated a situation that I could not decipher them. A considerable part of the front of the gate of Ladik, on the north side of the town, is covered with a Turkish inscription; immediately below which, and fixed in the wall, is a beautiful alto relievo, together with a colossal statue of Hercules. The style and execution of the former equalled, and perhaps surpassed, any thing I had witnessed in my travels; it is about nine feet in length and contains ten figures, each about eighteen inches high. A Roman prince is represented sitting in a chair with his toga falling in easy drapery over his body, and in the act of receiving a ball, the symbol of the world, from another person, who is dressed in flowing robes and attended by three Roman soldiers. The remaining figures are standing, and some of them are much mutilated; but the Turks have supplied the deficiency by adding a few legs and arms, the bad taste and rude execution of which form a ludicrous contrast to the exquisite symmetry of the other parts of the piece. The statue of Hercules having lost its head and right arm, the Turks have also been industrious enough to replace part of the deficiency by a new arm, still more absurd than the legs on the relief. These sculptures are on the face of the tower which forms the gate, and are only observable on turning to the left, after you have issued from the town. There were many has reliefs wedged in different parts of this tower, amongst which I remarked the disproportioned figure of a hideous monster, and the representation of an armed warrior, with a streamer flowing from his helmet, in like manner as those on the figures at Persepolis and Take Boston.

¹⁸⁵ Walpole_1820_224–225, from a Journey through some Provinces of Asia Minor in the Year 1800, (communicated by Lieut Col. Leake), Konya: The circumference of the walls of Konia is between two and three miles, beyond which are suburbs not much less populous than the town itself. The walls strong and lofty, and flanked with square towers, which at the gates are built close together, are of the time of the Seljukian kings, who seem to have taken considerable pains to exhibit the Greek inscriptions, and the remains of architecture and sculpture belonging to the antient Iconium, which they made use of in building their walls. We perceived a great number of Greek altars, inscribed stones, columns, and other fragments inserted into the fabric, which is still in tolerable preservation throughout the whole extent. None of the Greek remains that I saw seemed to be of a very remote period, even of the Roman Empire. We observed in several places Greek crosses, and figures of lions, of a rude sculpture; and on all of the conspicuous parts of the walls and towers, Arabic inscriptions, apparently of very early date.

¹⁸⁶ Leake_1824_24 Konya: The most remarkable building in Konia is the tomb of a saint, highly revered throughout Turkey, called Hazret Mevlana, the founder of the Mevlevi Dervishes. His sepulchre, which is the object of a Mussulman pilgrimage, is surmounted by a dome, standing upon a cylindrical tower of a bright green colour. The city, like all those renowned for superior sanctity, abounds with Dervishes, who meet the passenger at every turning of the streets, and demand paras with the greatest clamour and insolence. [#apparently copied verbatim from Walpole_1820_225]

¹⁸⁷ Leake_1824_98 Konya: The houses, in number about a thousand, are separated from one another by gardens, and occupy a large space of ground. There are now only three or four mosques, but I observed the ruins of several others; and the remains of a castle show that the place was formerly of much greater importance. It was the capital of a Turkish kingdom, which lasted from the time of the partition of the dominions of the Seljukian monarchs of Iconium until 1486, when all Caramania was reduced to subjection by the Ottoman emperor Bayazid the Second.

¹⁸⁸ Aucher-Éloy_1843_I_154–155 Konya in 1835: Voulant cependant visiter la ville et ne pas être exposé. à de nouvelles insultes, je me coiffai avec un fez, puis une veste à la Nizam [soldier], et de cette manière je me trouvai réellement assez semblable à un Turc de Constantinople; mais il faut qu'il règne autour d'un Franc une atmosphère particulière, ou que Dieu l'ait marqué d'un sceau réprobateur, car à peine me trouvai-je sur la place publique que de tous côtés les rires et les cris de giaour, de chien, retentirent à mes oreilles. J'étais indigné, quoique non effrayé, car je n'ignorais pas que personne n'aurait l'audace de me toucher: dans ce moment je vis en face de moi un soldat qui me barrait le passage en me riant au nez d'une manière insolente; il y eut une telle force d'attraction entre ma main et cette impertinente figure, et je lançai au soldat un souffle si vigoureux, qu'il tomba à la renverse: à peine ce coup fut-il porté que je, compris le danger de ma position; la place était encombrée de soldats et d'habitants. Cependant, bien convaincu qu'il ne faut jamais montrer de peur devant les Turcs, je me retournai avec une contenance ferme du côté d'où partaient les cris que mon action venait d'exciter, et levant ma canne, je leur dis avec force: Taisez-vous, chiens, si vous ne voulez tous être bâtonnés. Le silence régna aussitôt dans toute la place, et fier de ma victoire, j'achevai le tour de la place, maître du champ de bataille, sans que personne osât souffler. Cependant, en guerrier prudent, je battis aussitôt après en retraite, et rentrai dans mon écurie pour n'en plus sortir que le lendemain à la pointe du jour.

¹⁸⁹ Aucher-Éloy_1843_I_153 Konya in 1835: grande et vilaine ville dont la moitié, mosquées, khans, médressées, tombe en ruine. Les tombeaux autrefois très-beaux sont en partie abandonnés; tout s'en va.

¹⁹⁰ Layard_1903_I_181–183 Konya in 1839: Early on the fourth morning we reached Konia, the ancient Iconium of the Greek Empire, and the seat of the Sultans of the Seljukian dynasty. The great solid wall which formed the defence of the city still remained. We passed through a fine gateway, with numerous guards lounging in the portico, and found ourselves amidst a heap of ruins, crumbling houses, wretched hovels, deserted mosques, and falling minarets ... The ruins of extensive buildings and of splendid mosques prove its ancient prosperity and magnificence.

¹⁹¹ Layard_1903_I_183 Konya in 1839: Built into the mosques I found many ancient remains, and the columns used in them appeared to be of Greek or Roman origin. The walls of the city, which are the work of the Sultans of Iconium, are constructed for the most part of the remains of Greek buildings. I found in them several Greek inscriptions, which I copied, and near the principal gateway a headless colossal statue of Hercules. They are fast falling into ruins, and the moat, which once served as a further defence to the city, has become a pestilential swamp.

¹⁹² Murray_1840_303 Konya: The circumference of the walls of Konia is between 2 and 3 miles, beyond which are suburbs not much less populous than the town itself. The walls strong and lofty, and flanked with square towers, which at the gates are built close together, are of the time of the Seljukian kings, who seem to have taken considerable pains to exhibit the Greek inscriptions, and the remains of architecture and sculpture belonging to the ancient Iconium, which they made use of in building their walls. / A number of Greek altars, columns and other fragments, are inserted into the fabric, which is in tolerable preservation: but none of these remains seem to be of a very remote period, even of the Roman empire.

¹⁹³ Hamilton_1842_II_205 Konya: I have already stated the melancholy appearance of its ruined buildings on my first arrival. The Utch Kaléh, which stands in the centre of the town, is fast crumbling to pieces; the stone facings of the walls have been removed, probably to build the Pacha's konak, and the walls themselves are rapidly decaying: on the summit of the castle hill

is a mosque, built by Sultan Alettin, and named after its founder. Nothing could be more dreary than the view of the town from this hill, particularly looking to the west; the eastern portion is more thickly inhabited, and in a less ruinous condition. Amongst the many beautiful specimens of Saracenic architecture, none struck me so much as the Injemi Minareh Djami (the Mosque with the Minaret reaching to the stars), of which I attempted to make a sketch, but found it impossible to give a correct representation of the exquisite delicacy of the tracery, fretwork, and mouldings. Indeed, these remains of Arabic architecture are the chief objects of interest at Koniye in the present day. The minarets, like many in Persia, are chiefly of glazed tiles and bricks of various colours, amongst which red and blue are predominant.

¹⁹⁴ Hamilton_1848_11_197 Konya: I was not prepared for the deserted scene which met me within the walls: I had expected to find Koniye full of bustle and traffic, with guards and chavasses at the gates, instead of which it was one scene of destruction and decay, with heaps of ruins and dilapidated mosques, increasing as we advanced towards the castle. We passed by the remains of at least twenty mosques, with and without minarets, some of which were already out of the perpendicular; one of them, covered with variegated tiles and beautiful arabesque carvings, was of singular beauty, and its entrance very richly ornamented. The houses which formerly stood amongst them in this part of the town, built of soft and crumbling mud-bricks, have long since yielded to the influence of the elements. The castle itself has also nearly disappeared; and the ruined walls alone mark its former extent, part of which is now converted into a burial-ground, while the modern town and bazaars have been moved more to the east, towards the konak, or palace of the Pacha.

¹⁹⁵ Taylor_1860_263, published 1839: Visited the Mevlana, walking in boldly: when an indiscretion of my companion frustrated our plans. Forgetting his assumed character, he went to the fountain and drank, although it was no later than the offer, or afternoon prayer. The Dervishes were shocked and scandalized by this violation of the fast, in the very court-yard of their holiest mosque, and we judged it best to retire by degrees.

¹⁹⁶ Taylor_1855_260–261, published 1839, Konya: Yesterday afternoon I made a more thorough examination of the city. Passing through the bazaars, I reached the Serai, or Pasha's Palace, which stands on the site of that of the Sultans of Iconium. It is a long, wooden building, with no pretensions to architectural beauty. Near it there is a large and ancient mosque, with a minaret of singular elegance. It is about 120 feet [36.576m] high, with two hanging galleries; the whole built of blue and red bricks, the latter projecting so as to form quaint patterns or designs. Several ancient buildings near this mosque are surmounted with pyramidal towers, resembling Pagodas of India. Following the long, crooked lanes between mud buildings, we passed these curious structures and reached the ancient wall of the city. In one of the streets lay a marble lion, badly executed, and apparently of the time of the Lower Empire. In the wall were inserted many similar figures, with fragments of friezes and cornices. This is the work of the Seljook Kings, who, in building the wall, took great pains to exhibit the fragments of the ancient city. The number of altars they have preserved is quite remarkable. On the square towers are sunken tablets, containing long Arabic inscriptions.

¹⁹⁷ Taylor_1855_262–263, published 1839, Konya: The high walls of a ruined building in the southern part of the city attracted us, and on going thither we found it to be an ancient mosque, standing on an eminence formed apparently of the debris of other buildings. Part of the wall was also ancient, and in some places showed the marks of an earthquake. A long flight of steps led up

to the door of the mosque, and as we ascended we were rewarded by the most charming view of the city and the grand plain. Konia lay at our feet – a wide, straggling array of low mud dwellings, dotted all over with patches of garden verdure, while its three superb mosques, with the many smaller tombs and places of worship, appeared like buildings left from some former and more magnificent capital. Outside of this circle ran a belt of garden land, adorned with groves and long lines of fruit trees; still further, the plain, a sea of faded green, flecked with the softest cloud-shadows, and beyond all, the beautiful outlines and dreamy tints of the different mountain chains. It was in every respect a lovely landscape, and the city is unworthy of such surroundings. The sky, which in this region is of a pale, soft, delicious blue, was dotted with scattered fleeces of white clouds, and there was an exquisite play of light and shade over the hills. / There were half a dozen men and boys about the door, amusing themselves with bursting percussion caps on the stone. They addressed us as “hadji!” (pilgrims), begging for more caps. I told them I was not a Turk, but an Arab, which they believed at once, and requested me to enter the mosque. The interior had a remarkable fine effect. It was a maze of arches, supported by columns of polished black marble, forty in number. In form it was nearly square, and covered with a flat, wooden roof. The floor was covered with a carpet, whereon several persons were lying at full length, while an old man, seated in one of the most remote corners, was reading in a loud, solemn voice. It is a peculiar structure, which I should be glad to examine more in detail / Not far from this eminence is a remarkable leaning minaret, more than a hundred feet [30.40m] in height, while in diameter it cannot be more than fifteen feet [4.572m]. In design it is light and elegant, and the effect is not injured by its deviation from the perpendicular, which I should judge to be about six feet [1.828m]. From the mosque we walked over the mounds of old Iconiom to the eastern wall, passing another mosque, wholly in ruin, but which must have once been more splendid than any now standing. The portal is the richest specimen of Saracenic sculpture I have ever seen: a very labyrinth of intricate ornaments. The artist must have seen the great portal of the Temple of the Sun at Baalbec. The minarets have tumbled down, the roof has fallen in, but the walls are still covered with white and blue tiles, of the finest workmanship, resembling a mosaic of ivory and lapis lazuli. Some of the chambers seem to be inhabited, for two old men with white beards lay in the shade, and were not a little startled by our sudden appearance.

¹⁹⁸ Belgiojoso_1858_416–417 Konya: Koniah est une des villes musulmanes les plus célèbres. Je ne sais ce qu'elle était avant l'invasion des Osmanlis, mais elle devint alors le siège des premiers sultans; et aujourd'hui encore aucun nouvel empereur ne monte sur le trône de Constantinople sans avoir offert sa couronne (pour la forme, bien entendu) au descendant des anciens sultans de Koniah, lequel est censé vivre et habiter sa fidèle capitale. Le descendant n'accepte pas la couronne; mais il conserve le privilège d'assister au couronnement du padishah, et je crois même que sa présence à la cérémonie du sacre donne lieu à une formalité quelconque. La mosquée attenante aux tombeaux des plus célèbres parmi les sultans de Koniah est une des plus belles de l'Asie. Elle est desservie par des Devriches et est entourée d'un petit champ de repos dans lequel un très-grand nombre de chats passent doucement et gravement leur vie aux frais de la communauté des Devriches. A propos de chats, j'ai remarqué que les chèvres et les chats de Koniah se rapprochent plus que tous autres des chèvres et des chats d'Angora. Pourquoi cette analogie entre les chèvres et les chats? Pourquoi ces animaux sont-ils plus beaux à Angora que partout ailleurs? Pourquoi, à Koniah, les uns et les autres seraient-ils les plus beaux du monde si ceux d'Angora n'existaient pas? / Il y a encore d'autres monuments de l'islamisme à Koniah; mais

les murs et les verrous du harem pesaient un peu sur moi, et je ne me sentais pas tout à fait libre dans mes mouvements. D'ailleurs la curiosité du touriste ou de l'archéologue n'était pas assez forte en moi pour m'engager à secouer le joug. Je me résignai donc sans trop de peine à ne voir ni le tombeau de je ne sais quel saint, ni le monastère de je ne sais quelle confrérie. Je remarquai seulement que l'archéologue qui s'arrêterait pendant quelques jours à Koniah y trouverait de quoi bien employer son temps.

¹⁹⁹ Scott-Stevenson_1881_324 Konya: In this neighbourhood are many relics of ancient Iconium. Odd pieces of Greek and Roman work have been built in with the mud walls, and turned to uses that would have astonished the original sculptors. A modern schoolhouse stands near, with a dome above it, entered by a lofty doorway with a marble arch, elaborately carved. The adjoining stone wall has some fine windows, with differently-carved designs round the marble frames. Exactly opposite, on the other side of the road, is another ruin with a chamber having a deep vaulted arch. The walls are lined with blue and purple tiles resembling mosaic. If we had had time or means of transport at hand, we might have brought back enough to have made several fireplaces.

²⁰⁰ Konya, Mevlana Scott-Stevenson_1881_328–331 Konya, Mevlana: On entering we found ourselves in a kind of square chamber, separated from what we would call the aisle, by a screen. From galleries placed round this space the lookers-on could witness the performances of the dervishes; the portions set apart for the women being carefully shut in by close lattice-work. The floor was of polished oak, and overhead hung a network of silver wires, on which were fastened thousands of glass lamps of every conceivable shape, form, and colour. / The effect was most beautiful. There were gems of Venetian work amongst them that collectors would willingly give thousands of pounds for. I have never seen such a variety. Delicate glasses from Venice so thin that one was almost afraid to breathe near them; some with coats-of-arms and designs engraved on them so minutely that it required a magnifying-glass to make them out; some with stems, others with handles, a few with lips, or flowers – every colour was represented, and the value of the collection must be enormous. I saw Bohemian glass in ruby colour and deep blue; opaque Persian glasses, and iridescent vases that had been exhumed from some ancient tombs. They were all filled with perfumed oil, and when lit up, the scene must be beautiful. The polish of the floor was wonderful; it shone like an ebony mirror, and we slid rather than walked. It surprised us to think how the dervishes could keep their equilibrium on such a slippery surface. / The church itself is a long narrow building, having on each side of the aisle numerous marble tombs. At the head of each of them is a pillar with an enormous green turban wrapped round it. A low railing separates the tombs from the worshippers. At the top of the mosque are three steps of solid silver leading to a kind of table or altar which is covered with a most miscellaneous heap of riches. Gold and silver cloths, rich embroidery, carved pieces of wood, mother-of-pearl caskets, cases inlaid with precious stones, gold and silver and ivory scimitars, engraved goblets and lamps – altogether a blaze of jewels and reflecting lights, a glow of colour, and a mass of richness that positively dazzle the beholder. In barbaric magnificence it is unrivalled. The costliness and fineness of texture of each object, the superb workmanship of many of the articles, make the whole group an ensemble of splendour which can hardly be surpassed. Above hang two Venetian chandeliers with coloured flowers and leaves between the branches, the glittering colours being in harmony with the magnificence below. / The ceiling is inlaid with mosaics and gems which are divided by richly gilt wood carvings. In a recess corresponding to

the dancing-chamber, stands the tomb of Hazret Mevlana, in whose honour all these gifts are showered on the mosques. At the head of the tomb is the usual column, but the turban of green cloth is here considerably larger than any of those on the tombs of the other imams. Shawls and scarves from Persia and India are thrown over the body of the tomb, the gifts of special devotees. The aisle is covered with carpets which put into the shade any I have ever seen. I have ransacked, now, the bazaars of the principal cities of Turkey in Asia, but never have I seen such beautiful carpets as here. The design and colouring of some are so beautiful that it seemed treason to use them as a covering for the floor. One that I particularly admired was over two hundred years old.

²⁰¹ Wilson_1895_133–134 Konya and its monuments.

²⁰² Wilson_1895_49: The Seljûk Sultans of Rûm, like the “Great Seljaks” of the main line, were liberal patrons of art, literature, and science; and the remains of the buildings they erected are amongst the most beautiful and interesting in A. Minor. At no period was Moslem art more brilliant. The medresses, with their quiet quads, overlooked by the windows of the students’ apartments, their small mosques, and their fine gateways, are not unlike, in plan, the colleges at our Universities; the fortifications, the bridges, and the great khâns, are built with a care and solidity that are almost Roman; and the mosques and tombs, though Persian in character, have a beauty of their own. Strong Persian influence is apparent in the freedom with which representations of animals, and of the human form, are used in the decorative details; and in the employment of glazed bricks of various colours in the palaces and in the minarets of the mosques. The beautiful buildings at Konia, Nigdeh, Kaisariyeh, Sivas, Amasia, Divrik, and other places well deserve the careful study of a trained architect, and the commemorative inscriptions which many of them bear would, if copied, probably throw light on the obscure history of the period. Most of the inscriptions are in Arabic, and the later Sultans are styled “Mighty Sultan, Shah of Shahs, magnificent King of subject nations. Lord of the Kings of the Arabs and Persians, Shadow of Gold in the Universe,” &c.

²⁰³ Wilson_1895_62: The Seljuk mosques show traces of Persian and Sassanian influence, and are remarkable for the elaborate beauty of many of the decorative details and for the large use of coloured glazed bricks and tiles.

²⁰⁴ Percy_1901_27–28 Konya: Whatever archaeological interest or architectural beauty the town possesses is centred in the numerous monuments of that brief but brilliant period of little more than 130 years, during which the royal master-builders, the descendants of Alp Arslan, rivalled in the heart of Asia Minor the activity and public spirit of a Periclean age. But even these have suffered much from the ravages of time and the vandalism of succeeding generations. The old castle of Uch Kaleh is a mere wreck, and the palace of the Sultans is represented by a dilapidated brick edifice, which is fast crumbling to dust on the heap of accumulated rubbish upon which it stands. The wall is of great thickness, and the upper storey, which apparently rested on two projecting brackets, is perforated by a fine arch, round the top of which runs a sadly injured but beautiful band of glazed and lettered tile-work. The lower portion of the building is decorated only by the rude representation of an heraldic lion carved in stone.

²⁰⁵ Percy_1901_28 Konya, Alaeddin Mosque: The mosques, on the other hand, of which there are an incredible number, have preserved much of their original beauty intact. That which bears the name of its founder, Alaeddin, the last of the Seljuk kings, who held under his sway the whole of the present Asiatic dominions of Turkey, with the exception of Armenia and Mesopotamia and the Greek empires of Nicaea and Trebizond, and who gathered to his court at Konia the flower

of the intellectual and artistic life of his day, stands on the crest of the hill above the palace. It is of great size, oblong in shape, and commands a magnificent panorama of the town. The interior is curious, the spacious hall containing about sixty marble columns of a greyish-blue colour, some of them plain, and some fluted or decorated with the love-knot pattern so familiar in the Armenian churches of Ani. One has a long inscription in the Greek character near the base, and there are traces of the obliteration of a similar record on another. The mimber, or pulpit, is of wood, exquisitely carved, and the fine Mihrab is adorned with Persian tiles, or with paintings ingeniously designed to conceal the fact that many of the plaques have been picked out and sold, a fate which has also befallen some of the carpets, of which there was formerly a large and valuable collection in the mosque. The same artifice, instances of which may also be seen at Constantinople, has been employed on the walls, and at a little distance it is difficult to detect the fraud.

²⁰⁶ Percy_1901_29 Konya Mevlana: Tekke or mosque of the Mevlevi dervishes, and the adjacent Turbe or mausoleum of their founder, Hazret Mevlana. / The two form a single building, the entrance of which lies through a pretty little courtyard containing in the centre a marble-canopied fountain for ablutions, surrounded by apricot trees, marigolds, and sunflowers. Finely carved doors lead into the interior, which is unequally bisected by two huge squared pillars. Both sections are covered with domed roofs, and the first, which constitutes the mosque proper, where the prayers are said, is of about equal length and breadth. The second, the floor of which is boarded like that of a ball-room, is reserved for the dances of the dervishes, a platform on two sides being railed off for the accommodation of the musicians, who keep time to the dancing with an accompaniment of large hide drums. Along the right of the building runs an uninterrupted aisle, subdivided into small chapels resembling those of a Roman Catholic Church, in which are ranged side by side the coffins of the founder of the order and his successors. These are covered with gorgeous trappings, and at the head of each is placed the long linen turban of the deceased, wound into a coil resembling a gigantic plume. In front of the principal tomb hang a number of fine china candelabra and huge wax candles, while the walls are decorated with text inscriptions from the Koran let into the surface.

²⁰⁷ Percy_1901_30 Konya: Close by [the Alaeddin Mosque] is another fine mosque, the Azizieh, with slender tapering minarets, and in the street below the old palace a tiny Medresseh or college, which originally served as a mosque. It consists of a roomy hall, roofed with a tiled dome, and containing a large bath in the centre, while in a smaller room beyond it stands a single catafalque like those in the Alaeddin mosque, similarly covered with green cloth, and a head-dress of coiled linen.

²⁰⁸ Percy_1901_30 Konya: Close by [the Mevlana] is another fine mosque, the Azizieh, with slender tapering minarets, and in the street below the old palace a tiny Medresseh or college, which originally served as a mosque. It consists of a roomy hall, roofed with a tiled dome, and containing a large bath in the centre, while in a smaller room beyond it stands a single catafalque like those in the Alaeddin mosque, similarly covered with green cloth, and a head-dress of coiled linen.

²⁰⁹ Faber_1842_685: Soon after leaving Lampsacus we passed a town called Chandak, on the Asiatic side, and nearly opposite to it is the old city of Gallipolis, which stands in Europe, at the very entrance of the sea of Marmara. From the water it has an imposing appearance, and the

high minarets stood out above the hills in strong relief against the clear evening sky. The sunset was wild and red, and gave us some lovely lights down the Hellespont.

²¹⁰ *Hobhouse_1817_11_226*: The modern Lampsacus, although but a small town of two hundred houses, with one, handsome mosck, would still be a present worthy of a king.

²¹¹ *Conder_1830_251*, Lampsacus: It now consists of about 200 houses, and hath a fine mosque, whose portico is supported by red marble pillars. It was formerly a Christian church, as they well prove by the crosses that yet remain carved on the capitals of the pillars. This traveller was shewn several inscribed marbles.

²¹² *Michaud_&_Poujoulat_1833_11_74–75* Lampsacus: L'entrée de la mosquée est ornée de quatre petites colonnes de marbre blanc; cet édifice paraît construit sur les ruines d'une forteresse; on voit encore des restes d'une épaisse muraille, qui devait servir de rempart à la ville ou à l'Acropolis. Plusieurs voyageurs sont persuadés que la mosquée de Lampsaque renferme de précieuses antiquités; aussi la superstition jalouse veille-t-elle sans cesse autour du temple, pour en écarter les étrangers. La population musulmane de la ville permet à peine aux voyageurs de jeter un regard sur tout ce qui ressemble à une ruine; les Grecs eux-mêmes n'ont pas osé nous accompagner dans nos promenades. J'ai voulu quelquefois m'expliquer cette inquiète jalousie des Turcs; si l'ignorance ne nous comprend pas, il nous est bien plus difficile de la comprendre elle-même. Toutefois, je ne me livrerai point ici à des déclamations vulgaires contre ce qu'on appelle la barbarie des Turcs; car je suis persuadé que la multitude chez nous ne serait ni plus raisonnable ni plus tolérante qu'on ne l'est en Turquie. Que dirait, répondez-moi, le plus éclairé, le plus civilisé des peuples, que diraient nos spirituels Parisiens, s'ils voyaient des savans en costume oriental et le turban en tête, rôder autour de leurs demeures, en examiner toutes les pierres, en dessiner jusqu'aux fondations?

²¹³ *Chishull_1747_7–8* Magnesia, Travelling 1698ff.: The two mosques, which we mentioned, are distinguished from the rest in that they are of royal foundation, an honour which is signified by the two minarées belonging to them; whereas the other eighteen, with which this city is furnished, have but one a piece. Before each of these mosques there is a square and regular area, containing a beautiful fountain in the middle, and enclosed on three sides with cells of religious Turks. The front of the mosque makes the fourth side of the square, and is itself likewise adorned with a spacious portico supported with stately pillars, of which some only are topt with modern capitals. But as the capitals of the rest; are of the old Corinthian order so all the shafts appear plainly to be antient; some consisting of natural and others of cast artificial marble [he means granite], but both the one and the other bound near the pedestal with rings of massy brass. / Before we could be admitted into the inside, we were obliged to comply with the zeal of the Turks, who always leave their shoes at the entrance of their mosques. Here we found them both much resembling one another, excepting that one was richer than the other; and whereas the roof of the consisted of five cupolas, the roof of this was regularly contrasted into one. We had now the liberty to view several copies of their Alcoran, and other books of Mahometan prayers, all curiously written and adorned with golden figures. The windows are furnished with excellent painted glass, full of flower Work and religious inscriptions; and from the roof hangs a multitude of lamps together with bright balls contrived to reflect the light, all of them well ranged in a beautiful and artificial manner. In each of the royal mosques we further observed a splendid kiblè, which is a part separate from the body of the mosque, and answering to the altar of our Christian churches; it is adorned with a rich floor and gilded roof, together with carving and

mosaic work on each side, but more particularly in the front which is contrived to face Mecca. Immediately to the right hand of the kibl  stands a lofty pulpit, being fourteen steps high, and consisting of a portal, rails, and canopy, all of wrought marble. One thing was remarkable as well in these mosques, as in that which we afterwards saw at Ephesus, though we know not whether it has any mystical reference to the Turkish superstition; it is a nich in the front of the kibl , on each side of which stands a fine slender pillar, hewn out of one entire stone, made without capital or pedestal, but so fixed within the Work both above and below, that it remains moveable and is turned about by the hand at pleasure.

²¹⁴ Chishull_1747_11 Magnesia in 1699: There now scarce occur any reliques of antiquity in Magnesia, except that we observed several Ionic and Corinthian pillars in the court of an old mosque, held in great veneration by the Turks for the burial of Hasanogli, a person famous in the history of the nation. Over one of the entrances into the same court there is to be seen a broken inscription of an antient heathen temple, tho too high to be now legible. [#NB he states on the title page his interest mainly in Greek and Latin monuments – not mosques]

²¹⁵ Egmont_ & Heyman_1759_1_172 Magnesia: The streets are also remarkably broader, and decorated with several beautiful mosques, among which are two of royal foundation, each having two minarets. It has also some stately houses and kanes ... We were not suffered to enter the royal mosques it being Friday, but through the windows we saw, in the south part, a Kibbeleth, or oratory; and opposite to it, on the north side, a pulpit with marble steps. These mosques are indeed the principal structures, and seem to have been originally Christian churches. The fonts in the areas are also of marble, together with the flight of steps leading to the mosque. On one of them I observed a Greek inscription; but the following words were all that were legible.

²¹⁶ Dallaway_1797_195 Magnesia: Near the road stands the ruined tower of a palace, intended by Morad II. as a retreat, after his resignation of the empire. We did not see the mosque of marble built by that prince and his empress, to which all the remaining specimens of ancient art were sacrificed, and wrought into new forms. It is inferior in size only to some of the principal at Constantinople. / We were, in fact, several centuries too late for antiquities at Magnesia; for when any public work was erected by the Turks, all the external blocks of marble of great edifices were rehewn, and modelled to their taste. The shafts of columns only, not their heterogeneous capitals, have escaped such barbarism.

²¹⁷ Chandler_1817_1_309 Magnesia: Among the mosques at Magnesia, two have double minarets or turrets, and are very noble structures, of marble. Each has before it an area with a fountain. We were permitted to enter one of them, which had been lately beautified, leaving our boots or shoes at the door. The inside was as neat as possible; and the floor covered with rich carpets. The ornamental painting pleased by an odd novelty of design, and a lovely variety of colour. The dome is lofty and of great dimensions. The lamps, which were innumerable, many pendant from the ceiling, with balls of polished ivory intermixed, must, when lighted, amaze equally by their artful disposition, their splendor, and their multitude. These edifices, a college of dervishes, and a bedlam, were erected and endowed by Sultan Morat and his queen.

²¹⁸ Beaujour_1829_11_168 Magnesia: Magn sie est b tie sur le revers septentrional du mont Sipyle, au pied d'une hauteur occup e par un vieux fort, o  l'on ne peut monter que par un sentier  pre et tortueux; mais la ville, orn e de jolies fontaines et de belles mosqu es, a un aspect agr able, et renferme plus de 20 mille Turks.

²¹⁹ Macfarlane_1829_306 *Magnesia*: Magnésie contient deux mosquées impériales qui pourraient soutenir la comparaison avec ce que Stamboul a de plus magnifique. Les mosquées de Smyrne sont d'une architecture fort mesquine, comme tous les édifices de cette ville, et avant d'aller à Magnésie, je n'avais pas vu de monument de ce genre qui produisît sur moi autant d'effet. Le style d'architecture est loin d'être sans charmes, quoiqu'il soit en contradiction avec les idées de nos artistes et nos modèles européens. Des murailles élevées, percées d'un grand nombre de petites fenêtres et se terminant ordinairement en demi-cercle; un portique formé de colonnes antiques; des groupes de dômes qui se détachent ou se confondent, suivant la position du spectateur; certes, il y a là de quoi plaire au regard, surtout lors qu'on voit, comme nous le voyions, des bois magnifiques de platane et de cyprès se balancer sur les flancs de l'édifice. On dirait, à l'aspect de l'architecture délicate et légère de ces minarets, qu'ils vont s'agiter au souffle de la brise; et telle est l'élévation de leur flèche brillante, qu'il semble qu'elle conduit le regard jusqu'au ciel. Les clochers élégants de nos villes anglaises sont bien mesquins et bien vulgaires, comparés avec, les minarets de la Turquie. Dans les places au milieu desquelles s'élèvent chacun des minarets impériaux à Magnésie, je remarquai une magnifique fontaine de marbre construite avec d'antiques matériaux, débris d'ouvrages sans doute plus magnifiques encore.

²²⁰ Macfarlane_1829_300 *Magnesia*: On a souvent décrit les khans turcs, ou caravan sérails: ce sont ordinairement de chétives mesures de briques, de boue et de bois; mais le khan de Magnésie était construit avec une magnificence remarquable. On voyait que c'était là l'ouvrage d'une illustre famille qui semble avoir gravé sur tous ses monuments l'empreinte de son grand nom. C'est un édifice de forme quadrangulaire, construit en pierres de taille; au milieu est une fontaine de marbre d'où s'échappe une eau pure. L'architecture ressemble à celle des monastères d'Italie, à l'exception des petits dômes de l'édifice, recouverts de plomb, qui s'élèvent au-dessus de tous les appartements des étages supérieurs, et donnent au bâtiment un aspect tout oriental. Les chambres des voyageurs sont placées, comme des cellules de moines, dans de vastes galeries parallèles à la cour.

²²¹ Macfarlane_1829_226–227 *Magnesia, Mosques: coloured glass, also seen in Greek and Turkish houses at Pergamum as at Magnesia.*

²²² Elliott_1838_11_89 *Magnesia*: Few towns, however, are more interesting, for relics of antiquity meet the eye at every step: here, a broken Ionic capital forms the angle of a house, and an architrave its step; there, fragments of a rich cornice are built into a wall; a modern mosque is supported by the truncated shafts of antique columns; and sacred sarcophagi are desecrated by conversion into common water-troughs: fountains in the dirtiest streets and the very pavement on which one treads teem with vestiges of antiquity; and in a neglected spot, near the south wall of the city, amid dirt and rubbish, we remarked two venerable marble pillars lying unheeded on the ground.

²²³ Fellows_1839_19–20 *Khan at Magnesia*: The town has a great number of minarets of mosques, and more and better public buildings than Smyrna. I am now in a very fine building, the public khan. It is as extensive as any Italian palace, and built entirely of stone and iron; each room is dome-topped, with iron gratings and shutters to the windows, and an iron door, which was unlocked by a black slave with immense keys; the heavy door opened and I walked in, as if into a prison, but found it so clean, that although it offered little more than bare walls, I liked its appearance better than that of any house I had seen for months. Mats were spread on

the floor, and unfolding my stores, all other comforts, together with an excellent dinner, were quickly supplied.

²²⁴ Addison_1838_I_180 Magnesia: The mosques were large and handsome. There are two which were constructed by Sultan Amurath the Second and his sultana, of white marble, hung with innumerable lamps, and ornamented with painting and gilding. Here, too, are the ruins of the palace of Amurath the Second, in which he lived during his retirement, and the tombs of his wives and children, twenty-two in number, of different sizes, under a cupola of white marble.

²²⁵ Elliott_1838_II_57 Magnesia: Magnesia is the cleanest and neatest town in Asia Minor: in the width of its streets and in many other respects it is far superior to Smyrna. The principal buildings are two mosques, with double minarets indicating a royal foundation: the interior of each is adorned with paintings of the only kind admitted by Moslems, and with numerous lamps, ivory balls, and ostriches' eggs, such as are to be seen in all the mosques of Constantinople. The present population amounts to about thirty thousand.

²²⁶ Dallaway_1797_244 Miletus, mosque: we overlooked the site of the proud Miletus, the mother of Asiatic cities, which is now very thickly strewn with the remains of more modern buildings, of churches and baths, all wearing the same face of demolition, and equally overthrown. One small but beautiful mosque of marble still remains, and a tradition is current amongst the better informed Greeks, that it can boast the architecture of Isodorus of Miletus, who was employed by Justinian to rebuild the dome of Santa Sophia at Constantinople. It is certainly of high antiquity, but it may be thought of an era less remote.

²²⁷ Chandler_1817_I_170 Miletus: From the number of forsaken mosques, it is evident, that Mahometanism has flourished in its turn at Miletus. All these have been mean buildings and mere patch-work; but one, a noble and beautiful structure of marble is in use, and the dome, with a tall palm-tree or two, towers amid the ruins, and some low flat-roofed cottages, inhabited by a very few Turkish families, the present citizens of Miletus.

²²⁸ Fellows_1852_197 Miletus: At Miletus are the remains of an enormous theatre. An aqueduct may be traced, and the site of several temples; its other remains are only walls, apparently of Roman or Christian date, and many of its broken columns are evidently Christian. There are the ruins of a Christian church, formed out of a Greek temple, of the Corinthian order, whose fine arched vaults have supported the structure of each age, of which the ancient Greek has proved the most durable. Here I pitched my tent: before me stood a fine mosque, built of the ruins of Christian churches; but its doom was also sealed; the stork alone occupied its ruined walls.

²²⁹ Falkener_1862_155-156 Miletus: The same object [a Turkish lamp] appears also over the kible of the mosque of Ballat, (the ancient Miletus,) which by the same reasoning should also be a church. As to the second reason, so far am I from considering it as a proof of the building not having been originally Mahomedan, that I regard it as a proof of the consummate science of the Mahomedan architect. The kible, in this instance, is a large niche, hollowed out of the wall, and therefore, unlike the absides of our churches, is unmarked on the outside. Being enriched with a profusion of the most elaborate ornament, the architect naturally considered that it would be endangered by the weight of the superincumbent wall, and therefore wisely remedied the chance of injury by forming a relieving arch above. This arch being necessarily worked in the whole thickness of the wall, and so appearing on the outside, has led persons into the error of believing this to be a proof of its having been originally a doorway. Another reason for considering it to be a church is brought forward by Mr. Arundell, who states that several Corinthian

capitals are within and near the mosque, having upon them a cross in high relief. But no one can deny that the building has at one time been a mosque, and therefore if the Turks during this period were liberal or indifferent enough to allow such emblems to remain without defacing them, we may reasonably conclude that at the time of the mosque being built, they were equally regardless of what these emblems might once have been; or if they thought of them, they looked upon them as trophies and evidences of the superiority of their own religion, in having conquered and debased the other. Instances of this practice are by no means unfrequent.

²³⁰ Turner_1820_III_66–67 Mylas: It contains a large and very handsome mosque, built (chiefly of marble taken from ruins in the neighbourhood) sixty or seventy years ago by a Musselim of the place. The present Musselim is a young man, whose father, the last governor, having died lately, and all his hoards being as usual taken by the Porte, he bought the government of the Sultan (to whom it belongs personally, and from whom it is farmed) for 1,700 purses, for which sum he is indebted.

²³¹ Pococke_V_1772_100–101, travelling 1737–1741, Mylasa: La ville est petite & mal bâtie, mais il y a deux bons caravanserais & deux grandes mosquées dont la plus ancienne paroît avoir servi d'Eglise; l'autre est moderne & de tres-bon goût.

²³² Leake_1824_230 Mylas: The names of Lagina and Mylasa still subsist, slightly corrupted. Of the latter city there are many remains; but that which constituted its most remarkable antiquity in the time of Pococke, the temple of Rome and Augustus, was destroyed about the middle of the last century by the Turks, who built a new mosque with the materials.

²³³ Newton_1865_II_48, travelling 1857, Mylasa: On the north side of the town is a very beautiful mosque, with a portal composed of three doorways with pointed arches.

²³⁴ Pococke_II_2_1745_122, travelling 1737–1741, Nicaea: I saw at a mosque two most beautiful pillars in such large spots as are commonly seen in verd antique, some of a light brown, and of a grey, others of a whitish colour, being the only pillars I ever saw of that sort of marble, and would be of very great value to those who are curious.

²³⁵ Grelot_1680_38 Nicaea: ses murailles qui ont environ huit milles de circuit, sont toutes appuyées de grosses Tours, la plupart rondes, dans lesquelles il y a de grandes chambres. Il y avoit autrefois un corridor qui regnoit tout autour des murailles, comme il s'en voit encore en plusieurs villes de France; mais les Turcs qui n'ont point eu de soin de l'entretenir, l'ont lassé tomber en plusieurs endroits, aussi-bien que les murs qui le soutenoierit. Cette ville est grande, il y a d'assez belles ruës, & quantité de restes précieux de l'Antiquité tant Chrétienne que Payenne, & entr'autres une porte de la ville fort superbe qui est à son Sud-Est; elle est faite en manière d'Arc de Triomphe toute de marbre, avec plusieurs bas reliefs que les Turcs ont tout mutilez, & enrichie de plusieurs inscriptions Grecques & Latines; on trouve encore dans la ville & aux environs quantité de beaux morceaux antiques, dont j'avois tiré plusieurs desseins & ectypes [wet paper squeezes]: mais les ayant perdus avec plusieurs autres, & mesme avec une partie de l'argent que j'avois dans un rencontre que nostre Caravanne eût avec les Arabes en passant de cette ville en celle d'Alep, le Lecteur se ressentira pour cette fois d'une partie de ma disgrâce & de mes pertes.

²³⁶ Sestini_1789_213–219, travelling 1779, Nicaea: description of the walls and gates and their ornaments.

²³⁷ Gardane_1809_6 Nicaea: il n'y a plus que 4 maisons grecques; quantité de grenadiers et de figuiers; à la porte d'une Mosquée, colonne d'un beau vert; arc de triomphe bien conservé. Dans l'Eglise grecque, nous avons vu avec veneration le trône de Constantin, qui est en pierre.

²³⁸ Tancoigne_1820_13 Nicaea: We have also seen two beautiful columns of porphyry at the door of a mosque, of which the minaret is covered with tiles of various colours. A lover of antiquities may find much to satisfy his taste at Nicaea. The people continually offered medals, intaglios, and cameos, to which objects the Turks and modern Greeks attach no value: they may be bought here on very low terms, the venders being usually contented with the first price you offer them.

²³⁹ Tancoigne_1820_13, travelling 1807–09, Nicaea: We have also seen two beautiful columns of porphyry at the door of a mosque, of which the minaret is covered with tiles of various colours. A lover of antiquities may find much to satisfy his taste at Nicaea. The people continually offered medals, intaglios, and cameos, to which objects the Turks and modern Greeks attach no value: they may be bought here on very low terms, the venders being usually contented with the first price you offer them.

²⁴⁰ Leake_1824_11 Iznik: Some of the towers, like those of Constantinople, have Greek inscriptions; these have been published in the *Inscriptiones Antiquae* of Pococke. The ruins of mosques, baths, and houses, dispersed among the gardens and corn-fields, which now occupy a great part of the space within the Greek fortifications, show that the Turkish Isnik, though now so inconsiderable, was once a place of importance, as indeed its history under the early Ottomans, before they were in possession of Constantinople, gives sufficient reason to presume. But it never was so large as the Grecian Nicaea, and it seems to have been almost entirely constructed of the remains of that city; the walls of the ruined mosques and baths being full of the fragments of Greek temples and churches.

²⁴¹ Prime_1876_141 Nicaea in 1832: Here we saw the stork build her nest, and the gray squirrel revel without fear amidst marble figures defaced and fractured, but still disclosing the charms of symmetry and proportion, and the design of the ancient Greek chisel. Here we saw mosques and baths that were built from the ruins of pagan and Christian temples, themselves crumbled to ruins; and shafts and capitals of marble columns strewed upon the ground, and literally turning to dust by natural decay. Indeed, the tooth of time has left here more signal marks of his ravages than I have ever seen in any place before. It is very common in this country to find an extensive burying-ground connected with a comparatively small village, showing the population to have once been much greater than at present, or the congregation of the dead to be far greater than that of the living. But here even the burying-grounds are themselves buried; the sepulchres are literally sepulchred

²⁴² Texier_1862_107, travelling 1834–1835, Nicaea, mosque built by Grand Vizir Khayr-Eddin: L'édifice est quadrangulaire; il a 26 mètres de long sur 12m,74 de large. En avant du temple, il existe un porche en marbre blanc composé, sur la façade, de trois arcades ogivales, portées par deux colonnes de granit rouge, et en retour de deux arcades que sépare une seule colonne. Les deux arcades latérales sont formées par des barrières de marbre, découpées à jour avec une délicatesse extrême. Au-dessus de la porte, on lit cette inscription, dont les caractères sont gravés en relief, selon l'usage des musulmans ... Sur la porte du portique on lit cette autre inscription, tracée sur une seule ligne / Dans l'intérieur d'un des gros murs est pratiqué un escalier qui conduit au minaret. Au fond du sanctuaire se trouve la niche vers laquelle tout musulman doit se tourner en faisant sa prière, et qui indique la direction de la Mecque; c'est ce qu'on appelle le

Mirhab. Près de là, à la droite de l'assistant, se trouve une chaire, dont la forme est la même dans toutes les mosquées musulmanes, et qui consiste en un escalier très-rapide, conduisant à une espèce de pavillon, où se place le mollah pour les instructions religieuses; cette chaire porte le nom de Minnber.

²⁴³ Poujoulat_1840_184, travelling 1837, Nicaea: 184 Les ruines des édifices musulmans à Nicaea sont plus nombreuses que les ruines des monuments chrétiens. A un quart d'heure au nord d'Isnik s'élève un médressé (collège) bâti par Orchan, le conquérant de Nicée. Ce médressé, qui est encore en bon état, est le premier édifice de ce genre qui ait été construit par les Turcs. Tous les voyageurs qui ont visité Nicée ont parlé de cette belle mosquée en marbre blanc appelée Djicil-Djamissi (mosquée verte), ainsi nommée à cause des incrustations en verre de couleur verte qui enveloppent le monument et le minaret. L'architecture arabe n'a rien enfanté peut-être de plus bizarre, de plus gracieux, de plus élégant que la mosquée de Nicée, aujourd'hui livrée à l'abandon. La porte de cet édifice est ornée de quatre colonnes de front et de quatre sur les deux côtés. Le portique est précédé d'un grillage en marbre où l'art arabe se montre dans toute son originalité.

²⁴⁴ Marcellus_1839_I_151 Nicaea: Nous repassâmes les remparts, et le prêtre grec nous conduisit à l'ancienne église de Sainte-Sophie. Les Turcs, nous dit-il, ont à plusieurs reprises, essayé d'en faire une mosquée; mais chaque fois, le minaret élevé à peine aux deux tiers de sa hauteur a été miraculeusement renversé.

²⁴⁵ Hommaire_de_Hell_IV_1860_383 Nicaea: Ancienne église de Sainte-Sophie, à Nicée; le minaret isolé, où l'on remarque quelques rangées de briques vernissées, est en ruine. Les Grecs prétendent qu'un jour le muezim, en appelant à la prière, se précipita sur le sol et se tua, et que Dieu fit ainsi voir qu'une église aussi sainte ne pouvait appartenir aux musulmans; depuis lors, dit-on, la mosquée fut abandonnée, privée même de sa toiture.

²⁴⁶ Le_Strange_1905_78-79 Karbala: in the year 236 (850) the Caliph Mutawakkil earned the lasting hatred of all good Shi'ahs by ordering the shrine of Husayn to be destroyed by flooding the place with water, also he forbade the visitation of the sacred spot under heavy penalties. Mustawfi adds, when describing the palaces at Samarra, that this iniquity on the part of Mutawakkil was requited to him, in that none of the buildings he began at Samarra could ever be completed, but soon fell to the same state of ruin in which the wicked Caliph had left the tomb of Husayn.

²⁴⁷ Le_Strange_1905_46 Basra: Mustawfi, writing in the same [14th] century, gives a long account of Basrah. Its mosque, which he reports had only been rebuilt by the Caliph 'Ali, was the largest in Islam – and any mosque planned larger it was impossible ever to complete – and of this mosque 'Ali had set the Kiblah (or Mecca point) quite exactly in its right direction. Here, too, there was a minaret which shook or remained still according as an oath sworn to before it was true or false: a perpetual miracle established by the Caliph 'Ali who had built it.

²⁴⁸ MacFarlane_1850_I_217 Nicaea: At a very recent date, the place had been larger, as was shown by ruins of modern houses; and at one period, since the Turkish conquest, the town must have been very considerable, as was denoted by the extensive ruins of good stone khans, public baths, and mosques. The Osmanlees had let all things go to entire ruin, except one bath and two mosques. There had also been many marble fountains and subterraneous aqueducts; but, with the exception of one fountain near the coffee-house (and that had been sadly maltreated), they were all abandoned, broken, or stopped up.

²⁴⁹ Turner_1820_III_272–274 Pergamum, acropolis: We ascended to the ancient Acropolis, which is built on a mountain of about 200 feet [60.96m] in height, overhanging the town; on the top are extensive remains of the walls both of the Roman and Venetian city; in the Venetian wall is a beautiful bas-relief (placed in the cornice) of a wreath, supported alternately by an eagle and the head of an ox, of Roman workmanship; part of the walls are built with large fluted columns laid lengthways; of these the Turks have taken away several of marble to adorn their mosque; the Venetian city was very small, and the wall that inclosed it (still very perfect) was built of small stones from the ruins, with which were joined remnants of antiquity.

²⁵⁰ Durbin_II_1845_165 Pergamum: I sat down under the venerable walls of the Mosque of Santa Sophia, and felt that I was near the spot on which one of the Apocalyptic churches worshipped. As I read the Epistle to the Church in Pergamus, coming to the words, "In those days wherein Antipas was my faithful martyr, who was slain among you," I felt an irrepressible impulse to enter the mosque and look upon the tomb which tradition has consecrated to this honoured witness for Jesus, and which is venerated alike by Moslem and Christian. But the foot of the infidel might not enter this mosque of the faithful, and I was obliged to be contented with a survey of its antique walls of stone, and the three low grass-covered domes that seemed to press heavily upon it, as the foot of the Moslem has long pressed heavily upon the neck of the Christian in Asia Minor.

²⁵¹ Fellows_1852_26 Pergamum: I have been into many long and beautifully built vaults or cisterns, and several mosques and khans now occupying the buildings of the ancients. The most interesting is a mosque, from its style doubtless a church of the early Christians, in which the Epistles may have been read to the first disciples. The walls of the Turkish houses are full of relics of marble, with ornaments of the richest Grecian art. I have sketched many, but they are innumerable. [similar phraseology in Fellows_1839_34–35].

²⁵² Durbin_II_1845_166 Pergamum, ruins of the church of S. John: A community of storks have built their aerial nests on the summits of the walls and towers, cattle occupy the spacious nave; a potter makes his vile ware in one of the subterranean rooms; sometimes a Greek school is taught in the chancel, and amid the imperial ruins the Greek occasionally steals an hour of devotion, which revives within him the long-cherished hope that the Cross shall again be replaced on the heights of the towers, from whence, according to tradition, the Crescent was miraculously hurled at midnight, when the Moslem had converted the Cathedral into a mosque. The follower of the Prophet revered the Divine intervention, and, as he himself was forbidden to establish the religion of Mohammed within the sacred walls, he forbade the Christians to restore the worship of Jesus. Hence the sanctuary has fallen into decay, and become the habitation of unclean things.

²⁵³ Arvieux_1735_I_42 in 1654, the only stone building in Smyrna, because of earthquake risk: Il n'y a que les Eglises des Chrétiens, les Mosquées, les Khans-Serais ou Serails, c'est-à-dire, les Serails ou maisons des Caravannes qui soient de pierres à chaux & à sable. Ces Caravan-Serails sont comme des Hôtelleries publiques, où les Marchands étrangers se retirent avec leurs chameaux, chevaux & mulets, & les marchandises. Ils y trouvent pour l'ordinaire des fontaines, des bains, & autres commodités, & en payant un droit très modique au Gardien, ils y demeurent tant qu'ils veulent. C'est une devotion des Turcs de bâtir ces sortes de lieux, & d'y attacher des revenus pour les entretenir. Mais on n'y trouve que le couvert. Ceux qui s'y retirent se pourvoyent

comme ils le jugent à propos de lits & d'autres meubles, & de nourriture pour eux & pour leurs équipages.

²⁵⁴ Riedesel_1802_233 Il n'y a guère de belles mosquées à Smyrne, en comparaison de celles de Constantinople.

²⁵⁵ Brewer_1830_49 Smyrna: The places of worship generally, whether they be the mosque, the synagogue, or the Christian churches, have little that is striking in their appearance.

²⁵⁶ Texier_1862_307, travelling 1834–1835, Smyrna: Les mosquées et les autres édifices publics sont d'une construction des plus médiocres: il n'y a pas une petite ville de l'intérieur qui ne renferme des monuments plus intéressants.

²⁵⁷ Griffiths_1805_44 Smyrna: The present inhabitants of Smyrna consist of Turks, Jews, and Christians. The last may be divided into the following sects, Greeks, Protestants, Roman Catholics, and Armenians. The members of each persuasion enjoy the privilege of attending divine worship agreeably to the education they may have received, and of being interred conformably to the customs they respect: But the Turkish mosques and Turkish burial grounds, as may be readily imagined, greatly exceed in number the chapels or cemeteries belonging to the followers of the Christian and Jewish religions.

²⁵⁸ Turner_1820_III_373 Smyrna, a Christian sailor: A few years ago an English sailor at Smyrna went into an open mosque at the time of prayer: seeing the Turks kneeling and bowing, he flung down his hat and knelt down too. After prayers they seized on him, and took him before the Cady as a convert to Mahometanism. As he could not be made to understand their questions, the dragoman of the English consul was sent for, through whom he was asked if it were his wish to become a Turk. "No!" he said, "he would see them [] first." "Why then did you go into the mosque?" "Why, I saw a church-door open, and I thought any body might go into a church. I have not been in one for three years before, and [] me if I ever go into one again, if I can't do so without turning Turk." It was not without great difficulty that the Turks were dissuaded from putting a turban on him by force.

²⁵⁹ Post_1830_281 Smyrna: There are a number of large and handsome mosques at Smyrna, but the profane feet of infidels are not allowed to enter them; at least, it would have been a hazardous experiment during the critical situation of affairs at the period now under consideration.

²⁶⁰ Addison_1838_I_102 Smyrna: This morning we went into the large Turkish mosque, first throwing off our shoes. We found a large hall, well matted and carpeted, filled with innumerable lamps suspended from the ceiling. The walls were plain, simple, and unadorned, free from images and pictures. Several Moslems were actively engaged in prayer.

²⁶¹ Murray_1840_263: All the mosques of Smyrna are constantly open to the Giaour. The only form necessary to be observed on entering them is, to take off the shoes, and observe the utmost propriety and respect.

²⁶² Marchebeus_1839_127 Smyrna: Auprès du mauvais village d'Aïa-Solouti, situé un peu plus loin, s'élève une grande mosquée, élégant édifice mauresque dont les voûtes hardies sont supportées par de légères colonnes de marbre. Ce temple moderne offre un singulier contraste avec les ruines imposantes des monumens grecs dont je viens de parler.

²⁶³ Faber_1842_602 Smyrna: From the bazaar we went to the largest mosque, which we were allowed to enter, when we had taken off our boots. The building was square, and from the central dome were suspended a great many lamps and large ostrich eggs. The floor was in a great measure covered with rich Turkey carpets, on which some Mahometans were prostrating themselves

and performing their devotions. Sentences of the Koran were written all over the walls; and on the green curtain, which hung before the stairs leading to the elevated place of the readers and ministers, was the double triangle, the ecclesiastical emblem of the Holy Trinity. Of course it has some totally different meaning there; but still it was curious to see, as the only emblem in a unitarian place of worship, the catholic symbol of the Holy Trinity.

²⁶⁴ Fowler_1854_471: The Author, at considerable risk, visited a Mosque at Smyrna, during the service, but for five minutes only, and he was pelted and hooted from the door by the rabble.

²⁶⁵ Howe_1854_75 Smyrna: At the prescribed hours you hear the shrill voice of the Muezzin from the high balcony near the top of the Minaret, in chimney-sweep-like notes, calling the faithful Mussulman to his prayers.

²⁶⁶ De_Vere_1850_11_99 Smyrna, mosques: The mosques of Smyrna must much disappoint any one who has formed high expectations of them. I hardly know any religious buildings the architecture of which appears more entirely uninspired. The traveller finds no difficulty in gaining admittance on complying with the simple condition of taking off his shoes, a mark of respect which will seem to him very superfluous as soon as he has entered. The interior is a vast saloon, for the most part square, and always a rectangle, the roof of which is commonly supported on large and shapeless pillars.

²⁶⁷ De_Vere_1850_11_100 Smyrna, mosques: Everything, however, no matter how insipid, has yet something characteristic about it; and the baldness of these mosques corresponds aptly enough with the flat and dreary rationalism of a religion which differs but little from the Unitarianism of the West (renouncing as it does all mysterious dogmatic Faith, all sacramental worship, and all sacerdotal ministrations) except in the strictness with which it enforces cleanliness, the zeal with which it once inspired the loyal servants of its prophet, and its retention of that polygamy so long tolerated in the East.

²⁶⁸ Lynch_1849_40 Smyrna: We proposed entering a mosque, but as we were required to take off our boots, and the pavement was damp and dirty, we deferred the gratification of our curiosity until we had visited Constantinople.

²⁶⁹ Fellows_1852_7 Smyrna: The annoyances to which a Frank is subject on entering the mosques here are so great, that I shall delay visiting them until I arrive at Constantinople.

²⁷⁰ Lycklama_a_Nijeholt_I_1872_666, travelling 1866–1868, Smyrna, mosques: Je dirai un mot des mosquées et des églises, nombreuses à Smyrne, le chiffre de la population mahométane et celui de la population chrétienne le font naturellement présumer. Ici, encore, rien de véritablement grand: j'avais vu mieux dans les deux genres. On peut néanmoins citer, parmi les temples musulmans, la Bézestein-Djami ou Mosquée du Grand bazar, qui n'a de remarquable que son bassin des ablutions recouvert d'une coupole supportée par des colonnes à chapiteaux corinthiens, d'un beau travail; mais surtout, à l'extrémité de la ville, la Grande Mosquée (en turc Essar-Djami), que couronnent d'innombrables petits dômes surmontés par d'élégants minarets, autour desquels s'enroulent, en spirale, de larges rubans peints en rouge d'un effet fort original.

Endnotes Chapter 6. India and Persia

¹ Field-Officer_of_Cavalry_1823_371 Madras Government Regulation VII, of 1817: Para I. Whereas considerable endowments have been granted in money, or by assignment of land, or of the

produce, or portion of the produce of land, by former Governments of this country, as well as by the British Government, and by individuals for the support of Mosques, Hindoo Temples, Colleges and Choultries, and for other pious and beneficial purposes ***** and whereas it is the duty of Government to provide that all such endowments be applied to the real intent and will of the grantor * * * * The following rules have been enacted to be in force, &c. &c. / Para 11. The general superintendence of all endowments in land or money, granted for the support of Mosques, Hindoo Temples or Colleges, or for other pious and beneficial purposes; and of all public buildings, such as Bridges, Choultries, or Chuttrums, and other edifices, in the several provinces dependant on the Presidency of Fort St. George, is hereby vested in the Board of Revenue.

² Fitzclarence_1819_232–233, defending British conduct in India: At the present day it will not be difficult to exculpate Great Britain from the more serious charges, for, long before the persecuted Hastings had breathed his last, an applauding country had placed him above such imputations; but at the time Mr. Burke made his celebrated remark no one was equal to its refutation, nor will I attempt to excuse the early agents of the Company from blame. But Mr. Burke might have been told, with respect to the minor points of our total disregard of the arts or comforts of the people, that Bengal (we did not then hold Hindoostan) was a different country from Europe, as much in customs as in climate, and that the magnificent monuments he wished us to leave would not only have been superfluous but absurd. Caravanseraies or seraies, as they are called in India, are not required in a country where all travel by water in boats capable of comfort and shelter. Bridges, if erected, would have been carried away by the torrents in the rains. He could not have meant that we should build mosques or Hindoo temples, which, from being raised by the hands of infidels, would not have been accepted or occupied. Canals would have been supererogatory, where Rennell tells us there is no town farther than 25 miles [40.233km] from a navigable stream. Roads, excepting one, and that which follows the course of the river Ganges, thrown up by the Mahometans, would have been equally as useless as the canals, where the travelling by water suits the inactivity of the people, and agrees with the climate and prejudices of the inhabitants. The formation of the great road through Bengal and Behar was effected in 1781 for the purposes of general military communication with the frontier, and for transporting the various implements of European warfare during the time the Ganges was not navigable. We had built a fortress to secure our capital, and unless he would have wished us to have raised triumphal arches or columns to the memory of our many victories, which so zealous an economist never could have approved, I cannot conceive what he would have had us to do.

³ Fitzclarence_1819_232, British benevolence: From a feeling of humanity and good-will towards human kind in general, it always affords one pleasure to hear of an extension of British territorial possessions; for even should local motives forbid the introduction of our constitution and laws, still from the benignity of our character, which pervades all our institutions, and which from our mode of education becomes, to a certain degree, engrafted in almost every individual, an improvement of the legislature, and of the general welfare of the inhabitants, are the invariable consequences. And I should be guilty of a gross injustice to my country, if I did not here avail myself of the opportunity, as far as depends on my humble testimony, to do away what has been alleged against our national reputation with respect to our conduct in India.

⁴ Brown_1905_230ff for monument administration in India, Egypt, Algeria and Tunis.

⁵ Mundy_11_1914_212, (fl. 1600–1667), in India 1628–34 1635–38 1655–56 Taj Mahal, seen building in 1632: This Kinge [Akbar] is now buildinge a Sepulchre for his late deceased Queene Tage Moholl [Taj Mahal] (as much to say att the brightnes of the Moholl), whome hee dearly affected, haveing had by her 9 or 10 children, and thought in her life tyme to use noe other

woman (which is strange if true consideringe their libertie in that kinde). He intends it shall excell all other. The place appoynted [is] by the river side where shee is buried, brought from Brampore [Burhanpur] where shee dyed accompanyinge him in his warrs, as shee did all the tyme of his troubles. [footnoted: This account of the building of the Taj (begun early in 1632 and finished some twelve years later) is especially valuable as coming from an eye-witness of its construction. For descriptions by other 17th century travellers, see Tavernier, ed. Ball, i. 109 – in; Bernier, ed. Constable, pp. 294–299; Thévenot, Pt. III. p. 33. See also for detailed accounts of the mausoleum and the materials employed, Sirkar, Who built the Taj Mahal? (*Anecdotes of Aurangzib*, pp. 148–150); Latif, Agra, pp. 100–123.]

⁶ Phillips_1684_94–95 relating Tavernier, Taj Mahal: The Frontispiece seems to me very magnificent after their way, and as high as that of St. Louys in the Street of St. Antony. It is true, you do not there see Columns, Architraves, and Gornishes cut out after the proportion of those Five Orders of Architecture so religiously observed in our Palaces: it is a different and particular kind of structure, but such an one as wants no agreeableness even in the unusualness of its contrivance, and which in my opinion, would very well deserve a place in our Books of Architecture. 'Tis almost nothing but Arches upon Arches, and Galleries over Galleries, disposed and ordered a hundred different ways, and yet all appears stately, well enough contrived and managed. There is nothing that offends the eye; on the contrary all is pleasing, and a man cannot be weary in beholding it. The last time I saw it, I was there with one of our French Merchants, who also could not behold it enough. I durst not tell him my thoughts of it, apprehending I might have spoiled my gust, and framed it according to that of Indostan: but he being lately come from France, I was very glad to hear him lay, he had never seen any thing so august and bold in Europe / ... It is a great and vast Dome of white Marble, which is near the height of that of our Val de Grace in Paris, surrounded with many Turrets of the same matter with Stairs in them. [etc etc]

⁷ Maurice_1806_I_213–214 Akbar in Agra: In a line with the palace, along the banks of the same river, were arranged the magnificent palaces of the princes and great rajahs, who vied with each other in adorning the new metropolis; the majestic edifices of which met the delighted eye, Intersected with lofty trees, wide canals, and beautiful gardens. Determined to make it the wonder and envy of the East, and to bury both its former name and obscurity in equal oblivion, the sultan gave his own name to the rising capital, and called it Akber-Abad, while he enriched it with the noblest monuments of regal munificence that human ingenuity could plan or human industry could execute. That nothing might be wanting to render it useful for every purpose both of religion and commerce, Akber erected in it many spacious caravanseras, sumptuous bazars, and innumerable mosques, some remarkable for the elegance and others for the grandeur of their structure: he likewise invited foreigners from all nations to come and settle there, built them factories, permitted them the free use of their several religions, and indulged them in many immunities ... Agra, during the long reign of Akbar and his son Jehaungeer, flourished as the first city for magnificence and commerce in India.

⁸ Malte-Brun_1825_III_33 Agra: At a little distance from the citadel is the great The mosque of Akber, a building superior to the famous mosque of Soliman at Constantinople. Its red granite walls are encrusted with plates of gold, and a cornice runs along the foundation. The mosque of Aurengzebe, on the river side, is supported by upwards of a hundred columns. Among the mausoleums with which this city is adorned are those of Akber and Shah-Jehan, of astonishing size and grandeur; but surpassed by that of the father-in-law of Jehan, the celebrated Noor Jehan Begum. It is kept in repair by the English. On every side we meet with magnificent gardens.

⁹ Mundy_11_1914_214, (fl. 1600–1667), in India 1628–34 1635–38 1655–56 Agra in 1632: The Gardens about Agra are many, but the cheifest are Darree ca baug [Dehra Bagh] and King Ecbar's [Akbar's] on this side the river [the garden attached to the Emperor's tomb at Sikandra?] and Mootee ca baag on the other side, the latter built by Nooremohol. As these are, soe are all the rest in generall, I meane the better sort, although much inferior yett for the manner [of much inferior description], vizt., a great, high, large, faire, fower square brick wall, 4 Towers, att each Corner one, with their Copulaes, pillars and galleries, An arched gate; some have 2 and some 3 or 4. Theis comonly lead towards the midle (by long walks with rancks [rows] of Cypresse trees on each side), where is the cheife howse of pleasure and Tancke, haveing divers other roomes and tancks heere and there in the Garden, but this is the principall, which is curiously contrived, wrought and painted; and some Tancks of great compasse.

¹⁰ Bernier_1891_294–295 travelling 1656–1668, the Taj, after admiring its gateway: The building I am speaking of is of a different and peculiar kind; but not without something pleasing in its whimsical structure; and in my opinion it well deserves a place in our books of architecture. It consists almost wholly of arches upon arches, and galleries upon galleries, disposed and contrived in an hundred different ways. Nevertheless the edifice has a magnificent appearance, and is conceived and executed effectually. Nothing offends the eye; on the contrary, it is delighted with every part, and never tired with looking. The last time I visited Taje Mehales mausoleum I was in the company of a French merchant [probably Tavernier], who, as well as myself, thought that this extraordinary fabric could not be sufficiently admired. I did not venture to express my opinion, fearing that my taste might have become corrupted by my long residence in the Indies; and as my companion was come recently from France, it was quite a relief to my mind to hear him say that he had seen nothing in Europe so bold and majestic. [description continues 295–299, including 297: This building is a vast dome of white marble nearly of the same height as the Val De Grace of Paris.]

¹¹ Phillips_11_India_1684_50 Agra, from Tavernier: The Monument of this Begum, or Sultanness, stands on the East-side of the City, upon the River side, in a great place enclosed with Walls, upon which there runs a little Gallery, as upon the Walls of many Cities in Europe. This place is a kind of Garden with Compartiments, like our Garden-plots; but whereas our Walks are made with Gravel, here the Walks are black and white Marble. You enter into this place through a large Portal, and presently upon the left hand you espy a fair Gallery, that looks towards Mecca, wherein there are three or four Niches, wherein the Mufti comes at certain hours to pray. A little beyond the middle of the place, toward the Water, are three great Platforms, one rais'd above another, with four Towers at the four Corners of each, and Stairs within, upon the top whereof they call the people before the time of their prayer. On the top there is a Cupola, little less magnificent than that of Val de Grace in Paris; it is cover'd within and without with black Marble, the middle being of Brick. Under this Cupola is an empty Tomb; for the Begum is inter'd under the Arch of the lowest Platform. The same change of Ceremonies which is observ'd under ground, is observ'd above. For they change the Tapestries, Candles, and other Ornaments at several times, and there are always Mollas attending to pray. I saw the beginning and completing of this great work, that cost two and twenty years labour, and twenty thousand men always at work; so that you cannot Conceive but that the Expence must be excessive. Cha-jehan had begun to raise his own Monument on the other side of the River, but the Wars with his Son, broke off that design, nor did Aurengzeb, now reigning, ever take any care to finish it. [#how and why black marble??]

¹² Osborne_1745_11_194–195 Bernier on the Taj, starting with the entrance gate: This pavilion is longer than 'tis large, built of a stone like red marble, but not so hard. The frontispiece seems to me very magnificent, after their way, and as high as that of St. Louis in the street of St. Anthony. It is true, you do not there see columns, architraves and cornishes, cut out after the proportion of those five orders of architecture so religiously observed in our palaces; it is a different and particular kind of structure, but such an one as Wants no agreeableness even in the unusualness of its contrivance, and which, in my opinion, would very well deserve a place in our books of architecture. 'Tis almost nothing but arches upon arches, and galleries over galleries, disposed and ordered an hundred different ways, and yet all appears stately, well enough contrived and managed. There is nothing that offends the eye; on the contrary all is pleasing, and a man cannot be weary in beholding it ... [Dome of the tomb] The interior or concave part of this dome, and the whole wall from top to bottom is covered with white marble; and there is no place which is not wrought with art, and hath not its peculiar beauty. You see store of agat, and such sort of stones as are employed to enrich the chapel of the great duke of Florence; much jasper, and many other kinds of rare and precious stones, set a hundred several ways, mix'd and enchased in the marble that covers the body of the wall. The quarries [square tiles] of white and black marble, that make the floor, are likewise set out with all imaginable beauty and stateliness.

¹³ Osborne_1745_11_196 Bernier on the Taj: There remains no more, I say, than to cause you to observe this terrass, which taketh up almost the whole length of one side of the garden, and then to desire you to judge, whether I had reason to say, that the Mausoleum, or tomb of Taje-Mehalle, is something worthy to be admired. For my part I do not yet well know, whether I am not somewhat infected still with Indianism; but I must needs say, that I believe it ought to be reckoned amongst the wonders of the world, rather than those unshapen masses of the Egyptian pyramids, which I was weary to see after I had seen them twice, and in which I find nothing without, but pieces of great stones ranged in the form of steps one upon another, and within nothing but very little art and invention.

¹⁴ Hodges_1794_122–126 Taj Mahal, see 124: When this building is viewed from the opposite side of the river, it possesses a degree of beauty, from the perfection of the materials and from the excellence of the workmanship, which is only surpassed by its grandeur, extent, and general magnificence. The basest material that enters into this center part of it is white marble, and the ornaments are of various coloured marbles, in which there is no glitter: the whole together appears like a most perfect pearl on an azure ground. The effect is such as, I confess, I never experienced from any work of art. The fine materials, the beautiful forms, and the symmetry of the whole, with the judicious choice of situation, far surpasses any thing I ever beheld.

¹⁵ Henry_1798_337ff for description of Agra, Akbar's tomb (341ff), and the Taj Mahal (347ff).

¹⁶ Henry_1798_349–350 Agra, Taj Mahal: Ce mausolée, vu de l'autre côté de la rivière, offre un aspect de la plus grande beauté, que produisent l'excellence des matériaux et la perfection du travail, qualités qui ne sont surpassées par la grandeur, l'étendue et la magnificence générale de l'ensemble. Le marbre blanc est le plus commun de ceux qui entrent dans sa formation. Les autres sont de différentes couleurs, et des mieux choisis; ce sont eux qui forment les ornemens. Le tout, au loin, semble un bijou précieux, placé sur un fond d'azur. L'effet en est tel, dit M. Hodges, qu'aucun ouvrage de l'art ne lui a fait éprouver jamais une pareille sensation.

¹⁷ Fane_1842_1_81–82 Agra: We rode through the streets of the city towards the fort built by the great Emperor Akbar, and supposed to be the finest specimen of Indian architecture,

and fortification, in the world. The gates, which are beautifully carved and painted, and the immensely high and embrasured walls, not to mention a ditch, forty feet deep, give it an appearance of strength which, in reality, it does not possess, the walls being too thin to stand long against heavy artillery. The Emperor Akbar, to whom Agra owes all its grandeur, built this fort, surrounding his palace, and though the work was pushed forward with all the vigour possible, it took 1000 labourers twelve years in building.

¹⁸ Fane_1842_I_87 Agra, Akbar's palace: The remains of the palace of Akbar, particularly the Zenana, contain some of the most elaborate and beautiful architecture in the world, the greater part formed entirely of white marble, beautifully inlaid with precious stones; many of these, however, have been picked out. The audience-chamber, only one side of which remains (the other having been pulled down and sold by auction by Lord W. Bentinck), is, perhaps, its most beautiful part. It formed a quadrangle, the two, ends having beautifully carved fret-work pillars, and the centre being a magnificent open gallery, with the throne in the centre, composed of a single block of black marble, and overlooking the city and country for miles.

¹⁹ Malte-Brun_1825_III_32–33 Agra citadel, palace: Only a few monuments of it are left, among which is the palace of Akber, one of the finest buildings in Asia. It stands on an eminence; its walls of red granite present the appearance of a single block of stone, extending in a crescent shape along the river side, leaving between its walls and the water, a beach which is used as a harbour, where numerous trading barks and pleasure boats are continually arriving. Three days in the week, the great square of the palace, planted with several rows of oriental plane-trees, is employed as a market place. Round this square a fine gallery extends, and at regular distances are six triumphal arches of entrance, leading from the same number of spacious streets. The middle of the square is ornamented with a stone statue of an elephant emitting a stream of water from his trunk. The palace has two immense galleries, adorned with twenty-four double columns of white marble, with pedestals of blue granite and capitals of yellow mica. The mosque belonging to the palace is entirely of mica, and resembles a casket of precious pebble. In the interior of the apartments, gold, marble, and sculptures executed in red, yellow, and black stone, occur every where in the greatest profusion. Round the great palace, seven small marble palaces, for the use of the princes, are ranged in symmetrical order.

²⁰ Fane_1842_I_87–88 Agra, Motee Masjid: We went afterwards to the Motee Musjid (or place of morning worship), one of the numerous beautiful temples with which Akbar filled his favourite city. To my taste this building is even more beautiful than the Taj, being formed entirely of white marble, without colour of any kind, and merely the bordering of the base of the pillars carved in roses in the solid marble. Where the quantity of marble used in the buildings at Agra could have come from is not now known; but wherever it was, the cost must have been enormous, as nothing like marble exists any where in this part of the country.

²¹ Eyriès_1839_255 Agra: La mosquée de la Djemna fait un de ses plus beaux ornemens; elle est carrée, flanquée de tours octogones, surmontée de minarets élancés et couverte de magnifiques coupes. Elle s'élève près de la porte de Delhi, de la forteresse et d'un pont (PL. XXXII – 2). / Parmi les édifices d'Agra, le plus vanté par les voyageurs est le Tadjé-mahal, élevé par Châli-Djehan pour la célèbre bégom Nour-Djehan (lumière du monde). Ce palais, avec ses minarets légers, sa grande porte en arcade, sa mosquée, ses pavillons, forme un des groupes les plus délicieux d'architecture orientale qui existe. Quoique les plus riches mosaïques de l'intérieur du mausolée aient été mutilées, la magnificence de l'ensemble de ce monument est réellement incomparable.

Le palais tout en marbre blanc occupe une surface de 670 pieds carrés: il a été restauré par les Anglais en 1800. Les jardins qui s'étendent devant la façade sont ornés de rangs de cyprès et animés par des jets d'eau tenus en bon état aux frais du gouvernement; tous les dimanches soir ils lancent en l'air leurs gerbes humides (PL. XXXII – 3).

²² Sleeman_1844_II_28, travelling 1835–6, Taj: For five and twenty years of my life had I been looking forward to the sight now before me. Of no building on earth had I heard so much as of this ... We had ordered our tents to be pitched in the gardens of this splendid mausoleum, that we might have our full of the enjoyment which everybody seemed to derive from it; and we reached them about eight o'clock. I went over the whole building before I entered my tent; and from the first sight of the dome and minarets on the distant horizon, to the last glance back from my tent-ropes to the magnificent gateway that forms the entrance from our camp to the quadrangle in which they stand, I can truly say that everything surpassed my expectations.

²³ Sleeman_1844_II_34, travelling 1835–6, Taj Mahal: What was figuratively said of Augustus may be most literally said of Shah Jehan: he found the cities (Agra and Delhi) all brick, and left them all marble; for all the marble buildings, and additions to buildings, were formed by him. / This magnificent building and the palaces at Agra and Delhi were, I believe, designed by Austin de Bordeaux, a Frenchman of great talent and merit, in whose ability and integrity the Emperor placed much reliance. [#with an admiring descriptions]

²⁴ Fane_1842_I_82–84 Taj Mahal: The ladies, and all the rest of our party, went in the evening to see the famous Taj; of which we have heard so much that we are tired of its very name. No conception I had ever formed in my mind, of beauty in architecture, ever came at all near the Taj. It is, perhaps, the only building in the world that no one was ever yet known to be disappointed with. It was built by Shad Jehan, over the remains of his favourite wife Arjemund Banu, alias, Muntaza Zemani, or the most exalted of the age. The screen round her tomb is formed of massive cut white marble, inlaid with flowers formed of blood-stones, jasper, cornelian, and a hundred other stones, each more beautiful than the other; and though the building is upwards of 200 years old, all are in such perfect preservation as to give the flowers the appearance of nature. Some idea may be formed of the beauty of the work, when, in one rose, there are no less than sixty valuable pebbles. In some few places the stones have been extracted, but this, is rare; and, since Government have taken it in hand, it is carefully watched. The most valuable of those extracted were taken away by the Jauts, who carried them to Bhurtapore, where the gates of the fort are also supposed to lie buried. / The gardens are beautified with fountains down the centre, and the deep green of the trees shews off, to advantage, the dazzling white of the marble; of which the whole edifice is built, from the top of the highest minaret to the foundation. The most minute points have been attended to, and even the water-spouts are made of beautifully carved marble. The dome, the highest portion of the building, is some 250 feet high [76.2m], and the interior of it gives an echo, which has a very beautiful effect. Some of our party are so taken with this temple that they go morning and evening, and sit in it for hours. This enormous building took twenty years in building, and cost the Emperor 750,000.

²⁵ Sleeman_1844_II_37, travelling 1835–6, With the footnote: I would, however, here enter my humble protest against the quadrille and tiffin parties, which are sometimes given to the European ladies and gentlemen of the station at this imperial tomb; drinking and dancing are, no doubt, very good things in their season, even in a hot climate, but they are sadly out of place in a sepulchre, and never fail to shock the good feelings of sober-minded people when given

there. Good church music gives us great pleasure, without exciting us to dancing or drinking; the Taj does the same, at least to the sober-minded.

²⁶ Pachauri 2002, 272 for Curzon's 1900 address to the Asiatic Society of Calcutta: In the days of William Bentick, the Taj was on the point of being destroyed for the value of its marbles. The same Governor General sold by auction the marble bath in Shah Jehan's Palace at Agra, which had been torn up by Lord Hastings for a gift to George IV, but had somehow never been despatched. In the same regime a proposal was made to lease the gardens at Sikandra to the Executive Engineer at Agra for the purpose of speculative cultivation. / At an earlier date when picnic-parties were held in the garden of Taj, it was not an uncommon thing for the revellers to arm themselves with hammer and chisel, with which they whiled away the afternoon by chipping out fragments of agate and a cornelian from the cenotaphs of the Emperor and his lamented Queen. / When the Prince of Wales was at Agra in 1876, and the various pavilions of Shah Jehan's palace were connected together for the purposes of an evening party and ball, local talent was called in to reproduce the faded paintings on marble and plaster of the Moghul artists two and a half centuries before. The result of their labours is still an eyesore and a regret. / In 1857, after the Mutiny, it was solemnly proposed to raze to the ground the Jumma Masjid at Delhi, the noblest ceremonial mosque in the world, and it was only spared at the instance of Sir John Lawrence. As late as 1868 the destruction of the great gateways of the Sanchi Tope was successfully prevented by the same statesman. / When the Prince of Wales came to India in 1876, and held a Durbar in this building (the Red Fort), the opportunity was too good to be lost; and a fresh coat of whitewash was plentifully bespattered over the red sandstone pillars and plinths of the Durbar hall of Aurangzeb. / Some of the sculptured columns of the exquisite Hindu-Mussulman mosque at Ajmere were pulled down by a zealous officer to construct a triumphal arch under which the Viceroy of the day was to pass.

²⁷ Pfeiffer 1851-179-180: The Taj-Mahal was erected by the Sultan Jehoe (Dsehehoe) in memory of his favourite muntaza, Zemani. Its building is said to have cost 750,000. Properly speaking, the sultan's memory is more perpetuated by this building than that of his favourite, for everyone who saw it would involuntarily ask who erected it. The names of the architect and builder are unfortunately lost. Many ascribed it to Italian masters; but when it is seen that there are so many other admirable works of Mahomedan architecture, either the whole must be considered foreign or this must be admitted to be native. / The monument stands in the centre of a garden, upon an open terrace of red sandstone, raised twelve feet above the ground. It represents a mosque of an octagon form, with lofty arched entrance which, together with the four minarets that stand at the corners of the terrace, is entirely built of white marble. The principal dome rises to a height of 260 feet, and is surrounded by four smaller ones. Round the outside of the mosque extracts from the Koran are inlaid in characters of black marble. / In the principal apartment stand two sarcophagi, of which one contains the remains of the sultan, the other these of his favourite. The lower part of the walls of this apartment, well as both sarcophagi, are covered with costly mosaic-work of the most beautiful. A marble lattice-work, six feet, high, surrounding the two sarcophagi, is a masterpiece of art. It is so delicate and finely worked, that it seems as if turned out of ivory. The graceful columns and the narrow cornices are also covered, above and below, with jasper, &c. Among these, I was shown the so-called "goldstone," which has a perfect gold colour, and is said to be very costly, even more so than lapis-lazuli. / Two gateways and two mosques stand at a small distance from the Taj-Mahal. They are built of red sandstone and white

marble. If they stood apart, each would be considered a master-work; as it is, however, they lose in attraction by their proximity to the Taj-Mehal, of which a traveller says, with full justice: "It is too pure, too sacred, too perfect, to have been constructed by men's hands angels must have brought it from heaven; and one imagines there ought to be a glass shade over it, to protect it from every breath and every wind." Although this mausoleum is more than 250 years old, it is as perfect as if it was only just finished. / Many travellers affirm that the Taj-Mehal produces a magical effect when lighted by the moon. I saw it during a full moonshine, but was so little pleased, that I much regretted, by this sight, having somewhat weakened my former impression of it. The moon's light gives a magical effect to old ruins or Gothic buildings, but not to a monument which consists of white brilliant marble. Moonlight makes the latter appear in indistinct masses, and as if partly covered with snow. Whoever first promulgated this opinion respecting the Taj-Mehal perhaps visited it in some charming company, so that he thought everything round him was heavenly and supernatural; and others may have found it more convenient, instead of putting it to the test themselves, to repeat the statement of their predecessors.

²⁸ Duff_1876_67 Taj Mahal: Nothing that has been written does the Taj any sort of justice, and we may wait another 250 years for a worthy description, unless some one can persuade Mr. Ruskin to come hither and write of it as he has written of the Campanile at Florence. Men who can really tell of such things as they deserve come only at long intervals. [#description follows]

²⁹ Siddons_1844_432–433: The taj seems as fresh and almost as perfect as when it was just finished. The joinings of the marble slabs of which the exterior is composed are so close and compact, that not a fibre of vegetation is to be seen pressing from between them, nor does the rain or atmosphere have any effect in staining its polished surface. Another striking feature in this building is the admirable finish with which every thing about it is executed: every device is chaste and appropriate. The arches of the doors are neither pure Saxon nor Gothic, but allow of greater breadth than either, and are yet equally susceptible of strength. Under the central dome is a kind of octagonal palisade richly fretted, and within this are the tombs of the emperor and his empress; both exceedingly beautiful, and covered with a profusion of flowers – ornaments composed of various coloured stones let in – they are chiefly agates, cornelians, and blood-stone. Underneath these tombs is a vault where there are two other tombs of a plainer construction – on these garlands of flowers are constantly placed, and generally a light burning: on the panels or lower parts of the walls, flowers are carved in alto relievo. Nothing can be more graceful or perfect than the forms of these flowers; all is waving and natural, there is not the slightest degree of stiffness or bad drawing in them. The natives are, with good reason, proud of this unique specimen of the fine arts, but it is scarcely a matter of doubt that the entire design and superintendence were those of Italian artists. Bishop Heber immediately recognized, in the fretwork especially, pure Florentine art; and that there were Italians at Agra at the time, and even long before, is evident from their tombs being still extant in the Roman Catholic burying-ground: the dates of some still legible are within 1600 and 1650.

³⁰ Ireland_1859_462 Delhi, Durbar Hall: Everything about the throne was magnificent, and much still remains. The canopy, columns, and wall back of the throne, are in beautiful Florentine style of mosaic. The crowning part of the mosaic is a representation of a man playing on a violin, which has much puzzled antiquarians.

³¹ Ireland_1859_362 The tomb is in the interior of the building. Passing through the tessellated hall, with stucco walls, or chunam painted to represent tiles (an art now lost like that of the art of

making azulijos or painted tiles in the Alhambra, which they much resemble), around the tomb there is a white marble floor, in mosaic, of Florentine style, with agate, lapis lazuli, cornelian, and jasper. Beyond is a marble lace-work screen.

³² Russell_1860_II_265–266: It is said the Taj must be of Italian construction because there are, it is stated, tombs in Agra of certain persons with Italian names of a date approximate to that of the reign of Shah Jehan; but if the fact be so, no one can say the idea is anything but Oriental. Granting the graves are there – and no one could tell me where I should find them – the utmost that can be affirmed is, that the architect who designed the Taj may, or may not, have employed Italians to execute the wonderfully fine work of the marble, which is inlaid so profusely and exquisitely with flowers and scroll-work in metal and precious stones. If it can be shown that the natives of Hindostan were sufficiently skilled to perform such kind of inlaying – and there is no evidence to prove the Italians were the decorators of the mausoleum – then we may say the Italians were as likely to have been employed as painters or musicians, supposing they ever were really at Agra, as to have been engaged on this tomb; nay, they may have been missionaries, for it is incontrovertible, that Christians were allowed not only to preach, but to found religious establishments in India and Persia in the fifteenth and sixteenth centuries, before their faith became a formidable political power in the hands of alien and usurping races from the west. It is impossible to conceive for a moment that the Taj was designed by an Italian. To my mind, the idea stamped upon the building is intensely Mahomedan and Oriental; the same type as we have in the marble mosque within the citadel close at hand, or the Dewanee Khass at Delhi, or the mosque of Omar, at Constantinople. I cannot tell why I have that conviction; I have no knowledge of architecture, but I can appreciate, to a certain extent, the influence of external lines and forms, and it strikes me, that as there is nothing in Italy that I have seen like this mausoleum at Agra; so there are in the east many religious or sacred edifices cognate to it in expression. But we do know besides, that several beautiful examples of the same kind of inlaying marble with metal and gems, which are not attributed to Italians, are to be found in India. Was it likely that Shah Jehan was moved to erect this wondrous tomb by the consideration that he had certain artists in Agra to build it? – or did he send for them to Italy? Is it not just as probable that he ordered the mausoleum in the outburst of his magnificent grief and pride, and that, in the great cities which were under his rule, architects and artificers were to be found who combined to add “a joy for ever” to the world? We have it at all events. Let us be grateful. If Italians created the thing of beauty we thank our unknown benefactors. Should it be that it is of some eastern creation in conception and formation, we have much to ponder over.

³³ Sleeman_1844_II_37, travelling 1835–6, Pearl Mosque: We visited the Motee Musjid, or pearl mosque. It was built by Shah Jehan, entirely of white marble; and completed, as we learn from an inscription on the portico, in the year AD 1656. There is no mosaic upon any of the pillars or panels of this mosque; but the design and execution of the flowers in bas-relief are exceedingly beautiful. It is a chaste, simple, and majestic building; and is by some people admired even more than the Taj, because they have heard less of it; and their pleasure is heightened by surprise. We feel that it is to all other mosques, what the Taj is to all other mausoleums, & facile princeps. Few, however, go to see the mosque of pearls more than once, stay as long as they will at Agra; and when they go, the building appears less and less to deserve their admiration, while they go to the Taj as often as they can, and find new beauties in it, or new feelings of pleasure from it, every time.

³⁴ Pfeiffer_1851_178 Agra: The Jumna Mosque, which the erudite affirm to surpass that of Soliman's in Constantinople, stands outside the fortress, upon a high terrace near the river. It is of red sandstone, has the same wonderful domes, and was built by the Sultan Akbar. In the arches are to be seen remains of rich paintings in light and dark blue, intermixed with gilding. It is to be regretted that this mosque is in a rather dilapidated condition; but it is hoped, however, that it will soon be completely restored, as the English Government have already commenced repairing it.

³⁵ Ireland_1859_471 Agra, Jumma Masjid: Thence to the Jumma Musjid, now in a very dilapidated condition, having suffered much when Agra was in possession of the Mahrattas. Lord Lake knowing the untenableness of the place, offered them terms if they would surrender. They declined, and in a few minutes he had the walls and gates battered down, and a thousand natives bayoneted. / This mosque has the usual grand central arched nave, and two side aisles: the centre arch is noble, and this mosque must have ranked among the finest of the many beautiful mosques in India.

³⁶ Keene_1878_12 Agra Citadel: The Dewan Khas [Hall of Audience] and neighbouring buildings are recorded by Sir W. Sleeman to have suffered from the vandalism of two British rulers, – the latter of whom, Lord W. Bentinck, sold [in the 1830s] by auction a quantity of inlaid marble from this part of the palace. Very different is the spirit shown by the late Lord Mayo and the late Viceroy Lord Northbrook, who sanctioned a considerable outlay for the repair of what is left. Having been consulted as to these repairs, the present writer may be permitted to add that no “restoration,” in the suspicious sense of that word, has been attempted.

³⁷ Siddons_1844_437: The Motee Musjid, or Pearl Sanctuary, is one of the most unique things of the kind ever witnessed. It is made of pure marble, and has a dazzling white appearance: the floor of the musjid is paved with rows of slabs, each of which constitutes an altar on which the faithful sons of the prophet present their offerings of praise.

³⁸ Ireland_1859_468–469 Agra, Pearl Mosque: Then to the Muttee Musjid, or “Pearl Mosque,” by some considered the most beautiful building in Agra. It is of white marble, massive and chaste, a building that at once impresses you with its beauty. There is one central, and two side halls, the latter for the females. The middle one is subdivided into five parts, a lofty central, arched nave, and four lateral arched aisles. The floor is paved with large slabs of white marble, each with a slight inlaid border terminating in a point towards Mecca. Each stone is for one worshipper. / The front is supported by massive columns connected with each other by equally massive marble festoons. The principal dome, and several smaller ones, complete the exterior decorations.

³⁹ Matheson_1870_401–402 Agra: Of a style of beauty far more chaste than the Jumna Musjid of Delhi is the Pearl Mosque at Agra, crowned with its imposing array of domes – the building itself, and the terrace on which it stands, being one homogeneous pile of pure white marble. We entered by one of the seven open passages (each a rich marble arcade with arched roof), and in the principal hall or chamber, which is adapted for 600 worshippers by means of as many spaces marked on the marble floor, discovered a few natives as usual with face towards the kibla, engaged in the rapid utterance of their prolix devotions, bending their heads at momentary pauses into contact with the stone. The seat being hard, the bend laborious, and the prayers long, the worship of this splendid sanctuary was surely an irksome ordeal.

⁴⁰ Duff_1876_63–64 Agra, fort: Our first view of the fort was a very striking one. We saw it in the early morning, ere yet the mist had cleared away, over a foreground of waste interspersed

with Mahometan tombs. The beautiful outlines of what we afterwards learned to call the Pearl Mosque seemed really built up of pearl, and stood out clear and distinct, while the two ends of the huge pile over which it rises faded away in the darkness. / Later, we went carefully over the whole of this Indian Windsor, under the best guidance which Agra affords. I was most agreeably surprised – surprised, I say, because from a perusal of Fergusson's book, I had been led to suppose that we should see much more Vandalism than now meets the eye. Since he was here, Government has taken up in good earnest the protection of this glorious building; has spent £10,000 most judiciously, and is determined to spend whatever is necessary to remove all removable mischief, and prevent all preventible decay.

⁴¹ Tiffany_1896_228 Agra, in Akbar's gigantic fortress-palace, the Pearl Mosque: no fear of aesthetic excommunication will prevent my saying that it suffers most severely from the lack of just that which is the crowning fascination of most Saracenic buildings. The glare of the desert, the fatal monotony of the unrelieved whiteness of marble ... render it a place almost intolerable under the sun of India. Surpassingly beautiful are its outlines, with its pillared aisles, its three snowy domes, and its delicately carved cloisters surrounding the sides of the open court-yard; and in the rosy flush of early dawn, or under the dream-spell of moonlight, one might love to linger there, but not when the sun is riding high in the heavens.

⁴² Sleeman_1844_I_66, travelling 1835–6, Tomb of Jodha Bae, the wife of the Emperor Akbar and the mother of Jehangeer: The tomb itself is in ruins, having only part of the dome standing, and the walls and magnificent gateways that at one time surrounded it have been all taken away and sold by a thrifty government, or appropriated to purposes of more practical utility.

⁴³ Sleeman_1844_I_41, travelling 1835–6, Itimad ud Daulah [rank of High Treasurer]: The tomb contains, in the centre, the remains of Khwaja Aeeas, one of the most prominent characters of the reign of Jehangeer, and those of his wife. The remains of the other members of his family repose in rooms all round them; and are covered with slabs of marble richly cut. It is an exceedingly beautiful building; but a great part of the most valuable stones of the mosaic work have been picked out and stolen; and the whole is about to be sold by auction, by a decree of the civil court, to pay the debt of the present proprietor, who is entirely unconnected with the family whose members repose under it, and especially indifferent as to what becomes of their bones. The building and garden in which it stands were, some sixty years ago, given away.

⁴⁴ Keene_1878_v Preface: The following sentences are reproduced from the Preface to the Agra Guide: "Hitherto the only companion-book for the traveller, desirous of visiting the city of Akbar, has been a brochure published at Lahore professing to be mainly a Guide to the Taj, and founded on a Persian ms. originally translated in 1854. In his modest preface to the third edition (published in 1869) the author of this book sanctions the undertaking of a work on a more complete and systematic plan, for which, as he says, materials abound. The present work is offered to the public in no spirit of disparagement to its predecessor; and the writer hereby tenders acknowledgment of much suggestion and help received from the Guide to the Taj."

⁴⁵ Keene_1878_103–120 Extensive and useful note on Hindustani architecture, which offers "a list of the principal buildings of each of the three emperors under whom Hindustani architecture grew to perfection."

⁴⁶ Phillips_I_India_1684_38 Ahmadabad: Indigo, which is made at a great Town, not far from Amadabat, called Sarquess. There was in that place a Pagod, which the Mahometan's have pull'd down, and built a Mosquee in the place. Before you enter into it, you must cross three large

Courts pav'd with Marble, and encompass with Galleries; nor must you enter into the third Court till you have pull'd off your shooes. The inside of the Mosquee is adorn'd with Mosaic-work, the greatest part whereof is of Agats of divers colours, which they fetch from the Mountains of Cambaya, not above two days journey off.

⁴⁷ Maurice_1806_III_32 Ahmadabad: There is another remarkable instance of the brutal conduct of Aurengzeb in regard to the pagoda of Ahmed-Abad, in Guzzurat, which therefore may not improperly be noticed here. It is called the pagoda of Santidas, the name of its founder, and is described by Tavernier as consisting of three courts, paved with marble, and surrounded with porticoes, supported by marble columns, into the third or inner court of which no person w'as permitted to enter with his sandals on. The inside roof and walls of this pagoda are adorned with Mosaic work and agates of various colours, and all the porticoes are crowded with female figures, finely sculptured in marble, I presume of Bhavani, the Indian Venus, or Nature in her prolific character personified, with her numerous attendants of nymphs and graces. This fine pagoda was afterwards defiled and converted into a Turkish mosque by Aurengzeb [by defiling it with a bull sacrifice]

⁴⁸ Maurice_1806_III_34–35 Ahmadabad, Jumna Mesjid: This vast pile, of which the ingenious Mr, Forbes has favoured me with the sight of a beautiful drawing, taken on the spot, by his own correct pencil, is erected in a quadrangular fashion, but not exactly square; for it is in length 140 paces, and in breadth 120, which is entirely consonant to the observation of Mr, Crauford, that the Hindoos never erect any building precisely square, though their deviation from that line of measurement is very trifling, and, in their large buildings, scarcely discernible. Round this wall, on the inside, as is usual in India, and as may be seen in my engraving of the large pagoda in the former volume, runs a vaulted gallery, the roof of which is supported by four-and-thirty pilasters. The temple itself is elevated upon forty-four pillars, ranging two and two in regular order through the building, and the pavement is of marble. Twelve beautiful domes, of different dimensions meet the eye of the spectator on his approach to the temple. In the middle of the front of it are three great arches; at the sides are two large square gates that open into it; and each gate is beautified with pilasters, but without any particular order of architecture. The high steeples, or minarets, on the top of each gate, from which, he says, the beadles of the mosque call the people to prayers, are doubtless of Mohammedan construction.

⁴⁹ Eyriès_1839_297: fut jadis la capitale d'un royaume musulman indépendant et florissant; aujourd'hui ses ruines nombreuses attestent son ancienne splendeur. Au mois de juin 1819, un tremblement de terre la ravagea.

⁵⁰ Fitzclarence_1819_173–174, Aurangabad: The inclosure around the tomb is very considerable, and must, I am persuaded, consist of 30 acres laid out in gardens. The gateway is something like, though inferior to, the tarje at Agra: indeed the whole building is copied from that beautiful structure, but has all its defects, with but few of its beauties; and the materials are much coarser and inferior. It is, like the tarje, octagonal, raised on a high terrace, with a dome, but unlike it in the four clumsy minarets at the corners of the terrace. These steeples have generally an unpleasant appearance, and it is only at the tarje where the lightness, beauty, and costliness of the materials make them admissible. This tomb has the same number of mosques as that at Agra, one to the east, the other to the west, but that facing Mecca is the only one complete, having a wall on the west side, while the other is open like a pavilion; consequently the former can be used for prayer, it being the Mahometan custom during devotion to face towards the holy

city. The tombstone in the inside of the building at the tarje is on a level with the top of the terrace, and the body is placed below; but here you descend by many steps as if going into a bath, the whole being lined with marble. The tomb is surrounded by a very handsome eight-sided screen of white marble trellis of so fine a quality, that the least slip of the chisel would ruin a whole slab of great value and minute carving. At the tarje, they tell you, each time the workman succeeded in perforating the marble without endangering the whole, he received a rupee as a reward. In this respect the tomb here is equally rich, but it wants the beautiful mosaic work of flowers in different coloured stones round the top and on the pilasters. The windows are also fitted with the same beautiful trellis-work; and on the outside of the building, the first slab about three feet high, and the dome, are of marble, but the rest is patchwork, being of stone, from the neighbourhood, stuccoed. The materials of the tarje consist of white marble alone, ornamented with black, and the mosaic is formed with coral, cornelians, blood-stones, and other coloured stones. Altogether it is so superior in every way to this tomb, that it forms as strong a contrast as the abbey church of Westminster and St. Margaret's. This, however, is stated to have had large sums expended on it by a relation of the emperor during his absence, which his majesty, from his penurious spirit, and I think not without reason in this instance, refused to reimburse him from the imperial treasury. The tarje was built by Shah Jehan, the father of Aurungzebe, to the memory of his favourite wife, and he expended 700,000/. upon it, exclusive of the marble, which was a present from one of the Rajahpoot sovereigns.

⁵¹ Fitzclarence_1819_175: At daylight this morning I accompanied Captain Sydenham on his elephant to see the ruins of the palace erected by Aurungzebe, and was much disappointed in them. Even when newly built, the royal abode must have betrayed his majesty's parsimonious spirit, and have been greatly inferior to those of Agra or Delhi. The remains are fast mouldering to decay. They are even unsafe to pass through, and are only fit haunts for jackalls, owls, and bats.

⁵² Mitford_II_1884_206–207 Aurangabad: In India the Banyan tree is the most destructive; in fact it is a species of creeper; this plant, once fixed on a building, it pours its winding roots and arms, like molten lead, through every crack, and insinuates itself between stones and bricks, and expanding with its growth, it gradually bursts asunder wall and dome, till the proud Mausoleum, reared by art, falls under the power of nature, and the spreading foliage triumphs over the ruin it has made: the tomb of a tomb. / Aurungzeb's palace is now heaps of rubbish, with here and there a massive wall, supported on arched foundations, or an elegant little dilapidated temple or kiosk, the remains of some larger building; the workmanship of these remains is rough, but this is owing to their having been coated with stucco; another building, which is used as a mosque, is still in tolerable preservation; it has very pretty Moorish pavilions and piazzas on colonnades, which are coated with white stucco highly polished. There is here a peculiar tank, full of sacred fish; this pond does not rest on the earth, but is supported by arches on pillars, and overhangs the bed of a stream; down the centre of this tank are several jets d'eau, which are fed from the adjoining hills. In the court of this collection of buildings are trees and gardens, and it forms a very pretty and elegant retreat.

⁵³ Layard_1903_II_219 writing 1869: I have not yet seen any very remarkable Indian city, or any of the most celebrated of the monuments of the Mohammedan rulers of India. The tomb of Aurungzebe's wife at Aurangabad is a bad imitation of the celebrated Taj at Agra, and, although of great beauty and richness in the materials, is of very poor architectural taste. Hyderabad is a ruinous city, with no very fine monuments. The tombs of Golconda are interesting. Aurungabad is also in ruins. [remainder of letters describing India have disappeared].

⁵⁴ Mitford_11_1884_207 Aurangabad: The Taj is a very beautiful building, raised by Aurungzeb to the memory of his daughter, Urbea Doranea, after the model of the Taj at Agra; it consists of a central dome over the tomb, supported on facades of pointed Moorish arches, and surrounded by smaller domes and pinnacles forming a very elegant group; at each corner of the square in which are the buildings is a graceful minaret crowned like the centre ones with a pear-shaped dome: the domes are composed of white marble, and the screens round the tomb in the interior are of the same material, in an open-work octagonal pattern: the minarets command a fine view of the surrounding country, with the hill forts of Dowlatabad and adjoining mountains. The mausoleum is in the centre of a garden of trees, within a square walled inclosure. The town has been surrounded by a stone wall, embattled with rounded pinnacles: the Mecca gate is a very pretty object; it is flanked by two ornamental towers, surmounted by cupolas, supported on pillars.

⁵⁵ EB_III_1910 s.v. Bijapur.

⁵⁶ Tavernier_1889_1_181 Bijapur: Bijapur is a large town which has nothing remarkable about it, either as regards public edifices or trade. The palace of the King is large enough indeed, but badly built, and what causes the approach to it to be difficult is, that in the moat which surrounds it, and which is full of water, there are many crocodiles.

⁵⁷ Ireland_1859_177: The city presents a striking appearance on approaching; a mile before reaching it, a beautiful mosque, and tomb of Ibrahim Adil Shah II. [1620], built as a mausoleum for himself, wife, and children, where I stopped for a glimpse [and sketched it]

⁵⁸ Fergusson_1866_88 Bijapur, Jumma Masjid: the central dome, which, though less than half the diameter of that covering the tomb of Mahmood, being only 57 feet [17.37m] as compared with 124 feet [37.79m], is still so elegant in itself that it cannot be passed over ... inner octagon, 55 feet [16.76m] in diameter, whose angles are opposite the centre of the sides of the larger octagon. By this means, as shown in the annexed woodcuts, an enormous mass of masonry is hung as a bracket inside the square to be covered by the dome. The tendency of this mass must be to fall inwards, if it were not counteracted by the circular gallery, which, being built with voussoirs, like the arch of a culvert, prevents the possibility of this taking place. By this contrivance the tendency of the dome to spread at the base and to thrust the walls outwards is entirely counteracted. In western domes – as in the Pantheon at Rome – the object is accomplished by heaping a mass of masonry in the haunches of the dome externally, to the utter destruction of the beauty of its form. Here it is far more beautifully and scientifically attained by hanging, as it were, the necessary weight inside.

⁵⁹ Ireland_1859_182 Bijapur: To the citadel, after which, they went home to copy some of my sketches, and I to the Great Mosque. The Jumma Musjed, or Great Mosque, is, as its name implies, the Mosque of the place; an arcade encloses the three sides of the quadrangle in front. The portico is supported by fine columns, from every one of which rises a domed ceiling. In the rear, in place of a pulpit or altar, is a recess beautifully ornamented with relievos and inscriptions, or passages from the Koran in Persian. These are in gold, on a ground of black, blue, and red, rich, though not gaudy – Arabic taste arranges the colors so well. There are several other fine tombs, but pleasing only from the exterior.

⁶⁰ Ireland_1859_174–175 Bijapur: The city has a lofty wall and moat. Entering by one of its seven gates, I wandered on for half a mile, through scattered ruins, only relieved occasionally by some stately tomb; then the double walls of the citadel. Some men were fishing with nets in the broad deep moat. Saw some tents, and two gentlemen riding. / The men took me to the Great Mosque,

but modesty would not allow me to be “the observed of all observers” to every hypocritic vagabond, who chose to indulge in a prayerful fit to gratify his curiosity in gazing at me. So I declined, when they took me to a snug little mosque, attached to the great tomb of Mohammed Shah. This magnificent tomb has a dome about one hundred and twenty feet diameter [36.576m], being the second or third in the world. While waiting for my people, clambered up and had a fine view of the country and the city, where reigned a most brilliant dynasty for two hundred years, until destroyed by Aurungzebe, the Mogul Emperor. It has now but a few mud huts for the living; but its monuments of the dead surpass those of every city in India, except Delhi and Agra; fortifications, palaces, tombs, mosques, with hundreds of wells, bowlies, and tanks. The dome has a fine echo, though it is injured by a crack.

⁶¹ Fergusson_1866_91, Bijapur: The Tomb of Mahmood, or, as it is more popularly called, the Gol Goomuz, literally, the round dome, is the most remarkable building in the city; in some respects, one of the most remarkable tombs known to exist anywhere.

⁶² Ireland_1859_182–183 Bijapur: Made a daylight sketch of Mahommed Shah's tomb, after lots of trouble from the people about it, “bothering” me for orders and certificates, for they are as pertinacious as obsequious and tedious. At last, off to the Ibrahim Eosa or Mausoleum of Ibrahim Adil Shah, outside of the gate. It is a very beautiful building, like a mosque in appearance. The interior is plain, with only the tombs of himself, wife, and those of three or four of his brothers and children. Around the exterior of the building is a portico, and the walls covered with scroll work, except where relieved by passages from the Koran, in Arabic characters of gilt on a colored ground – the effect exceedingly rich. The mosque on the opposite end of the terrace, is much like the Java Musjed; returning home stopped to sketch the Ibrahim Kosa, where Hunt and Turner told me an amusing account the siwars gave them of me the day I arrived, when they inquired who I was, they said, “Oh! Sahib is an engineer Sahib, and busy drawing all the cities, he looks at them one day and draws them the next – and so quick; (then casting a very supercilious look around, said) why he would take everything in this place in two or three hours!” They being sketchers themselves, had a good laugh at the wonderful performances attributed to me.

⁶³ Ireland_1859_183 Bijapur: Beejapore is certainly one of the most extraordinary places I've ever visited, and one of the most so, that probably ever existed. Springing from nothing, in two hundred years rose, under the magic influence of eight successive Mahommed sovereigns, to a point of magnificence probably not surpassed in India, and then as suddenly sinking into obscurity after its conquest by Aurungzebe, which put an end to this short-lived, though most brilliant dynasty. There are said still to be in existence, 700 wells with steps, and 300 without.

⁶⁴ Falkener_1855_99: Indian antiquities. The Bombay government have engaged the services of Mr. Fallon for a twelvemonth, at £40 a month, for the purpose of obtaining drawings of the cave temples of western India, in compliance with the wishes of the Court of Directors. They have allowed £840 for drawings of the ruined city of Beejapore, but have not as yet found an artist.

⁶⁵ Cousens_1916_17, Mohammed Shah's tomb: The dome is practically a hemisphere of 124 ft. 5 in. interior diameter. The thickness of the same at the springing is 10 feet, whilst near the crown it is 9 feet. Thus the total external diameter at the springing is 144 feet. The curves of the surface are nowhere perfect so that the measurements taken across different diameters vary several inches. The great compartment below, which is covered by the dome, is 135 ft. 5 in. square at the floor level, and this gives an area of 18,337.67 sq. ft., from which if we take 228.32 sq. ft. for the projecting angles of the piers carrying the cross arches, which stand out from the walls into the

floor, two on each face, we get a total covered area, uninterrupted by supports of any kind, of 18,109.35 sq. ft. This is the largest space covered by a single dome in the world, the next largest being that of the Pantheon at Rome of 15,833 sq. ft.

⁶⁶ EI_1_1986_s.v. Bidjapor, Mohammed Shah's tomb: The major building work, one of the supreme structural triumphs of Muslim building anywhere, Muhammad's own mausoleum, the Gol Gunbadh. The tomb building, standing within a mausoleum complex, is formally simple: a hemi-spherical dome, of 43.9 m. external diameter, is supported on an almost cubical mass 47.4 m. square (external), with a staged octagonal turret at each angle. The floor area covered, about 1693 sq. m., is the largest in the world covered by a single dome.

⁶⁷ Cousens 1916_14: The domes of Bijapur are, as a rule, lost internally in their own gloom; they have seldom any clerestory lights and where they do exist, as in the mosque at the Ibrahim Rauza, they are too low. The domes of Ahmadabad are raised above the general roof upon pillars, and the light and air are freely admitted. In some of the high stilted domes here, the ceilings are carried up inside of them so far that it is almost impossible to see them for the darkness which ever fills them; they are more like great dark circular caverns hanging over head. In these cases, which are so frequent, the best corrective would have been double doming, the inner or lower dome forming the ceiling. But this device is met with nowhere save in the Ibrahim Eauza, where a curious flat intervening ceiling between the floor and dome takes the place of an inner dome and really forms a second storey; and in the cenotaph of Afzal Khan, beyond the village of Takki or Afzalpur, where there is an inner and an outer dome, the space between them being an upper chamber. As a rule the interior was sacrificed to the exterior without any attempt being made to correct the defect. Where the diameter of the domical ceiling is great compared with its height, as in the best examples, light enough is admitted to show the ceiling, but there are scores of examples where the interior height is from two to three times the diameter of the dome so that little light can reach them, and they are thus great hollow cylinders.

⁶⁸ Fergusson_1866_87, Bijapur: The Tomb of Ali Adil Shah is so splendid a ruin that it is to be regretted that both plan-drawers and photographers have to a great extent passed it over. In plan it is, as nearly as may be, three times the extent of the Ibranim Rôza, the most splendid of Beejapoor tombs (200 feet [60.96m] square as compared with 116 feet [35.35m]) ... If it was proposed to cover the central apartment by a dome, that could not have been less in size than the Gol Goomuz itself, the largest of Mahomedan examples. It is unfinished.

⁶⁹ Hodges_1794_61 Calcutta: Nearly in the center of the city is a considerable Mahomedan mosque, with two minarets: the height from the water to the top of the minarets is 232 feet. This building was raised by that most intolerant and ambitious of human beings, the Emperor Aurungzebe, who destroyed a magnificent temple of the Hindoos on this spot, and built the present mosque, said to be of the same extent and height as the building he destroyed.

⁷⁰ Tiffany_1896_252 Delhi, suggesting monuments built by Hindu architects: Cut off at a stroke from all his pandemonium of gods and devils, from all his tangled overgrowth of symbolic bats and owls, the genius of the Hindu architect achieved creations of beauty that proved how his need of needs is the authoritative imposition of some sane law of reason and law of limit on the Saturnalia of imagination. The buildings he erected for his Mohammedan masters are mainly tombs, mosques, and marvelous underground structures for the storage of water, structures acres in extent and built gallery on gallery of pillared stories. But how noble in construction,

how exquisite in ornamentation! As for the memorial tombs, such temples in themselves, it would be peace in dying to think of being laid to rest in a scene of such tranquil, cheerful beauty.

⁷¹ Malte-Brun_1825_III_39 Delhi misinformation: Nine miles south-west from Delhi there is a remarkably elegant pillar 242 feet high, which seems to have been intended as a minaret to a mosque which was never built: it goes under the name of Cuttub Minar.

⁷² Eyriès_1839_248 Delhi: Ailleurs, le Kottab-minar s'élève majestueusement; on regarde cette colonne de Kottab comme la plus élevée que l'on connaisse. Sa base circulaire forme un polygone de vingt-sept côtés, et le fût est cannelé jusqu'au troisième étage en vingt-sept divisions, tantôt circulaires, tantôt anguleuses, les cannelures étant différentes à chaque étage. Quatre balcons règnent autour de la colonne; le premier à 90 pieds, le second à 140, le troisième à 203 pieds au-dessus du sol. La hauteur entière du Kottab-minar est de 248 pieds.

⁷³ Sleeman_1844_II_252–253 Qutub Minar: But the single majesty of this Meenar of Kootubooddeen, so grandly conceived, so beautifully proportioned, so chastely embellished, and so exquisitely finished, fills the mind of the spectator with emotions of wonder and delight; without any such aid, he feels that it is among the towers of the earth, what the Taj is among the tombs something unique of its kind that must ever stand alone in his recollections. / It is said to have taken forty-four years in building, and formed the left of two Meenars of a mosque. The other Meenar was never raised, but this has been preserved and repaired by the liberality of the British government. It is only two hundred and forty-two feet high, and one hundred and six feet in circumference at the base. It is circular, and fluted vertically into twenty-seven semicircular and angular divisions. There are four balconies supported upon large stone brackets, and surrounded with battlements of richly cut stone, to enable people to walk round the tower with safety. The first is ninety feet from the base, the second fifty feet further up, the third forty feet further; and the fourth twenty-four feet above the third. Up to the third balcony, the tower is built of fine but somewhat ferruginous sandstone, whose surface has become red from exposure to the oxygen of the atmosphere. Up to the first balcony, the flutings are alternately semicircular and angular: in the second story they are all semi-circular, and in the third all angular. From the third balcony to the top, the building is composed chiefly of white marble; and the surface is without the deep flutings. Around the first story there are five horizontal belts of passages from the Koran, engraved in bold relief, and in the Kufic character. In the second story there are four, and in the third three. The ascent is by a spiral staircase within, of three hundred and eighty steps; and there are passages from this staircase to the balconies, with others here and there for the admission of light and air.

⁷⁴ Fane_1842_I_259 Delhi, Qutub Minar: It is a superb pillar, well worth coming to see, 242 feet high, and nineteen yards in circumference at the base, covered with beautiful carving in stone of verses from the Koran. We went twice up to the top – a journey of no small expense, both in legs and expenditure of brain. / Among the other lions at the Cutub is a large iron pillar covered with characters, which the natives believe to go through the earth. Nadir Shah, during his invasion, fired a cannon at it, the mark of which still exists. / In the evening we amused ourselves by seeing four or five fellows jump into a well ninety feet deep, which has a slanting passage for them to get out by from the bottom. I believe, if the truth were known, this sight interested the majority of our party more than the Cutub.

⁷⁵ Tiffany_1896_235–236 Delhi, Qutb Minar complex: Then at the end of the vast court build a stupendous mosque, with five lofty Saracenic arches opening up its interior, all towering as

high above the rest as Allah above the gods of the infidel. But, to make his divine supremacy sure, to proclaim it to sight for miles and miles around, rear on high the mighty Kutb Minar. Such a tower! Can the round world equal it? It and Giotto's in Florence are the two that utterly overpeer all others. Nearly fifty feet in its base diameter and rising to the height of two hundred and forty feet, broken at intervals by five beautiful corbeled balconies, the first three stories of red sandstone and the two upper ones of white marble, its superb shaft powerfully incised with alternate angular and rounded flutings and decorated with bands of inscriptions, it excites the mind with such positive invigoration as to call out literal shouts of admiration. To have built it seems greater than to have stormed Delhi.

⁷⁶ Fane_1842_I_260 Delhi: Came back from the Cutub, turning out of the road to see the tomb of the Emperor Humaioo – a large handsome building, very much on the same model as the Taj, without the ornamental part of the inlaid marble, and afterwards we rode through the town into camp.

⁷⁷ Bernier_1891_278–279, travelling 1656–1668, Delhi, Jama Masjid: The first is the principal Mosquée, which is conspicuous at a great distance, being situated on the top of a rock in the centre of the town. The surface of the rock was previously levelled, and around it a space is cleared sufficiently large to form a handsome square, where four fine long streets terminate, opposite to the four sides of the Mosquée; one, opposite to the principal entrance, in front of the building; a second, at the back of the building; and the two others, to the gates that are in the middle of the two sides. The ascent to the three gates is by means of five-and-twenty or thirty steps of beautiful and large stones, which are continued the whole length of the front and sides. The back part is cased over, to the height of the rock, with large and handsome hewn stone, which hides its inequalities, and tends to give a noble appearance to the building. The three entrances, composed of marble, are magnificent, and their large doors are overlaid with finely wrought plates of copper. Above the principal gate, which greatly exceeds the others in grandeur of appearance, there are several small turrets of white marble that produce a fine effect; and at the back part of the Mosquée are seen three large domes, built also of white marble, within and without. The middle dome is much larger and loftier than the other two. The end of the Mosquée alone is covered: the space between the three domes and the principal entrance is without any roof; the extreme heat of the climate rendering such an opening absolutely necessary. The whole is paved with large slabs of marble. I grant that this building is not constructed according to those rules of architecture which we seem to think ought to be implicitly followed; yet I can perceive no fault that offends the taste; every part appears well contrived, properly executed, and correctly proportioned. I am satisfied that even in Paris a church erected after the model of this temple would be admired, were it only for its singular style of architecture, and its extraordinary appearance. With the exception of the three great domes, and the numerous turrets, which are all of white marble, the Mosque is of a red colour [sandstone], as if built with large slabs of red marble: although it consists of a species of stone, cut with great facility, but apt to peel off in flakes after a certain time.

⁷⁸ Phillips_I_India_1684_89–90 Delhi: the great Mosque, seen afar off in the midst of the Town, standing upon a rock ... The three Entries are stately, there is nothing but Marble, and their large Gates are covered with Copper Plates exceedingly well wrought the whole Pavement is of large squares of Marble. I grant willingly, that this structure is not according to the rules and orders of Architecture, which we esteem is indisputably to be followed; yet I observe nothing in it that

offends the eye, but rather find all to be well contrived, and well proportioned: And I do even believe that if in Paris we had a Church of this way of Architecture, it would not be disliked, if there were nothing else in it, but that 'tis of an extraordinary and surprising aspect, and because that, excepting the three great Domes and all the Turrets, which are of white Marble it appears all red, as if all were nothing else but great Tables of red Marble, though it be nothing else but a stone very easy to cut, and which even slaketh off in time.

⁷⁹ Osborne_11_1745_190 Bernier in Delhi: To come to the gates, there are twenty-five or thirty steps of fair and large stones going round about, except the back-parr, which is covered with other great quarry-stones to cover the unevenness of the cut rock: Which contributes much to make this fabrick make a shew. The three entries are stately, there is nothing but marble, and their large gates are covered with copper-plates exceedingly well wrought. Above the principal gate, which is much statelier than the two others, there are many small turrets of white marble as well without as within, that in the middle is much bigger and higher than the two others. All the rest of the Mosque, I mean from these three domes unto the great gate, is without covering, because of the heat of the country; and the whole pavement is of large squares of marble. I grant willingly, that this structure is not according to the rules and orders of architecture, which we esteem is indispensably to be followed, yet I observe nothing in it that offends the eye; but rather find all to be well contrived, and well proportioned: And I do even believe, that if in Paris we had a church of this way of architecture, it would not be disliked, if there were nothing else in it but that 'tis of an extraordinary and surprising aspect, and because that, excepting the three great domes and all the turrets, which are of white marble, it appears all red, as if all were nothing else but great tables of red marble, though it be nothing else but a stone very easy to cut, and which even slaketh off in time.

⁸⁰ Sleeman_1844_11_272–273, travelling 1835–6: I visited the celebrated mosque known by the name of Jumna Musjid, a fine building raised by Shah Jehan, and finished in six years, AH 1060, at a cost of ten lacks of rupees, or one hundred thousand pounds. Money compared to man's labour and subsistence is still four times more valuable in India than in England; and a similar building in England would cost at least four hundred thousand pounds. It is like all the buildings raised by this Emperor, in the best taste and style. I was attended by three very well dressed and modest Hindoos, and a Mahomedan servant of the Emperor. My attention was so much taken up with the edifice, that I did not perceive till I was about to return, that the door-keepers had stopped my three Hindoos. I found that they had offered to leave their shoes behind, and submit to anything to be permitted to follow me; but the porters had, they said, strict orders to admit no worshippers of idols; for their master was a man of the book, and had therefore got a little of the truth in him, though unhappily not much, since his heart had not been opened to that of the Koran.

⁸¹ Russell_1860_11_73: I saw the Jumma Musjid. It is one of the grandest temples ever raised by man. There is a chaste richness, an elegance of proportion, and grandeur of design in all its parts, which are in painful contrast to the mesquin and paltry architecture of our Christian churches. Assuredly, if our rule in India were to be judged by the edifices which have arisen under its inspiration, it would take the lowest rank in the order of Indian Governments, from which fate even the Ganges canal, the College at Roorkee, the Institutions at Calcutta, would scarcely redeem it. It has been warmly urged that we should destroy the Jumma Musjid. This advice was given under the excitement and blind rage produced by the mutinies. But long before the mutinies an

enlightened Governor-General is said to have gravely proposed that we should pull down the Taj at Agra and sell the blocks of marble.

⁸² Ireland_1859_462B Delhi, Jumma Masjid: Thence into the adjoining garden, from here to the Jumma Musjid, or Great Mosque, which is on a lofty terrace, ascended by a fine flight of steps from the principal street. / It presents the finest appearance of any mosque I have seen in India. On one side of the court is the large building, on the opposite the lofty gateway, and this mosque, after the palace, is the grand feature of Delhi.

⁸³ Phillips_1684_89–90 Delhi, fortress, relating Tavernier: The three Entries are stately, there is nothing but Marble, and their large Gates are covered with Copper Plates exceedingly well wrought. Above the principal Gate, which is much statelier than the two others, there are many small Turrets of white Marble as well without as within that in the middle is much bigger and higher than the two others. All the rest of the Mosque, I mean from these three Domes unto the great Gate, is without covering, because of the heat of the Country, and the whole Pavement is of large squares of Marble. I grant willingly, that this structure is not according to the rules and orders of Architecture, which we esteem is indisputably to be followed, yet I observe nothing in it that offends the eye; but rather had all to be well contrived, and well proportioned: And I do even believe that if in Paris we had a Church of this way of Architecture, it would not be disliked, if there were nothing else in it; but that 'tis of an extraordinary and surprising aspect, and because that, excepting the three great Domes and all the Turrets, which are of white Marble it appears all red, as if all were nothing else but great Tables of red Marble, though it be nothing else but a stone very easy to cut, and which even slaketh off in time. I shall add by the by, that if it be true what is said of the quarries of this stone 'tis remarkable, that it grows again every year; whether it be by a petrescent water yearly silling it, or otherwise, I decide not.

⁸⁴ Tiffany_1896_236 Delhi tombs: Here are but passing glimpses of two of the ruined cities of these forty-five square miles of historic stones. Of Ferozabad and Indrapat I cannot stop to speak, vast and overwhelming as they are in their lonely and massive desolation. But the whole country around is strewn with ruins. Travelers speak of the profound impression left by the Appian Way of Rome! The tomb of Cecilia Metella would go unnoticed here. There are miles of three-domed, mosque-like tombs in which it could be hidden away as a toy. Then, too, the exquisite beauty of many of them, burial-shrines of poets, saints, daughters of kings.

⁸⁵ Herbert_1663_117–118 Fatehpur: Il faut avouer que Fettefour seroit la plus belle place de coûtes les Indes, si l'eau y étoit aussi bonne, que l'air & la campagne. Il est ceint d'une belle muraille, ayant vers le Nort-west un étang de cinq mille d'Angleterre de tour, vers le Nort-Est un beau Bazar de cinq cens pas, fort bien pavé, ayant de tous costés des Maisons agréablement bâties, dans le mesme ordre que celles de la place Royale à Paris. D'un costé est le Parais du Mogul, & un Mohol parfaitement bien bâti; de l'autre costé est une tres-superbe Mosquée, à laquelle on monte par un escalicr de trente degrés, orné d'une porte fort magnifique, & tout le reste du bâtiment est si achevé, qu'à peine s'en trouve-il un semblable dans toutes les Indes. Le dessus est tout orné de tourelles en forme de pyramides, & la court du milieu est fix sois plus grande que celle du Change Royal de Londres, fort bien pavée de pierres de taille. Les Galeries sont larges & belles. Vis à vis de la porte est un fort beau tombeau, peint par dehors & couvert de nacre de perle, mais plus superbç, en leur opiniu, par le pretieux corps du Calenter qui y est enterré.

⁸⁶ Hodges_1794_128–129 Fatehpur Sikri, see 129 for the mosque entrance, "a portal of great magnificence."

⁸⁷ Sleeman_1844_11_69, travelling 1835–6, Fatehpur Sikri: The quadrangle which contains the mosque on the west side, and tomb of the old hermit in the centre, was completed in the year 1578, six years before his death; and is perhaps one of the finest in the world. It is five hundred and seventy-five feet square, and surrounded by a high wall, with a magnificent cloister all around within. On the outside, is a magnificent gateway, at the top of a noble flight of steps twenty-four feet high. The whole gateway is one hundred and twenty feet in height, and the same in breadth, and presents beyond the wall five sides of an octagon, of which the front face is eighty feet wide. The arch in the centre of this space is sixty feet high by forty wide. This gateway is no doubt extremely grand and beautiful; but what strikes one most is, the disproportion between the thing wanted and the thing provided there seems to be something quite preposterous in forming so enormous an entrance for a poor diminutive man to walk through, and walk he must unless he is carried through on men's shoulders; for neither elephant, horse, nor bullock could ascend over the flight of steps.

⁸⁸ Ireland_1859_473–476 for one of the few accounts describing some of the palace buildings, then the mosque and Shrine of Chisti.

⁸⁹ Roe_1899_517.

⁹⁰ Mundy_11_1914_229, (fl. 1600–1667), in India 1628–34 1635–38 1655–56 Salam Chishti, buried in the Jama' Masjid at Fatehpur Sikri, in 1633: It is a very Curious [elaborately constructed] building; a faire arched entrance full of Copulaes round about on the walls, very large, paved with Marble. It hath many Fackeers etts. to attend it, whoe att certaine tymes in the day and night beat on great drumms and sound with Trumpetts, which is usually done att all great mens Tombes according as they are of abillitie.

⁹¹ Keene_1878_119: But all the marble-work of this region is surpassed by the monument which Akbar erected over the remains of his friend and spiritual counsellor Shekh Sulim Chishti at Fattehpur-Sikri (1581 AD). In the north-west angle of a vast court-yard 433 feet by 366 feet is a pavilion externally of white marble surrounded by a deep projecting dripstone, of white marble also, supported by marble shafts crowned by most fantastic brackets, shaped like the letter S. The outer screens are so minutely pierced that they actually look like lace at a little distance, and illuminate the mortuary chamber within with a solemn half-light which resembles nothing else that I have seen. The whole of this elaborate work, including the strange but most pleasing design of the brackets, appear to have been produced by the resident stone-cutters of the place, uneducated men earning probably an average wage of about a penny a day. I believe that no instance of such pure patient workmanship, so dignified yet so various, is to be found in the world.

⁹² Phillips_1684_64 relating Tavernier: About fifty years since, they began to build a magnificent Pagod in the City; which would have been the fairest in all India, had it been finish'd. The Stones are to be admir'd for their bigness: And that wherein the Nich is made, which is on that side where they say their Prayers, is an entire Rock, of such a prodigious bulk, that it was five years before five or six-hunder'd men, continually employ'd, could hew it out of its place. They were forc'd also to rowl it along upon an Engine with wheels, upon which they brought it to the Pagod; and several affirm'd to me, that there were fourteen-hunder'd Oxen to drawit. I will tell yon hereafter the reason it remains imperfect: For had it been finish'd, in all reason it had excell'd all the boldest Structures of Asia. / On the other side of the City, as you go to Matipatan, there are two great Lakes, being each about a league in compass, wherein there ride several Pinks richly

adorn'd for the King's Pleasure; and upon the Banks are several fair Houses that belong to the Principal Lords of the Court. Upon three sides of the City stands a very fair Mosque where in are the Tombs of the Kings of Golconda: and about four in the afternoon there is a Dole of Bread and Pilau to all the Poor that come. If you would see any thing that is rare, you must go to view these Tombs upon a Festival-day. For then from morning till night they are hung with rich Tapestry.

⁹³ Tavernier_1889_I_154 Golconda: When you wish to see something really beautiful, you should go to see these tombs on the day of a festival, for then, from morning to evening, they are covered with rich carpets.

⁹⁴ Thevenot_1686_99 Golconda: The Sepulchres of the King who built Golconda, and of the who have Reigned after him, are about two Musquet-shot from the Castle. of the Kings They take up a great deal of Ground, because every one of them is in a large Garden; the way to go thither is out at the West Gate, and by it not only the Bodies of Kings and Princes, but of all that die in the Castle are carried out, and no interest can prevail to have them conveyed out by any other Gate. The Tombs of the six Kings are accompanied with those of their Relations, their Wives, and chief Eunuchs. Every one of them is in the middle of a Garden, and to go see them, one must ascend by five or six steps to a walk built of those Stones, which resemble the Theban. The Chappel which contains the Tomb is surrounded by a Gallery with open Arches: It is square, and raised six or seven Fathom high, it is beautified with many Ornaments of Architecture, and covered with a Dome, that at each of the four corners has a Turret, few people are suffered to go in, because these places are accounted Sacred. There are Santo's who keep the entry, and I could not have got in, if I had not told them that I was a Stranger. The floor is covered with a Carpet, and on the Tomb there is a Satten Pall with white Flowers, that trails upon the Ground. There is a Cloath of State of the same Stuff a Fathom high, and all is lighted with many Lamps. [etc etc]

⁹⁵ Mitford_1884_II_232, travelling in 1842: Before reaching Hyderabad I passed the fortress of Golconda, picturesquely situated on a rocky hill, round the base of which runs a high crenellated wall; close to it are the celebrated tombs of the Kings; some of these are immense buildings: the largest, of Sultan Abdallah, is 120 feet high on a platform 97 feet square; it is supported on two tiers of arches, the second, or inner tier, being crowned with a spherical dome; the angles are furnished with carved pinnacles, and the successive walls are ornamentally crenellated: these buildings are grand in design, but roughly executed and coated with stucco; there are about twenty-five of these tombs of different sizes, which serve but to remind the passer-by of the transitory glory of realms and rulers, whose names are nearly forgotten.

⁹⁶ Siddons_1844_552 Golconda: the strong fortress of Golconda, on a rock of some eminence, in the adjacent plain of which are six or seven noble mausolea, built in the Saracenic order of architecture, the sepulchres of the Kutb Shahi dynasty of the kings of Golconda,

⁹⁷ Layard_1903_II_219.

⁹⁸ Mundy_II_1914_210, (fl. 1600–1667), in India 1628–34 1635–38 1655–56 Akbar's tomb at Sikandra: Kinge Ecbar's [Akbar's] Tombe is at Shecundra [Sikandra], two miles from Agra, standing in a great Garden with four great gates, whereof one principall excellinge all others that I have scene in India for hight, curious Invention in buildinge, paintinge etts [etc]. haveinge two extraordinarie high spires like to those att Constantinople, from whence in a longe walke you goe to the monument itselfe, whose outward frame resembleth the mauseolo pictured amonge the 7 wonders, fower square, lesseninge towards the topp, haveinge severall galleries round about, adorned with Copulaes of which the lower galleries conteyne the more, the borders on

the outside etts. of redd stone through Cutt [perforated] with curious workes, theis galleries ascendinge one from another to the Topp, on which is a square litle Court, the pavements chequered with white and a reddish marble, the middle of which is over the middle of the whole, where stands a Tombestone in forme of a herse of one entire peece of marble, curiously wrought and engraven with letters and flowers etts. This hath 4 turrets with Copulaes, att each Corner one; from one to another are galleries alofte and under foote marble, the sides alsoe, which are artificially through Cutt as afore mentioned. / The said Tombestone lyes just over the place where the said kinge is buried. From hence beinge discended, and desirous to enter in, wee were not permitted, by reason the Kinge keepes the key of the doore which is alsoe sealed with his signett. The garden and the other gates were not yett finished. There is mention made of it in Purchas. The designe thereof I have sett downe on thother side as well as I can remember, but whether it bee 4, 5 or 6 Ascents I know not. Neither certaine of the Number of Copulaes, But sure I am there were but 4 on the Topp and more and more to the Lowermost, and that the whole Fabrick is 4 square, such a stately gate and such rancks of small Cipresse Trees.

⁹⁹ Keene_1878_118: In Northern India the use of some material that should, like glass, afford protection from weather, while, unlike glass, it admitted of free ventilation, led to a great elaboration of this last, or window-tracery, class. Almost all the Pathan and Moghul buildings are full of these minute yet everlasting pieces of fretwork. The marble screens that go on all four sides of the open chamber on the summit of Akbar's Mausoleum at Sikandra are as fresh as when first executed more than two hundred and sixty years ago, and each screen contains twelve panels – except where a panel in the centre has been left open for the view – and there are three different patterns of panel in each screen. The upper chamber of Itmud-ud-Dowlah's Tomb is all lace-work of the same kind; and the Fort and Taj have also elaborate examples of this work, one panel in the screen round the cenotaphs in the latter being carved out of a single slab of marble over 6 feet high.

¹⁰⁰ Hodges_1794_117–121 Secandra, see 120: A blazing eastern sun shining full on this building, composed of such varied materials, produces a glare of splendour almost beyond the imagination of an inhabitant of these northern climates to conceive; and the present solitude that reigns over the whole of the neglected garden, excites involuntarily a melancholy pensiveness. After viewing this monument of an Emperor, whose great actions have resounded through the world, and whose liberality and humanity were his highest praise, I became desirous of seeing even that stone which contained his crumbling remains. There was an old Mollah who attended, and who had the keys of the interior of the building, (which is still held in veneration) and who obtains a precarious subsistence by shewing it to the curious traveller.

¹⁰¹ Henry_1798_341–342 Sikandra: Le monument est un édifice carré qui a quatre portes, une à chaque face: toutes quatre sont surmontées de grands pavillons; les angles en ont aussi. Cet édifice a cinq étages qui diminuent graduellement, mais qui tous ont la même forme de construction. Le dôme de plusieurs de ces pavillons est de marbre blanc. Le reste du bâtiment est de pierres rouges entrecoupées de morceaux de même marbre. Le cinquième ou le dernier étage est entièrement de marbre blanc, avec un rang de fenêtres à chaque face. Les pavillons qui terminent cet étage, sont également de marbre. Ils ont été extrêmement endommagés par la foudre et par un tremblement de terre. L'un d'eux est même tout-à-fait abattu, et le dôme des autres est en très-mauvais état. L'intérieur de ce cinquième étage est curieusement incrusté de marbre noir, sur lequel sont tracés plusieurs passages du Koran. [Description continues 342–6]

¹⁰² Sleeman_1844_11_38, travelling 1835–6: I went out to visit the tomb of the Emperor Akbar, at Secundra, a magnificent building, raised over him by his son, the Emperor Jehangeer. His remains lie deposited in a deep vault under the centre, and are covered by a plain slab of marble, without fret-work or mosaic. On the top of the building, which is three or four stories high, is another marble slab corresponding with the one in the vault below. This is beautifully carved, with the “Now Nubbey Nam” the ninety-nine names or attributes of the Deity from the Koran. It is covered by an awning, not to protect the tomb, but to defend the “words of God” from the rain, as my cicerone assured me. [His plates (all coloured) include one of the interior of Akbar’s tomb, with the stalagtitic vaulting.]

¹⁰³ Siddons_1844_438: Secundra is a part of the suburbs of Agra, and derives its name from the celebrated Alexander. In this spot is the mausoleum of the most celebrated of the Mahomedan kings, the great Akbar. This remarkable edifice is still in a high state of preservation; the foundation is supported on large massive arches twelve feet thick. The ground-floor rests on a plinth of immense area, and a piazza of prodigious strength runs all round the building; here in the cold season parties frequently resort to enjoy the salubrious air, and the pleasures of an English garden.

¹⁰⁴ Siddons_1844_438 Sikandra: Secundra is a part of the suburbs of Agra, and derives its name from the celebrated Alexander. In this spot is the mausoleum of the most celebrated of the Mahomedan kings, the great Akbar. This remarkable edifice is still in a high state of preservation; the foundation is supported on large massive arches twelve feet thick. The ground-floor rests on a plinth of immense area, and a piazza of prodigious strength runs all round the building; here in the cold season parties frequently resort to enjoy the salubrious air, and the pleasures of an English garden.

¹⁰⁵ Pfeiffer_1851_177: Our first visit was to the beautiful mausoleum of the Sultan Akbar, at Secundra, four miles from Agra. / The porch which leads into the garden is a masterpiece. I stood before it for a long time amazed. The enormous building is raised upon a stone terrace, which is approached by broad steps; the gate is lofty, and is surmounted by an imposing dome. At the four corners are minarets of white marble three stories high; unfortunately, their upper parts are already somewhat dilapidated. On the front of the gate are the remains of a stone trellis-work. / The mausoleum stands in the centre of the garden; it is a square building four stories in height, each becoming narrower at the top, like a pyramid. The first sight of this monument is not very attractive, for the beauty of the gateway eclipses it; however, it improves on a more detailed examination. / The bottom story is surrounded by fine arcades; the rooms are plain, the walls covered with a brilliant white cement, intended as a substitute for marble. Several sarcophagi stand inside. / The second story consists of a large terrace, which covers the whole extent of the lower one; in its centre is an open airy apartment with a light arched roof, supported by columns. Several small kiosks at the corners and sides of the terrace give to the whole a somewhat bizarre though tasty appearance. The pretty domes of the kiosks must formerly have been very rich and splendid, for on many there are still to be seen beautiful remains of coloured glazed tiles and inlaid marble-work. / The third story resembles the second. The fourth and highest is the most handsome. It is constructed entirely of white marble, while the three lower ones are only of red sandstone. Broad-roofed arcades, whose exterior marble lattice-work is inimitably executed, form an open square, over which the most beautiful roof the blue sky spreads. Here stands the sarcophagus which contains the bones of the sultan. On the arches of the arcades, texts from

the Koran are inlaid in characters of black marble. / I believe this is the only Mahomedan monument in which the sarcophagus is placed at the top of the building in an uncovered space.

¹⁰⁶ Ireland_1859_472 Sikandra, Tomb of Akbar: The road on both sides is lined with ruins. The entrance to the tomb, is a lofty building with an immense dome, and arched-way. It is imposing, and a mass of coarse mosaic, but the effect is fine. / The tomb is very large, and five stories high, each story receding on every side, forming a succession of noble porticoes and terraces. The upper story is of white marble with screens of lattice-work of the same material. The other parts of the building are of red sand-stone. Around the inside of the Saracenic arches, in the porticoes, are written praises of Ackbar. In the centre of this quadrangle, is the cenotaph of Ackbar, a solid block of white marble, so beautifully sculptured as almost to appear like a lace-pall thrown over it. On this are written the ninety-nine attributes of God. / In the first story is the real tomb of Ackbar. In a domed chamber, on the side, is the tomb of another of his family. These domed chambers extend around the building, his intention being that this structure should be a grand mausoleum for his family; but they had other views on the subject. The building is nearly four hundred feet square.

¹⁰⁷ Fraser_1834_23 Persia: Disappointed with the face of nature, the stranger seeks in vain for comfort in the appearance of the towns. Forming, it is probable, his ideas of such celebrated places as Ispahan, Bagdad, Shiraz, Bussora, or Tabriz, upon a fanciful model, embellished with oriental domes, minarets, and columns, he can scarcely be prepared to witness the shapeless mass of ruins and filth which even the best of these cities will present to his view; while all that they really contain of wealth, cleanliness, or convenience, is carefully concealed from the eye.

¹⁰⁸ Drouville_1825_I_99 Persia: on ne voyait aucun édifice important dans les villes de Perse, en effet, à quelques mosquées près, qui ressemblent assez par leur delabrement à de mauvais cabarets, il n'y a pas d'autres établissemens publics que les caravanserais et les bazars.

¹⁰⁹ Drouville_1825_I_99B Persia: Quant aux minarets des mosquées, du haut desquels la vue plongeait autrefois dans les harems du voisinage, Ils n'ont pu être détruits que par l'effet de cette jalousie si profondément gravée dans le cœur des Persans.

¹¹⁰ Le_Brun_1725_IV_198 burial customs, in 1704, in Persia: Puis on fait une demy arcade de terre ou d'argile au-dessus du Corps, & on achevé de remplir la fosse, au-dessus de laquelle on pose une pierre, où on élève une Tombe, & souvent un dôme; sur celles des personnes de condition. Le Roy les honore même quelquefois d'une Tombe Royale, qu'on estime Sacrée, & pour laquelle on a une vénération toute particuliere. Il y a aussi de ces Tombeaux en forme de Temples, couverts de beaux dômes bleux glazez, qui font un effet admirable à la vûe.

¹¹¹ Forster_1798_I_6: It may be urged, that the expenditure of Europeans, in their public and private buildings, has, adequately, supplied the wants of the artisan and labourer. But, I am led to hazard an opinion, that this amount falls much short of that applied by the preceding princes [native princes, and the Moghul Court] to the construction of mosques, baths, Hindoo temples, grand reservoirs of water, spacious gardens, together with a variety of costly private edifices. These modes of expence are neither adapted to the genius, or inclination, of Europeans, who have no religious passion to gratify, nor are they impelled, by patriot zeal, to raise monuments of grandeur in India; but holding themselves the moveable tenants of the day, they are eager to reach their native home, that they may there enjoy the fruits of their labour.

¹¹² Jaubert_1821_271 Persia in general: Quant aux établissemens publics, tels que les colleges, les mosques, les fortifications, les aqueducs et les ponts, ils sont pour la plupart à la charge des

provinces, et par consequent mal entretenus; les gouverneurs ne songeant qu'entasser des richesses.

¹¹³ Texier_1845_II_133.

¹¹⁴ Tancoigne_1820_189–190, travelling 1807–09: In Persia they no longer build those beautiful mosques which were such objects of admiration to Chardin and his contemporaries. Those which have escaped the ravages of time and revolutions, now alone merit the stranger's attention; their cupolas, incrustated with tiles of various colours, reflect the rays of the sun in a thousand ways, and may give an idea of those porcelain towers which are said to exist in China. The minarets are also remarkable for their elegance: their form is not the same as in Turkey; they resemble more the triumphal columns of the Romans, which are crowned with a gallery. The mosques of Saltanie, of which I have already spoken, are the most beautiful monuments of this kind existing in Persia; those of Ispahan, Tauris, and other large cities of the kingdom, have nothing that approaches their magnificence. The modern Persians, however, neglect those antique edifices, and suffer works which were the glory of their greatest kings, to fall in ruins. Disheartened by national calamities, they no longer build for posterity, and seem to think only of the present moment. The modern mosques, destitute of minarets, have nothing to distinguish them externally from common houses.

¹¹⁵ Fraser_1831_II_passim: plenty of overnight lodging in village mosques.

¹¹⁶ Eyriès_1859_250 Persia: Du moins, je savais par les récits d'Amédée Jaubert, de John Malcolm, de Burnes, de Frazer, l'état dans lequel je trouverais la Perse, et je ne venais pas y chercher les merveilles décrites par Tavernier et Chardin, ces orfèvres de Paris, conduits par leur esprit aventureux à la cour des shahs du XVII^e siècle; je désirais simplement vivre pendant quelques jours au milieu de ses vieilles populations, et s'il m'était possible, repasser au milieu de ses ruines les souvenirs de sa gloire éteinte.

¹¹⁷ Thielmann_1875_II_108, village of Derrebrusch, on way Tabriz-Baghdad: instead of a narrow peasant hut the mosque itself was given up to us for night quarters. This was an honour which had never yet been bestowed upon us, and which was never again to fall to our lot.

¹¹⁸ Sarre, Friedrich (1865–1945), *Denkmäler Persischer Baukunst*, 2 vols Berlin 1901.

¹¹⁹ Lycklama_à_Nijeholt_IV_1875_10 Persia: Une branche dans laquelle les artistes persans maintiennent leur supériorité, c'est la composition de ce que Chardin appelle les moresques, autrement dit arabesques, mélange varié à l'infini des dessins les plus imprévus, combinés avec une habile profusion de feuillage et de fleurs. Rien n'égale leur fécondité et leur bon goût dans ce genre d'ornements, exécutés soit à fresque, soit sur la pierre et le marbre, soit dans la décoration de leurs mosquées au moyen de ces mosaïques émaillées pour lesquelles ils sont sans rivaux.

¹²⁰ Lycklama_à_Nijeholt_IV_1875_7 Persia: Quant aux beaux-arts, je ne puis que renvoyer aux nombreuses descriptions que j'ai déjà données des mosquées et des palais qui ornent les principales villes de la Perse. Ces constructions se recommandent par un double cachet d'originalité et de grandeur qui captive fréquemment l'admiration du voyageur. Elles témoignent aussi d'un vif sentiment de l'art décoratif, quoique, en ceci, les artistes persans aient plus souvent rencontré le joli que le beau. La sculpture et la peinture, depuis la conquête musulmane, loin de faire des progrès, ont rétrogradé. C'est là le côté faible de l'art persan, et ce qu'en a dit, au dix-septième siècle, un voyageur qu'aucun n'a égalé, pour ce qui concerne la Perse, Chardin, est encore aussi vrai aujourd'hui que de son temps.

¹²¹ Gobineau_1905_199 Isfahan, travelling 1855–58: Dans les constructions athéniennes de la plus belle époque, on aperçoit le même oubli de l'accessoire mécanique, et je ne serais pas étonné que des échoppes aient eu le droit de s'adosser aux temples d'Athènes, comme cela est arrivé depuis pour les plus belles cathédrales du moyen âge. Il en est de même des ruines persanes; elles font ligure dans l'ensemble; elles servent, si l'on veut, de repoussoir; elles prouvent qu'il n'est pas mal de laisser quelque chose de médiocre à côté de quelque chose de beau. Quoi qu'il en soit, je le confesse encore, il ne m'ennuie pas de voir auprès d'un édifice scintillant d'émaux de toutes couleurs, et étalant la plus coquette magnificence, un écroulement de briques crues couvertes de poussière, au milieu desquelles dorment pêle-mêle les chiens de bazar avec leurs petits.

¹²² Benjamin_1887_285B Meshed: There is also in this place an enormous reflêt tile, described by those who have seen it as quite the finest relic of old art now existing in Persia, as well as the largest tile known in that country. It is represented as being over six feet long and four feet broad. When one considers that five hundred dollars is not an uncommon price to be paid for some of the Persian reflêts, he can imagine what must be the antiquarian and pecuniary value of this unique example. Of the many varieties of tiles which were produced at the two best periods of the art, the most interesting are those called reflêts, because of their iridescent glaze.

¹²³ Benjamin_1887_284–285: A multitude of shrines and tombs still exist to testify to the splendor of this phase of Persian art: but, alas! how many of them have been spoiled, not only by the ravages of war and of time, but also of avarice, which has stealthily stripped many of them of some of their noblest decorations, to enrich the museums and private collections of Europe! One of the finest interiors of this sort was the celebrated mosque at Soltaniyeh, of which only mere crumbling shell remains. Of course the superb facing of tiles which it contained long since disappeared. The greed which has stimulated this spoliation of some of the grandest monuments of Persia may be appreciated from the fact that death would attend detection. But the enormous prices paid by collectors for these prizes has often stimulated the thief to dare the vigilance of the authorities.

¹²⁴ Benjamin_1887_424: There never has been a time, for ages, when the Persians have not been manufacturing rugs, during all which period they have been producing their own dyes; and yet within forty or fifty years the secret of making the superb blue color which distinguishes the finest examples of old Persian tiles, illuminated manuscripts, and rugs has fallen into disuse, and no one now seems able to reproduce it.

¹²⁵ Benjamin_1887_467 at Demavênd: Several shrines of great antiquity also give interest to this place, being of artistic and archaeological importance. But we were forced to be content with merely an external view of these objects. A few months later, I may add here, an old bath fell in at Demavênd, and one of the villagers brought me, at Teheran, some of the tiles which had incrustated the interior. They proved to be very rare examples of tile art of the time of Shah Abbass, and gave me an idea of what treasures of decorative art must be still concealed in those forbidden shrines of the town of Demavênd.

¹²⁶ Encyclopedia Britannica 1910 11 q.v. Ardebil: Since the beginning of the 16th century, when Persia fell under the sway of the Safavis, the place has been much frequented by pilgrims who come to pay their devotions at the shrine of Shaikh Safi. This shrine is a richly endowed establishment with mosques and college attached, and had a fine library containing many rare and valuable MSS. presented by Shah Abbas I. at the beginning of the 17th century, and mostly carried

off by the Russians in 1828 and placed in the library at St Petersburg. The grand carpet which had covered the floor of one of the mosques for three centuries was purchased by a traveller about 1890 for £100, and was finally acquired by the South Kensington Museum for many thousands.

¹²⁷ Fraser_1834_233 Shi'ia in Persia: Themselves have been canonized as saints; their garments and relics have been invested with an imaginary sanctity, and their tombs with miraculous power. The Sheiks have of all others probably shared deepest in these absurdities. Not satisfied with the prescribed pilgrimages to Mecca, to Meshed Ali, and Kerbelah, they flock to Mushed and Koom; to the tombs of Imam Reza and his sister Fatima to Ardebil, where lie interred the first of the Suffees; and to hundreds of other places, with still less reason; for there is scarcely a village in Persia without its imamzadeh, to which there is a greater or less resort in proportion to the celebrity of the saint.

¹²⁸ Le Brun_1725_IV_29 near and at Ardebil: Lorsque j'y arrivay, j'eus de la peine à en traverser les rues, à cause de la foule de ceux qui accouroient, attirés par la nouveauté de mon habit à la Hollandoise. La même chose m'arriva, en allant voir le Tombeau de Sefi, où il fallut se servir de bâtons pour écarter cette multitude curieuse, qui vouloit y entrer après moy.

¹²⁹ Le Brun_1725_IV_21–22 visiting in 1703, Tomb of Sefi: fait de marbre, couvert d'un poêle de brocard d'or magnifique, & couronné à chaque coin d'un grand vase d'or. Cette Chapelle est remplie de lampes d'argent, parmi lesquelles il s'en trouve aussi qui font d'or ... Au reste, il faut de l'argent par tout, & quoy qu'on ait suffisamment passé à l'entrée, il faut continuellement avoir la main à la bourse, à la porte de chaque appartement.

¹³⁰ Le Brun_1725_IV_18–19 visiting in 1703: Comme j'ay eu une impatience extraordinaire de voir le superbe Mausolée de Sefi [Safi Al-Din d.1334], & des autres Rois de Perse, qui l'ont inhumé au même lieu, j'en parleray ayant que de faire la description de la Ville d'Ardevil. Ces Tombeaux sont proche du Meydoen, place d'assez grande étendue. L'entrée en est grande, & d'une belle architecture, voûtée par le haut, & les pierres en sont peintes de diverses couleurs. On entre, par une porte de bois, dans une belle & longue galerie, au haut des murailles de laquelle on voit plusieurs niches curieusement peintes de bleu, de vert, de jaune & de blanc; on trouve au bout de cette galerie, une seconde porte couverte de plaques d'argent, c'est par-là qu'on entre dans un appartement magnifique, à la droite duquel il y a une grande Salle, couverte d'un dôme, sans colonnes pour le soutenir, semblable à celui de la Rotonde à Rome, mais plus petit. Cette Salle, qui est vis-à-vis de la Bibliothèque & d'une Chapelle, est couverte de tapis; & l'on trouve à gauche, vis-à-vis de l'endroit du dôme, un autre appartement élevé, avec de grands vitrages. De-là, on passe par une autre porte, revêtue d'argent, d'où l'on entre dans une cour à peu près carrée, dont la muraille a environ 18. pieds de haut, & trois niches de chaque côté, qui sont peintes de bleu & de plusieurs autres couleurs, & ornées de fleurs & de feuillages cizelez. On y trouve à droite plusieurs Mausolées, avec des Cerceüils élevez, dont il y en a qui ont de grands ornements; & quelques autres, du côté gauche, qui sont séparés par une petite muraille, où l'on dit que reposent les cendres de plusieurs Princes, descendus de Familles Royales.

¹³¹ Le Brun_1725_IV_32 Ardebil, tomb of Seid Kudbeddin, Safi's grandfather: Ce Tombeau est carré, assez élevé, de revêtu de petites pierres. On voit au-dessus une Tour ronde, assez basse, qui soutient un grand dôme vert, avec de l'or de rapport, de des ornements bleus, couronné de boules d'or au-dessus. Il y a six fenêtres à chaque côté des murailles, dont les plus élevées sont d'un ouvrage exquis, peintes comme le dôme, de celles de dessous ont des treillis de fer, avec des volets en dedans

¹³² Morier_1818_253–254 Ardebil: The first approach to the tomb is by the gate at the N.W. angle of the town, which leads into a street, composed of a brick wall on the left side, and of the habitations of the priests attached to the foundation, on the right. We then passed through a smaller gateway, faced with slabs of Tabriz marble, which brought us into a court filled with tombstones, which by their number testified the high reputation of the Sheikh among the Persians, who by being buried in his vicinity, hope to form part of his suite to paradise, on the day of resurrection. The whole exterior of the tombs, as seen from this court, exhibit the approach of ruin. The small cupola which covers the mausoleum of the Sheikh has given way in several places, and has already lost a great number of its varnished tiles, whilst the rents and fissures in the walls do not announce a much longer duration to them. / On entering the first large hall ... beautifully painted and ornamented; and from its ceiling were suspended silver lamps and lanterns made of talc, whilst its floor was covered with carpets ... and then came to a gateway plated with gold, beyond which we were not permitted to advance. Through this gate we discovered the tomb, covered with brocades and shawls, and upon the summit of which were placed bunches of feathers, ostriches' eggs, and other ornaments.

¹³³ Morier_1818_254 Ardebil: The large hall was beautifully painted and ornamented; and from its ceiling were suspended silver lamps and lanterns made of talc, whilst its floor was covered with carpets, upon which, placed upon reading boards, were several copies of the Koran, but which time and use had rendered almost unserviceable. At the furthest end of this hall is the tomb of Sheikh Seffi.

¹³⁴ Morier_1818_255 Ardebil: From the tombs we were led to a saloon of large dimensions, painted and ornamented in a beautiful style, and upon the floor of which were placed a great variety of china bowls, vases, &c. besides several curious wrought cups of jade and agate, that did not appear to be of Mahomedan workmanship. A collection of manuscript books, the gift of Shah Abbas, were here preserved, in two large closets inserted in the wall, and which we were permitted to inspect. The books were in excellent preservation, and consisted of the best Persian works, some of which were beautifully written and highly illuminated. Most of them were stamped with the seal of Shah Abbas; and on the blank page at the beginning of each, it was inscribed, that they were left for the use of those who would read them on the spot, but that a curse would fall upon whomsoever should take them from it.

¹³⁵ Holmes_1845_37–38 Ardebil, with a description of what must be the Jannat Sarai Iwan, the mosque: On the left-hand side of this court is a door leading into a large, circular brick building, once perhaps a mosque, the walls alone of which are now standing, the roof having probably fallen in. To the right of the court is a dead wall, exhibiting remains of the same lacquered tile-work before mentioned; and opposite is the anti-chamber to the principal tombs, entered by a door in the left-hand corner. It is a long lofty apartment, and has once been beautifully ornamented: from the ceiling hang a quantity of small lamps, said to be either of gold or silver, but so covered with cobwebs and dust that it is impossible to distinguish anything more than the mere shape. / On the floor were the faded remains of what was once a very splendid carpet, the manufacture of which very much surpassed that of the present day. At one extremity was woven the date of its make, some three hundred years ago.

¹³⁶ Holmes_1845_38 Ardebil, room adjacent to the Jannat Sarai, but not the tomb room: To the left is a door leading into a large domed chamber, containing the china which belonged to Shah Ismael, or, as some said, to the Sheik, consisting principally of large dishes, vases, drinking-cups,

and flagons, spread out on the floor; the numerous recesses in the walls, originally intended for their reception, being left empty. The walls and niches were beautifully gilt and painted. In this apartment a coffin was deposited, waiting until a conveyance offered for Kerbela; as it was believed that the superior sanctity of the place would greatly facilitate the passage of the departed spirit on its way to Paradise.

¹³⁷ Thielmann_1875_11_32–33 Ardebil: We expressed the wish to our host to view the most remarkable sight in Ardehil – the mausoleum of Sheik Sefi, a great saint, who died in 1834 [sic] – and he caused inquiries to be made at the mullah. The first inquiry elicited the silly excuse that the keys had been mislaid, and we were told to come back in a few days; a further inquiry met with a similar evasion, and it required a third somewhat pressing requisition on the part of the tapirbaschi to induce the mullah to make up his mind to allow us to enter the sacred place. The mausoleum was well-worthy of a visit. Through an intermediate court – in which, being holy ground, the bodies of many reposed – we entered into the actual courtyard of the mosque, which in spite of the gnawing tooth of time still presents imposing and magnificent remnants of the original decoration. The art of decorating large surfaces with variegated glazed ornaments was in high bloom in Persia in the Middle Ages; the deep ultramarine blue ground tones with white half-raised inscriptions claim especial notice, and are of wonderfully beautiful effect. The most famous edifices of this class in Persia are now mere ruins, as, for instance, the blue mosque at Tabreez; but there are still magnificent specimens of this style of ornamentation in the holy places of the Shee-ites in Mesopotamia, at Meschhed Ali, Kerbela, Kazem near Bagdad, and at Imam-es-Samera. The interior of the mausoleum, into which we penetrated, presented much that was remarkable. The floor was strewn over with carpets of great antiquity, upon which rested large bronze urns, strangely formed; in the background, behind a gilt railing, was the sarcophagus of Slieik Sefi, covered over with precious tapestry; and in a lateral chapel was the catafalque of another saint, Sheik Ismael, which was a masterpiece of mosaic work, being composed of wood, ivory, mother- of-pearl, and gold.

¹³⁸ Lycklama à Nijeholt_1_1872_474–475 Erivan: Ce qu'Érivan contient de plus remarquable, c'est sa mosquée. Je fus peu émerveillé de ses rues, de ses bazars et de ses autres monuments; mais sa grande mosquée est un spécimen d'architecture religieuse musulmane aussi beau qu'il se puisse voir. Elle est située derrière le principal bazar. Devant s'étend une cour au milieu de laquelle s'arrondit un bouquet de fages immenses. Le péristyle de la mosquée s'ouvre sur cette cour. Ce n'est pas par ses dimensions que ce temple est remarquable, on en rencontre de bien plus grands; celui-ci surtout est peu profond. Mais il offre un cachet particulier qui me semble le rendre supérieur à beaucoup d'autres mosquées arabes et mauresques que j'ai vues. La mosquée d'Erivan est bâtie en style persan, quoique les peintures si bizarres et si bigarrées dont elle est ornée tiennent un peu du caractère indou. / L'édifice est surmonté d'un dôme en porcelaine bleue et d'un minaret de l'effet le plus original pareillement recouvert en porcelaine.

¹³⁹ Thielmann_1875_1_186–187 Erivan: a mosque behind the bazaar, which is not large, but most attractive, owing to its graceful construction, and richness in magnificent glazings; and the four splendid elm trees, which surround the fountain bubbling in the outer court, impart to the whole a most poetic aspect. In fact I never saw throughout the east so beautiful a mosque. We had no conception of its existence, and came upon it quite by chance whilst wandering through the bazaar, which latter contained nothing remarkable. It being dusk when we entered, we had already walked through the interior without attracting attention, when one of the attendants,

a coarse fellow, became aware of our presence, and ordered us in no very moderate language to quit immediately the sacred precincts.

¹⁴⁰ Ernouf_1880_148–149 Erivan, now Armenia: Cette ville ne possède que deux monuments dignes d'être vus, mais tous deux sont de véritables perles. Le premier est une petite mosquée derrière le bazar, exquise de construction et d'ornementation, avec un bassin d'eau jaillissante dans l'avant-cour, ombragé de quatre ormes gigantesques, des plus beaux qui existent en Orient. L'autre curiosité d'Eriwan est la célèbre forteresse dont la conquête valut au général Paskiewitch le surnom d'Eriwanski. Cette forteresse, bâtie à pic sur la Zenga, contient deux charmants spécimens d'architecture et de décor persans: l'ancienne salle de réception des gouverneurs, connue sous le nom de Salle du Serdar, et une mosquée en mauvais état, mais remarquable par sa belle voûte émaillée [Abbas Mirza, now gone]. Cette mosquée avait servi d'arsenal pendant le dernier siège, car on y voit encore des boulets et des obus de divers calibres entassés comme des pommes de terre dans un caveau. Les assiégés n'eurent pas le temps de s'en servir, tant fut impétueuse l'attaque des Russes.

¹⁴¹ Feuvrier_1892_39 Erivan, now Armenia: Une mosquée, comprise comme le palais dans l'ancienne citadelle et comme lui en ruine, a conservé un dôme en assez bon état; elle est encore, à l'intérieur et à l'extérieur, revêtue de belles faïences aux vives couleurs, bien que bon nombre gisent brisées à terre. / Nous trouvons en ville une mosquée mieux entretenue et livrée au culte; elle est dans le style de la précédente, pareillement ornée de faïences polychromes – où pourtant le bleu domine – qu'agrémentent divers dessins en jaune ou bien, comme aux frises, des inscriptions d'un bel effet décoratif.

¹⁴² Sanson_1695_47–48 Isfahan: Quoique les Bâtimens de Perse n'ayent pas tant de justesse dans leur structure que ceux d'Europe, ils ont néanmoins un certain agrément qui donne de l'admiration aux Européens même, & il n'y en a pas un qui ait vu le Palais du Roy de Perse, sans avoir esté frappé de sa beauté.

¹⁴³ Figueroa_1667_184–185 Isfahan in 1618: La Mosquée n'est pas encore acheuée, mais à ce que l'on peut en juger par le bastiment que l'on voit défia, il faut advouer, que c'est vn tres-beau & très-superbe bastiment. Son entrée ou portique, qui a son dôme fort élevé, est toute dorée, & embellie de plusieurs beaux ourages. La Mosquée fait vn des bouts du Maidan, & l'on voit, que l'on y trauaille incessamment à couper & à polir des tables de marbre, de plusieurs & diuerses couleurs, d'vn trauail-si rare, que l'on n'auoit pas encore rien veu d'approchant dans l'Orient. Le Caruansera que le Roy a fait bastir, ainsi que nous venons de dire, est au milieu du Bazar, par lequel l'Ambassadeur passa ... La pluspart des Mosquées de la Ville ont plusieurs Alcorans [minarets], couuerts d'ouurages de marqueterie, & ceux qui ne le sont point, l'ont esté autrefois, & ne se sont gastez que par le temps, & par le peu de soin, que les Persans ont de faire des réparations de cette nature i quoy que la pluspart soient encore debout & sort entiers. Ils sont tous bastis de briques, mais ils sont si menus, que c'est vne chose presque miraculeuse de voir, qu'vn si petit bastiment puisse soutenir vne si grande hauteur.

¹⁴⁴ Herbert_1663_255–261 for the meidan, palaces, tombs and mosques of Isfahan in 1627.

¹⁴⁵ Deslandes-Douliers_1673_20 Isfahan: Hispahan, ou Spahan, comme on le prononce en Turc, & Sephaon comme disent les Persiens, est aussi grand que Paris.

¹⁴⁶ Deslandes-Douliers_1673_25–26 Isfahan, Meidan: Quand vous entrez dans cette place, vous avez à main droite, justement au milieu d'vn des costez, la façade comme d'vne Mosquée qui n'est pas dans la ligne des autres bastimens, estant retirée un peu en dedans. Il y a une Cloche

suspenduë tout au haut, qui fut apportée d'Ormus lors qu'on la prit. Ce bastiment contient une magnifique Sale où lon va boire du Caffé & prendre du Tabaq. Dans l'autre bout, tout vis-à-vis, vous voyez en symetrie, une autre façade qui appartient à une belle Mosquée, retirée en dedans, & un peu à l'escart. / Au milieu, du costé de la longueur de la Place, & devant vous est la Porte du Palais du Roy, & vis-à vis dans l'autre costé, est vne superbe Mosquée, sur le portail de laquelle, comme dans une Tribune, sept ou huit belles voix chantent le matin, à midy, & le soir, pendant une heure, les louanges de leur faux Prophète Alli. A l'entrée du Palais du Roy, est vn gros Pavillon eslevé plus de trente pieds pardessus les autres, il a quatre estages, & le plus haut est comme vne grande sale, qui n'est fermée que de rideaux.

¹⁴⁷ Deslandes-Douliers_1673_92 Isfahan, Royal Palace: Outre cela il négocie, & a des personnes qui font valoir son argent. Les meubles de son Palais consistent en beaux tapis; vaisselle d'or & d'argent, donc il a grande quantité, & en pierreries qu'il achete des Marchands qui les portent d'Europe, ou des Indes, car il n'a dans son Pays que les Turquoises & les Perles, qui le peschent dans le Golfe Persique, à Bahrain.

¹⁴⁸ Pinkerton_1811_190 Chardin, in Persia from 1671, in Isfahan: In this city are above one hundred and fifty mosques or temples, covered with domes or cupolas, which appearing through the trees that are planted almost over the town, in the streets and gardens, afford a noble prospect ... / All Christians being prohibited to enter their mosques, or even to come within their courts, under severe penalties, it is not easy to meet with a particular description of them. There is a gate which leads to the great mosque covered with silver plates. Through this tower you proceed to a court with a piazza or cloister on each side, where the priests lodge who belong to the mosque. Opposite to the great gate are three large doors which open into it. The five isles the mosque is composed of are beautified with gold and azure. In the middle is the cupola, supported by four great square pillars; the isles on the sides are lower than that in the middle, and borne upon thick columns of free-stone; two great windows towards the top of the middle isle give light to the whole mosque; on the left hand towards the middle stands a kind of pulpit, with stone steps to go up to it; the bricks and tiles on the outside of the building are painted with various colours, after the manner of Persia, and the floor of the mosque is covered with carpets, all people putting off their shoes as they enter it; there are no seats or pews as in the Christian temples, or any kind of imagery or pictures. The outside is stone, and the walls lined fifteen feet high with white polished marble; and in the middle of the square, before the mosque, is a large bason, where they wash themselves before they enter the temple. The mosques have, most of them, cupolas, with steeples or towers, whither the mollahs go up to summon the people to their devotions, according to the Mahometan mode, making no use of bells.

¹⁴⁹ Thévenot_1687_11_78–87 description of Isfahan.

¹⁵⁰ Thévenot_1687_11_80–81 Isfahan, King's [Shah Abbas] Mosque: All the Walls of this Mosque are of white Marble, from the paving a fathom high, the rest, like the Dome, is painted with various colours and varnished. The pavement is all of large and very smooth Stones, but under the Dome, it is covered all over with lovely Carpets; and the outside of the Dome is faced with green Bricks varnished. After all, Christians are not suffered to enter it, and if one be found there and known, he is driven out with Cudgels like a Dog; and yet that hindered not me from going thither with Monsieur Diagre master of the Dutch factory at Ispahan, for which purpose both he and I put our selves into the habit of the Countrey, and received not the least affront.

¹⁵¹ Olearius_1669_221 in Isfahan: As you pass through the Door, you enter into a great Court, round about which there is a Vaulted Gallery, and, in the middle of it, a great Cistern of Free-stone, but eight square, and full of water. Above this Gallery there is another, not so high as this, which upper Gallery hath, towards the Hejat, or Court, a row of Marble Pillars, which in some places are Gilt. A man must cross this Court to go into the Mosque, wherein are the Meherab and the Cathib, that is, the Altar and the Pulpit, according to their way. As you come in, you pass under a Vault of extraordinary height, done over with glittering Stones, some Blew, some Gilt. It is a vast Structure, having many Neeches and Chapels, which are all upheld by Marble Pillars. But the most remarkable thing in all this Emerat, is, that all the Walls, as well those of the Gallery, which is in the Court, as of the Mosque it self, are of Marble, about fifteen or sixteen foot high, and that there is no piece of Marble, (which is most of it white and extremely well polish'd) but is five or six foot in length and breadth, and they are so neatly put one into another, that, the Junctures being in a manner imperceptible, a man cannot but admire the Art of the Work-man, and acknowledge that the Workmanship is not to be imitated. The Meherab, or the Altar, is all of one piece of Marble, having on each side, a Pillar of the same stone, which is also all of one piece. Besides this Mosque, which is the chiefest in all the City, and the most sumptuous of any in the whole Kingdome, there are in Ispahan many others, but they are much less, and there is too great a number of them, for us to undertake to give here a more particular Description thereof.

¹⁵² Daulier-Deslandes_1673_24–28 Ispahan: the Meidan and its buildings.

¹⁵³ Careri_1704_136–138 Isfahan travelling 1694: Description of Meidan and Royal Palace, including the King's Mosch.

¹⁵⁴ Sanson_1695_49–50 Isfahan, by Meidan: A l'Orient de cette place vis-à-vis le Palais du Roy paroist une Mosquée dont le Dôme est une pièce tres-hardie à cause de sa grande largeur; les dehors de ce Dôme sont peints en Porcelaines; il est entouré d'une ceinture blanche, large de plus de deux pieds, sur laquelle paroissent de gros Caractères Persans. La Pomme & le Croissant qui aont au bout, sont dorez; son Portique est de Marbre, il est enrichi de plusieurs beaux Ouvrages.

¹⁵⁵ Sanson_1695_50–53 Isfahan, Meidan: Dans l'un des bouts de cette place du côté du Midy, est la grande Mosquée du Roy, dédiée par Cha Abbas le Grand à Methi, le dernier des douze Imams ou Saints de Perse. Ils rappellent Sahab Zaman, c'est à dire le Maître du Temps. Ils disent qu'il a esté enlevé vivant comme Enoch, & qu'il doit venir à la fin du Monde, juger toutes les Nations, après les avoir parcourues, monté sur le Cheval Dul-dul, qui estoit la monture ordinaire de Mortus Ali. Le Portail de cette Mosquée est une pièce qui pourroit donner de l'admiration aux plus habiles Architectes de l'Europe. Il est d'une hauteur extraordinaire; le bas a jusques à trois toises de haut, est d'un Marbre de plusieurs couleurs; & cette ceinture de Marbre continue dans les Portiques & dans le corps de la Mosquée. Toute la façade est peinte d'azur vernissé; elle est mélangée de plusieurs feuillages & festons dorez en demi relief. Le couronnement du frontispice est d'un plâtre relevé en bosse ronde, marqueté d'or, travaillé d'une manière si délicate, que je ne crois pas qu'on puisse mieux employer le plâtre en aucun autre lieu. La porte est couverte de grosses lames de vermeil doré. On entre par cette porte dans une cour fort vaste, entourée de Galeries dont les colonnes sont de Marbre granité. Les chapiteaux, la corniche & la frise de ces Galeries sont azurées & dorées. Les Perses font leurs Prières dessous, après avoir fait leurs Purifications dans de grands bassins de Marbre, qui sont au milieu de cette cour; la Mosquée est à droite, on y entre par une Arcade fort exhaussée, embellie, peinte & dorée de la même manière

que les Galeries. Le corps de la Mosquée est fort vaste; elle a un double Dôme de la même structure que celui de la Mosquée précédente. / Il y a devant ces Dômes deux Minare's couverts d'ouvrages de marqueterie; ce sont des especes de petits Clochers bâtis de briques, qui sont si hauts & si menus, qu'on a de la peine à concevoir comment un si petit bâtiment peut soutenir une si grande hauteur. Ils ne contiennent qu'un escalier à vis, qui tourne en ligne spirale; les degrez en sont si étroits, qu'à peine un homme y peut monter, & le reste fait l'épaisseur de la muraille, qui ne paroît pas plus large au pied qu'à la pointe. Les Ottomans font crier leurs Mollas, qui sont comme leurs Prêtres, pour appeller le peuple à la Prière.

¹⁵⁶ Sanson_1695_53–54 Isfahan minaret and mullah who had offended a Christian. The Christian covered the steps with food and bottles of wine, and the mullah hurt himself descending, crying out and covered in wine. Taken to the Pasha, he was forbidden from the minaret ("Je ne raporte pas cette action comme digne d'un Chrétien.")

¹⁵⁷ Le_Brun_1725_IV_115–116 Ispahan, visiting 1704: On trouve, un peu plus avant à l'Est, la Mosquée de Sjig-lotfolla, ainsi nommée d'après un de leurs Docteurs, qu'ils placent au rang de leurs Saints. C'est une des principales de la Ville, & elle est ornée d'un beau Dôme, revêtu en-dehors de pierres vertes & bleues, incrustées d'or, & d'une Pyramide, sur laquelle il y a trois boules du même métal. La Porte de devant donne sur la Grande Place, & on y monte par plusieurs marches. Elle est ronde & a 40. pas de diamètre, à ce que m'assuré celui par qui je l'ay fait mesurer; car il n'est pas permis aux Chrétiens d'y entrer. La Mosquée Royale, nommée Sjae-Ma-zyt, est à l'Ouest de cette Place, & la plus considérable de toutes celles d'Ispahan. Elle a un Dôme comme la précédente, & deux Portes par-devant, à chaque coté desquelles il y a une Colonne. Elles sont plus élevées que la Mosquée, & le tout vert & bleu, avec une incrustation d'or très-agréable à la vue. On y voit aussi à l'entour plusieurs caractères Persans en blanc, & le Dôme a deux Colonnes. Cette Mosquée est ronde comme la première, & a 85. pas de diamètre. Il y a une belle Fontaine dans la Cour, vis-à-vis de l'entrée: aussi ces deux Mosquées sont-elles un des plus grands ornements de cette belle Place, qui est environnée de batiments élevez, avec des Portiques remplis de boutiques & d'artisans.

¹⁵⁸ Le_Brun_1725_IV_120–121 Palace of Isfahan in 1704: la Salle de Tiel-setton, ou des magnifique, quarante Colomnes, où le Roy donne ordinairement Audience aux Ministres Etrangers. Vingt de ces Colomnes font de bois, peintes & dorées. Ce Salon est fort grand, & les murailles en sont bleues, ornées de fleurs & de feuillages ... On me fit passer de-là dans un autre Cour, & ensuite dans un grand bâtiment, où il y avoit un Salon d'une grandeur extraordinaire, fort élevé & bien éclairé, avec de grands rideaux attachez au plafond, & traînant jusques à terre. J'eus la curiosité d'en lever un, & j'eus le plaisir de voir que ce Salon étoit remply de miroirs, & orné de belles Colomnes de bois peintes & dorées. C'est le plus bel appartement du Palais. [#also used for receiving ambassadors]

¹⁵⁹ Bell_1788_I_118 1717 at the Hall of Audience in Ispahan: We ascended by eight steps of marble, the whole breadth of the hall. From the roof hung a canvass, which was stretched out over the stair, and shaded the whole inside of the edifice. The hall is a spacious square building, with a terrace roof; the ceiling is very magnificent, being all arched, and set with mirrors of different magnitudes till within three feet of the floor, which is quite covered with silk carpets, interwoven with branches and foliage of gold and silver. In the middle were two basons, into which several pipes, each about eight feet high, spouted water, which, falling upon roses and other flowers, has a fine effect on a hot day.

¹⁶⁰ Henry_1798_291 Ispahān: De quelque côté qu'on arrive à Ispahān, on ne découvre que des dômes et les minarets des mosques de sorte que de loin, on croit voir plutôt une forêt qu'une ville.

¹⁶¹ Henry_1798_295–297 Ispahān, no details on the mosques, but description of the palace: Elle [the great entrance gate] est entièrement revêtue de porphyre et fort élevée. Le seuil est aussi de porphyre de couleur verte, haut de cinq à six pouces et fait en demi-cercle. On le révère comme sacré. Quiconque oseroit y poser le pied, seroit puni. Il faut donc enjamber par-dessus ... La pièce principale est une salle de cinquante-deux pieds de largeur, de cent huit de profondeur, dont le plafond, fait en mosaïque, est porté par dix-huit colonnes tournées, dorées, et hautes de trente pieds. Les murs sont revêtus de marbre blanc, peint et doré, à hauteur d'appui. Le reste est un châssis de cristal de toutes couleurs. Au milieu du salon, sont trois bassins de marbre, l'un sur l'autre, et en diminuant. Le premier a dix pieds de diamètre, sa forme est carré, et celle des deux autres, octogone. Le trône est sur une estrade de douze pieds, large de huit. Ce trône est une sorte de lit de repos, garni de quatre cousins brodés d'oret de pierreries.

¹⁶² Gardane_1809_58 Isfahan: On construit vis-à-vis le palais du Roi une Mosquée qui sera fort belle. J'ai vu des marbres d'une qualité rare, disposés pour être employés.

¹⁶³ Ouseley_III_1823_33 Isfahan in 1811 Chardin's note of 161 mosques within the walls in the 17thC now reduced to 60: no more than forty are kept in a state of repair, the others having fallen to ruin ... the "King's Mosque," a very handsome edifice founded by Shah Abbas, and situate at the southern side of the great square or Meidan Ali Capi above mentioned, so called sometimes from the gateway which forms part of its western side. This noble gateway serves as chief entrance to the royal residence, consisting of various buildings and separate ranges of apartments [#then names them]

¹⁶⁴ Morier_1818_134: The great city of Ispahān, which Chardin has described as being twenty four miles in circumference, were it to be weeded (if the expression may be used) of its ruins, would now dwindle to about a quarter of that circumference. One might suppose that God's curse had extended over parts of this city, as it did over Babylon. Houses, bazars, mosques, palaces, whole streets, are to be seen in total abandonment; and I have rode for miles among its ruins, without meeting with any living creature, except perhaps a jackal peeping over a wall, or a fox running to his hole.

¹⁶⁵ Morier_1816_169 Isfahan: The palaces of the king are enclosed in a fort of lofty walls, which may have a circumference of three miles. The palace of the Chehel Sitoon, or "forty pillars," is situated in the middle of an immense square, which is intersected by various canals, and planted in different directions by the beautiful chenar-tree. In front is an extensive square basin of water, from the farthest extremity of which the palace is beautiful beyond either the power of language or the correctness of pencil to delineate. The first saloon is open towards the garden, and is supported by eighteen pillars, all inlaid with mirrors, and (as the glass is in much greater proportion than the wood) appearing indeed at a distance to be formed of glass only. Each pillar has a marble base, which is carved into the figures of four lions, placed in such attitudes, that the shaft seems to rest on their four united backs. The walls, which form its termination behind, are also covered with mirrors, placed in such a variety of symmetrical positions, that the mass of the structure appears to be of glass, and when new must have glittered with most magnificent splendour. The ceiling is painted in gold flowers, which are still fresh and brilliant. Large curtains are suspended on the outside, which are occasionally lowered to lessen the heat of the sun. / From this saloon an arched recess (in the same manner studded with glass, and embellished here and there with portraits of favourites) leads into an extensive and princely hall. Here the ceiling is

arranged in a variety of domes and figures, and is painted and gilded with a taste and elegance worthy of the first and most civilized of nations. Its finely proportioned walls are embellished by six large paintings: three on one side and three on the other. [etc etc]

¹⁶⁶ Morier_1816_173 Isfahan: From the interior of the palaces we ascended the Ali Capi gate, which forms the entrance. This gate, once the scene of the magnificence of the Seffi family, the threshold of which was ever revered as sacred, is now deserted, and only now and then a solitary individual is seen to pass negligently through. The remains of that splendour, so minutely and exactly described by Chardin, are still to be traced; the fine marbles remain, and the grandeur and elevation of the dome are still undemolished. A ragged porter opened a small door to the right, by which we ascended to the pavilion where Shah Abbas was wont to see the games of the Maidan and the exercises of his troops. This also is sinking rapidly into decay, and retains nothing to attest the beauties which travellers describe, except the shafts of the wooden columns, some pieces of glass, and some decayed paintings. From this we ascended by a winding staircase, still further to the very summit. Here, as this is the highest building in the city, we enjoyed a most extensive view, and from this place we could form a tolerably just idea of its real extent. Houses, or ruins of houses, are spread all over the plain, and reach to the very roots of the surrounding mountains. From this point I took a panoramic view of the whole, which I completed undisturbed, as I had secured the door and the porter at the bottom before I commenced ... The domes of the mosques are a field of green or sometimes blue-lacquered tiles, with ornaments in yellow, blue, and red; the inscriptions are in the same colours. They are crowned by golden balls and a crescent, with the horns bending outwardly.

¹⁶⁷ Morier_1816_174 Isfahan: I saw no traces of the pavilion of the clock, which, in the time of Chardin, so much amused the people by the mechanism of its puppets. The Mesjid Shah, or royal mosque, is still a noble building, if I might judge from its outside; although the lacquered tiles on the dome are in many places falling off. We did not go further than the iron chain, which is thrown across the entrance of its great gate leading into the Maidan. The Mesjid of Louft Ollah is exteriorly in good repair. The great bazar is entered under the Nokara Khaneh by a handsome gate, the paintings on which still exist, but the large clock (of which however the place is still seen) is no longer in existence; nor is there any trace of that also, that was once on the very summit.

¹⁶⁸ Porter_1821_I_407-408 Magnificence and (now) desolation of Ispahan, followed by long descriptions of the city.

¹⁶⁹ Lumsden_1822_119-121 Isfahan: We this day visited the Chehel Setoon, a splendid palace built by Shah Abbas the Great ... / If you grasp the building at a glance, it must, as a whole, suffer much in the estimation of a man of any taste. Nevertheless the Chehel Setoon is a splendid palace. The glass covers so much more space than the carved wood work in the interior, that it appears at a little distance as if the whole was formed of mirrors only. At the four corners of the fountain in the centre of the first saloon, the four pillars are supported on marble balls, carved into the figures of four lions, the shaft of the pillar resting on their united shoulders, and appearing by its weight to force their mouths open. They have a good effect; and when the fountains play, the mouths of the four lions that look towards the square basin, discharge spouts of water into it. This saloon is open on three sides, having canals down the garden opposite to each. The ceiling is painted in gold flowers, which are still fresh and brilliant; and the blending of mirrors and gilding over the whole, makes it glitter with magnificent splendour. From the centre of this saloon an arched recess, a little raised, of the same workmanship, and embellished with

portraits of favourites, leads to a hall that would not disgrace the most admired palace in Europe. The length of this hall is seventy-five feet by forty-five, having a lofty roof formed of domes and figures beautifully gilded and painted. The hall is decorated with three large paintings on each of its long sides, and immense painted glass windows at the ends. The paintings portray battles of Shah Ishmael with the Turks and Usbeck Tartars, and Nadir Shah with Sultaun Mahomed of India. The other one banqueting scenes, where the Great Shah Abbas is introduced, surrounded by beautiful nouth girls, (dancing girls,) musicians, and khans, entertaining another king, and in the act of offering him wine. Though the painters knew nothing of the rules of perspective, still the pieces are done with so much spirit and life, and with such admirable colours, that they are extremely interesting, and are admirable records of the costumes, furniture, fashions, and style of past and remote ages. [#no description of the city's mosques, but he does visit an Armenian church. At Bombay, long description of Elephanta]

¹⁷⁰ Malte-Brun_1824_II_246–251 for long description of Isfahan, including 248–249: In the south part of the city is to be seen the Avenue of the famous tract called Shaherbag, which bears a great resemblance to Versailles.

¹⁷¹ Alexander_1827_152 Ispahan: At a sharp turn we came unexpectedly on the grand Meidan-i-Shah. This is a very large square, or rather parallelogram, formed by buildings of two stories high, formerly used as barracks for the troops. In the centre of the west side is the splendid and lofty gateway of Allee Copee, in the bala khana, or upper story of which, the mighty Shah Abbas used to sit and witness the evolutions of his troops below, and the dexterity of his nobles in firing at the popinjay, which was suspended to the pole in the centre of the Meidan. On the south side is the Musjid-i-Shah, or king's mosque, surmounted by a dome covered with blue enamelled tiles; on the east side is the mosque of Lootf Ulla; and on the north, the entrance to the large bazar, extending for several miles, and all covered in. It was sunset, and the enamelled covering of the mosques was glittering from the evening rays, when all of a sudden the awakening sound of trumpets and drums attracted our attention to a gallery near the entrance to the great bazar. On inquiry we found that it was the King's band, which plays here every evening at sunset.

¹⁷² Fraser_1834_37–40 accounts of Isfahan from Chardin onwards, quoted directly.

¹⁷³ Fraser_1834_41–42 His own time as Isfahan, which he found “desolate expanse of ruins which stretched on every side”: Of the palaces, the Chehel Sittoon is the most sumptuous. Its Hall of Columns, from which the name is derived, inlaid with mirrors so as to resemble pillars of glass, is reflected from a basin of clear water which stretches in front. The walls and roof are decorated with the same fragile material, but with much taste, and interspersed with flowers of gold, so as to convey an impression of great magnificence. Within is a saloon seventy-five feet long by thirty-six wide, forming a noble gallery; on the walls of which are six large and many smaller pictures, representing the achievements of Shah Ismael, Nadir Shah, and other Persian conquerors, with some banquet-scenes, which furnish curious memorials of the manners and customs of past ages. In this splendid hall are rolled up and carefully preserved by each successive sovereign the superb carpets that were trodden by the Great Abbas, more than two hundred years ago, which far surpass in beauty and texture the flimsy fabrics of modern manufacture. This palace is situated in the centre of a garden, divided, according to the national custom, into compartments by walks and canals bordered with poplars and stately chinars.

¹⁷⁴ Fraser_1834_42 Isfahan: Of the mosques and colleges celebrated by Chardin, many have fallen into decay: but the Musjed Shah, and that of Lootf Oollah in the Maidan Shah, are in

perfect preservation and richly adorned. The medressa built by the mother of Shah Abbas is by far the most elegant, and in the best repair. Its gates are covered with wrought silver; and in the garden are some fine old pinasters and chinars, which have never been profaned by axe or knife. / But in the days of its splendour, perhaps the greatest ornament of Ispahan was the Maidan Shah or Great Square, to which may be assigned a length of 700 yards and a breadth of 200. Each side presents a double range of arched recesses, the longest containing eighty-six, the shortest thirty. In the centre of the south-western face rises the Ali Capi gate; opposite to which, in the north-eastern side, stands the mosque of Looft Oollah. The superb entrance of the Musjed Shah occupies the centre of the south-eastern end, and in the middle of the north-western is the great gate leading to the principal bazaar and the town. Above this gate in old times stood the clock mentioned by Chardin, which used to amuse the people with its puppets, but this is no longer in existence; nor do the cannon, which were placed within a balustrade before the gate of the palace, retain their position. The balustrade itself is gone; and the Maidan has ceased to present the busy scene it was wont to display in more prosperous days. Of the trees that surrounded it not one is left; the canals which supplied it with water are dry. The houses in its vicinity are no longer inhabited, – the very doors are built up; a blank row of archways occupies the place where the most brilliant shops arranged their wares. That great area, where the nobles of Persia mustered their glittering trains and the chivalry of the kingdom exhibited their prowess before their gallant monarch, or which echoed with the shouts and sparkled with the pomp of the dazzling No Roz, is now a cheerless and deserted void.

¹⁷⁵ Flandin_1851_I_283ff.

¹⁷⁶ Flandin_1851_I_339–340 Ispahan: J'ai dit qu'Ispahan était une ville secondaire, à l'époque où Châh-Âbbas y fixa sa résidence. C'est lui qui, en effet, en a créé presque tous les édifices et embellissements. Ses immenses bazars, qui traversent la ville dans toute sa longueur et en faisaient un des principaux marchés de l'Asie, sont son ouvrage. Les palais et les mosquées resplendissants d'or et d'émail, de peintures et de marbres, tous ces beaux édifices pour lesquels le génie des Persans a prodigué les ressources de son goût original, tandis que le souverain prodiguait l'or, sont dus à la magnificence de ce prince qui a su mettre ainsi à profit, pour la renaissance des arts, l'exaltation d'idées qui avait déjà politiquement régénéré son peuple. / Les monuments les plus remarquables de la Perse moderne, surtout, à Ispahan, ce sont les mosquées. Si l'on voulait juger de la dévotion des peuples par les frais d'embellissement qu'ils font pour décorer les lieux destinés à l'adoration de l'Être Suprême, on ne pourrait se refuser à croire les nations de l'Orient éminemment plus religieuses que celles de l'Occident. En Europe, les palais des rois, les musées, les hôtels de ville, les maisons des particuliers même, rivalisent de richesse architectonique et d'ornements de toutes sortes, avec les temples chrétiens, qu'ils soient de style grec ou gothique. Chez les peuples musulmans, les architectes ont employé tout leur savoir, appliqué les inventions les plus élégantes de leur imagination à la construction et à la décoration des mosquées. Celles-ci dominent partout les villes; leurs puissantes coupes s'élèvent majestueusement entre leurs minarets élancés, au-dessus de toutes les habitations, simples maisons ou palais. Il n'en est point de ceux-ci, si fastueux qu'ils soient, dans lesquels ne plonge de très-haut la voix du Muezzin qui rappelle que c'est l'heure de prier Dieu. Aux mosquées, les marbres de Paros, l'albâtre égyptien, le granit rouge, les colonnes élégantes en vert antique ou en porphyre, aux chapiteaux dorés et gracieusement sculptés; pour elles, les arabesques qui, sur l'émail, tracent les versets du Koran en lettres brillantes devant le regard pénétré du vrai croyant; les voûtes superposées, aux stalactites

d'or, les arcades élancées qui se courbent et s'entrelacent, en décrivant l'ogive arabe ou le cintre byzantin. Partout l'idée de Dieu domine; partout son culte frappe le regard, la pensée religieuse s'élève au-dessus du vulgaire.

¹⁷⁷ Flandin_1851_1_349 Isfahan, Palace of Shah Abbas: Cette demeure, autrefois si somptueuse, se présente extérieurement sur le Meidan-i-Châh, d'une manière imposante. Elle domine cette place de toute la hauteur d'un kiosque ou portique immense qui a plus de cinquante mètres d'élévation.

¹⁷⁸ Dubeux_1841_397-398 long quote from Chardin on mosques and their decoration.

¹⁷⁹ Dubeux_1841_16-17 Isfahan: Ispahan, qui du temps de Chardin avait douze lieues de tour et six cent mille habitants, nombre que d'autres faisaient monter encore plus haut, est réduite à deux milles d'étendue et à environ soixante mille habitants. Cette ville paraît connue ensevelie dans ses ruines; il semble, dit Morier, que la main de Dieu se soit appesantie sur quelques-uns de ses quartiers comme sur Babylone; maisons, bazars, mosquées, palais, tout est abandonné. On peut faire plusieurs milles à travers les ruines sans rencontrer un être vivant, si ce n'est peut-être un chacal dressant sa tête au-dessus d'un mur, ou un renard regagnant sa tanière. Au milieu de vastes amas de décombres, s'élèvent de loin en loin quelques maisons. On ne saurait se figurer, disent les voyageurs, à moins de l'avoir éprouvé soi-même, le sentiment de mélancolie qu'inspirent les ruines de cette grande ville.

¹⁸⁰ Dubeux_1841_18 Isfahan: Vers le centre de cette promenade est le collège appelé Medreseh schah sultan Hosein. L'entrée en est fort belle; c'est un portique élevé, orné de colonnes d'une forme bizarre et où sont incrustés des morceaux de marbre de Tauris. Les portes sont de bronze avec des garnitures d'argent. On a délicatement ciselé sur leur surface des fleurs et des versets du Coran. / Dans la cour du collège à droite est placée la mosquée, bel édifice surmonté d'une coupole et dont la façade est ornée de deux minarets. La coupole tombe en ruine. Les autres côtés sont occupés par un beau portique très-élevé, et par des chambres pour les étudiants. La situation de ce collège au milieu d'arbres touffus et d'eaux jaillissantes, dans un lieu riant et tranquille, en fait un véritable sanctuaire de l'étude.

¹⁸¹ Dubeux_1841_18B Isfahan, Hasht Behesht Palace, built 1669, closing the Tschabarg Avenue: Du temps de Kämpfer et de Chardin, dans la seconde moitié du dix-septième siècle, il y avait près de l'avenue de Tschabarg un beau pavillon que l'on appelait Imarati bihishti ou salle du paradis. Chardin en donne la description suivante: Ce salon, qui a près de soixante pas de diamètre, a été construit de figure irrégulière, à sept angles ou faces, dont celle du fond est beaucoup plus large que les autres. Le milieu est en dôme écrasé, élevé de seize à dix-huit toises, soutenu sur des pilastres, faits en arcades, et en pareil nombre qu'il y a d'angles. Le tout est couvert d'un plafond de mosaïque, d'un fort bel ouvrage. Les pilastres sont percés tout à l'entour à deux étages, en sorte que les galeries vont tout autour; et là on a pratiqué et ménagé cent petits endroits les plus délicieux du monde, qui n'ont tous qu'un faux jour, mais clair autant qu'il est nécessaire. Il n'y en a pas un qui ressemble à l'autre, soit pour la figure, soit pour l'architecture, ou pour les ornements et les dimensions. Partout c'est quelque chose de divers et de nouveau: aux uns il y a des cheminées, à d'autres des bassins avec des jets d'eau, qu'on fait monter là par des tuyaux enfermés dans les pilastres. C'est un vrai labyrinthe que ce merveilleux salon, car on se perd en haut presque partout, et les degrés sont si cachés qu'on ne les reconnaît pas aisément. Le bas, jusqu'à dix pieds de hauteur, est revêtu de jaspe tout à l'entour; les balustres sont de bois doré; les châssis sont d'argent; et les carreaux de cristal, ou de verre fin de toutes couleurs. Pour

ce qui est des ornements, on ne peut rien faire où il y ait plus de magnificence et degalanterie mêlées ensemble. Ce n'est partout qu'or et azur. Les peintures de cet édifice sont toutes d'une beauté et d'une gaieté surprenantes, avec des miroirs de cristal deçà et delà. Il y a de petits cabinets qui sont tout miroirs, aux murs et à la voûte. Les meubles de chaque endroit sont les plus magnifiques du monde.

¹⁸² Gobineau_1905_200, Isfahan, travelling 1855–58: La mosquée du roi est grande et noble. Son dôme d'émail bleu travaillé d'arabesques jaunes à grands ramages est d'une rare magnificence. Cependant le voisinage de la place ou meydan lui fait du tort. Ce grand quadrilatère est si étendu, que tous les monuments qui le bordent, et la mosquée du roi comme les autres, semblent petits ... / Rien ne m'étonna autant, parmi les tableaux et les objets variés qui s'étendaient de toutes parts, que de voir, autour du dôme de la mosquée royale, certains grands échafaudages qui y avaient été attachés. L'explication qu'on m'en fit acheva de me confondre. Le roi a ordonné, il y a plusieurs années, de réparer cette mosquée et de lui rendre sa magnificence première. C'était la seule fois qu'on eût parlé de restaurer des monuments, et c'est une pensée qui fait d'autant plus d'honneur au roi, qu'elle est tout à fait nouvelle dans son pays. Mais, malheureusement, l'exécution rentrait un peu trop dans les habitudes nationales. Les mandataires royaux avaient bien fait élever des échafaudages, mais on ne travaillait pas; seulement on touchait régulièrement les sommes allouées. Probablement on les touche encore et on les touchera longtemps après que la mosquée n'existera plus.

¹⁸³ Gobineau_1905_202–203 Isfahan, travelling 1855–58: Toujours au point de vue critique, je signalerai encore à Ispahan un petit palais, qui emprunte à la date de sa construction un intérêt particulier. Ce palais est moderne. Il existe dans le Tchéhar-Bâgh [Chaharbagh] depuis une quinzaine d'années environ, et c'est un vrai bijou. Il contient une salle carrée, éclairée par en haut, formée d'une galerie circulaire soutenue par des colonnes plaquées de miroirs ajustés en losanges, ayant au centre un bassin d'albâtre oriental garni d'une quantité de jets d'eau à filets très-minces, et le tout orné des peintures, des sculptures en bois, des émaux ordinaires. Dans le plan, cet édifice est irréprochable. Il reproduit les meilleurs modèles du XVI^e et du XVII^e siècle, qui sont restés les prototypes de l'art national. Seulement, dans l'exécution des détails, on sent partout que les constructeurs du palais n'ont eu à leur disposition que des ouvriers adroits, et point d'artistes véritables. La faute en est à la pauvreté actuelle du pays, qui ne permet pas souvent d'entreprendre rien de semblable.

¹⁸⁴ Gobineau_1905_196–197 Isfahan, travelling 1855–58: Plusieurs des édifices qui longent ce boulevard sont cependant en bon état. Ils ont échappé à la destruction et on les voit aussi jeunes que jamais. Il en est ainsi du collège appelé Collège de la Mère du Roi et fondé par une princesse Séfévy. Ce monument merveilleux a même conservé, et c'est presque un miracle, sa porte couverte de lames d'argent ciselées. Autant que je me le rappelle, celui qui a accompli ce beau travail a écrit son nom dans un coin, et il était de Tébriz. On ne peut rien admirer de plus élégant que cette orfèvrerie grandiose ... / on pénètre dans un grand jardin carré, formé de quatre massifs où dominent d'immenses platanes entourés de rosiers et de jasmins non moins énormes dans leur espèce. A l'extrémité des allées se présentent trois portes colossales qui donnent accès dans de vastes salles couvertes d'un dôme. Elles sont flanquées chacune de deux petits minarets terminés aussi en dôme, et le tout est revêtu d'émail bleu, brodé d'inscriptions koufiques et d'arabesques noires, blanches et jaunes. Pour se faire quelque idée de ces portes, il faut savoir que leur hauteur égale celle de nos plus hauts portails. Les quatre angles qui les réunissent sont

formés de quatre corps de logis également revêtus d'émaux, mais beaucoup plus bas que les portes, et percés comme des ruches d'une infinité de cellules. [i.e. for the students]

¹⁸⁵ Eyriès_1859_259 Ispahan: Toute l'élégance [of the houses], tout le luxe sont réservés pour l'intérieur; seulement de loin en loin une haute porte témoigne de la richesse, de la puissance ou de la vanité du propriétaire. C'est dans les monuments publics qu'il faut chercher les traces de la splendeur d'Ispahan. Les mosquées surtout, ornées d'albâtre égyptien, de granit rouge, de colonnes en marbre ou en porphyre, frappent les regards par la splendeur de leurs décorations. [and continuing at length, again following Texier].

¹⁸⁶ Texier_1842_I_163 Ispahan, Grand Mosque: L'ensemble de la maçonnerie est en briques recouvertes par des tuiles émaillées à fond bleu, et ornées de fleurs et d'arabesques. En examinant les détails de cet édifice, on peut se rendre compte de la science et du talent de l'architecte et de tous les artistes employés à l'exécution de ce chef-d'œuvre. Tous les morceaux ne forment point de dessins continus; ils sont émaillés et cuits pour leur place. Les inscriptions contiennent les passages les plus révévés du Koran. / Cependant l'ensemble de ce monument est inférieur en beauté à la mosquée de Tabriz. Dans ce dernier monument les couleurs étant combinées par incrustation, la décoration forme, comme je l'ai dit, une véritable mosaïque.

¹⁸⁷ Texier_1842_115 Isfahan: La grande place de la mosquée, ou Méïdan-Schah, occupe la partie occidentale de la ville; elle est attenante aux palais et aux jardins, magnifique ensemble que j'ai observé en détail. Elle est entourée par les bazars, qui sont vastes, bien fournis, mais qui, sous le rapport de l'architecture, sont loin d'être aussi remarquables que ceux de Constantinople.

¹⁸⁸ Texier_1845_II_133 Ispahan, Great Mosque: La principale opération que je me proposais de faire pendant mon séjour à Ispahan consistait à lever le plan et à dessiner dans tous ses détails la grande mosquée bâtie par Schah-Abbas, et qui porte le nom de Mosquée impériale. Je ne me dissimulai pas les grandes difficultés qui m'attendaient; car, dans bien des circonstances, j'avais été témoin de l'inquiétude jalouse que montraient les passants lorsque je m'arrêtais pour dessiner quelque édifice religieux. Ici, il fallait aller plus loin; il fallait pénétrer dans toutes les parties du monument, monter dans les coupes, dans les minarets, où le muezzin a seul accès. Je ne dirai pas tous les soins que j'ai pris pour faire de proche en proche connaissance avec les officiers de la mosquée. Les recommandations du scheik Ul-Islam ne me furent pas inutiles; mais quelles que fussent l'influence et l'autorité de ce personnage, il ne consentit jamais à donner des ordres pour que je fusse introduit dans le temple. Il abandonnait le succès de mon entreprise à la prudence et à la bonne volonté du rnupti. En un mot, j'arrivai peu à peu, comme je l'avais fait à Constantinople, à gagner leur confiance, et pendant plusieurs semaines je devins leur hôte et leur commensal. [#134–136 description follows.]

¹⁸⁹ Benjamin_1887_299 Isfahan: It is to the magnificent patronage of the Sefavean dynasty that Persia is also indebted for the pictured tiles that encrusted the walls of the enchanting palaces and pavilions of Ispahan, and which yet, after the repeated ravages of ruthless invaders, preserve to that storied capital traces of their former glory. These tiles were divided into two classes. The first belongs rather to the order of mosaic. Aside from the intrinsic and effective beauty of the designs, this mosaic is remarkable for two special features. I refer to the imperishable loveliness and vividness of the colors, especially the deep lapis-lazuli blue, which it is universally agreed it is impossible to produce to-day in Persia. The other feature of these mosaics is the fact that they are composed of thin pieces of glazed brick or tile made specially for each part of a design, and afterwards fitted together on the bed of plaster, instead of being composed of bits of tinted stone

or marble or glass, like Greek, Roman, and Italian mosaic. Considering the extraordinary beauty of these mosaics of Isfahan and the material of which they are composed, it is remarkable that so little attention has been called to them.

¹⁹⁰ Morier_1816_179, ruined caravanserai near Isfahan: The bearing from Gez to Mourchekour is N.W. and the distance, by our computation, is eighteen miles, which we travelled in six hours. At about seven miles, we came to a ruined caravanserai, built of the same materials, and in the same neat manner as that at Gez. Nearly facing it is a well, to which we descended by a path, excavated from the surface on an angle of forty-five degrees, and about fifty yards in length. We saw small fish swimming about in this well, which appeared to us to be a spring of fine and limpid water. After having travelled about six miles further, we came to a very handsome caravanserai. We had discovered it immediately on ascending the summit of a range of hills, over which the road carried us. It is situated on the right of the road, and, with its bath and reservoirs on the left, was built by the mother of Shah Abbas. The structure has suffered less than any other which we have seen, by the injuries of time and man. It is built of brick, on a foundation of the same fine blue stone, which we had so much admired at Mayar. The front is ornamented with an open brick-work, and with neat Mosaic. The portico is crowned by a superb dome, and leads into the square court; the sides of which contain the rooms for travellers. Behind are vaulted stables with much accommodation. The hummum is useless through decay; but the reservoir is still in good repair.

¹⁹¹ Williams_Jackson_1906_268 Isfahan: The grand avenue itself is called the Chahar Bagh, "Four Gardens," from the vineyards which Shah Abbas devoted to this purpose when he embellished his capital, and it is sometimes referred to as the "Champs Elysees of Isfahan." It is a long boulevard, nearly three quarters of a mile from end to end, and two hundred feet broad, laid out with watercourses and fountains through its centre and with promenades shaded by alleys of poplar and sycamore trees on each side. Little is left to tell the story of its former beauty; neglect and decay are all too evident.

¹⁹² Williams_Jackson_1906_269 Isfahan, Madrasah-i Shah Husein, beginning of 18thC: The handsome portal, with its doors encrusted with brass and chased with silver, calls forth admiration, and its turquoise dome, girdled with arabesques in rich yellow, is as beautiful as it is graceful. But much of the exquisite tiling on the dome has dropped off, and some of the marble panels on the outer wall of the building itself have disappeared, while parts of the framework and lattice of the windows are broken.

¹⁹³ Williams_Jackson_1906_253-254: The deserted shrine stands on the top of a hill which rises about seven hundred feet sharply above the plain at a distance of three or four miles from Isfahan ... / The ruined sanctuary stands on the very crest and is about fourteen feet high and fifteen feet in diameter, octagonal in form, and constructed of large unburnt bricks. The roof was originally a dome, but most of this vaulted covering has fallen. As shown in the accompanying photograph, which I took from the western side, eight doorways look out toward the different points of the compass. The brick and stucco columns which form the sides of the doorways and support the roof are so arranged that they give a pillared effect to the temple. There was no artificial foundation beneath the structure; the building was erected directly upon the natural rock, part of which thrusts itself into the middle of the floor.

¹⁹⁴ Chardin_1686_344 Kashan: Il y a en tout dans la ville & dans les fauxbourgs, qui sont plus beaux que la ville, six mille cinq cent maisons, à ce que l'on assure, quarante Mosquées, trois

Collèges, & plus de deux cens Sepulchres des Descendans de Haly. La principale mosquée est tout contre le grand marché. Elle a une tour qui luy sert de clocher faite de pierre de taille. La mosquée & la tour sont des restes de la splendeur des premiers Mahometans qui envahirent la Perse.

¹⁹⁵ *Le_Brun_1725_IV_64–65* Kashan: On y voit au Nord-Oüest une belle Place, avec une lice qui a 770. pas de long, sur 100. de large ... En sortant de la porte, à droite, on trouve le Jardin Royal, ceint d'une muraille, qui a 30. pieds de haut. Il est grand, traversé d'un Canal bien entretenu, & rempli de beaux arbres, bien disposez, & entr'autres de pins & de grenadiers. Ce Jardin a aussi une Maison de Plaisance, bâtie par Abua le Grànd. Cette muraille a quatre grandes portes & deux petites. De la première, qui est proche de celle de la Ville, on passe dans un beau Caravansaray, habité par des Indiens. Cette Maison est grande & d'une beauté surprenante, ayant 36. pas de profondeur & 7. de large. La voute en est couronnée d'un dôme, sur lequel il y a une Lanterne a l'Italienne; & elle a deux arcades de côté, d'où l'on voit les appartements.

¹⁹⁶ *Morier_1816_168* Isfahan: On the right of Maidan, and nearly in the centre of the Chaliar Bagh, is a college called Medresse Shah Sultan Hossein. Its entrance is handsome; a lofty portico, enriched with fantastic-twisted pillars, and intermixed with the beautiful marble of Tabriz, leads through a pair of brazen gates, of which the extremities are silver, and the whole surface highly carved and embossed with flowers and verses from the koran. The gates pass into an elevated semi-dome, which at once opens into the square of the college. The right side of this court is occupied by the mosque, which is still a beautiful building, covered by a cupola and faced by two minarets. But the cupola is falling into decay, the lacquered tiles, on its exterior surface, are all peeling off, and the minarets can no longer be ascended, for the stairs are all destroyed. The interior of the dome is richly spread with variegated tiles, on which are invocations to the prophet, and verses of the koran in the fullest profusion. I ascended the dome, from which I had but a partial view of the surrounding country; and that which I did see was scarcely any thing more than a series of ruined houses and palaces. The other sides of the square are occupied, one by a lofty and beautiful portico, and the remaining two by rooms for the students, twelve in each front, arranged in two stories.

¹⁹⁷ *Williams_Jackson_1906_410* Kashan: The city looks low and level as one approaches it, but the outline is broken by the characteristic vaulted mud roofs of the houses, the domes of the mosques and madrasahs, and by a lofty minaret, over one hundred feet high, which looks in the distance as if a modern factory with a high chimney had been set up to give occupation to the inhabitants.

¹⁹⁸ *Williams_Jackson_1911_269* Mashad: In the fifteenth century we know from the Spanish ambassador Clavijo, envoy from the Castilian court to the capital of Tamerlane at Samarkand in 1404, that pilgrims thronged Mashad; and, furthermore, that he himself was granted the privilege (not accorded today) of visiting the shrine, for he writes, 'Imam Riza lies buried in a great mosque in a large tomb which is covered with silver gilt,' and he adds, 'the ambassadors went to see the mosque, and afterwards, when in other lands people heard them say they had been to his tomb, they kissed their clothes, saying that they had been near the holy Horazan [i.e. the shrine in Khurasan].'

¹⁹⁹ *Le_Strange_1905_78* Mashad 'Ali, by Ibn Battutah: He gives a long description of its great markets and colleges, also of the mosque where 'Ali's tomb was shown, the walls of which were covered with enamelled tiles of Kashani work. He reports that at the tomb cripples were frequently healed of their infirmities, and he gives a long account of the many gold and silver

lamps hung up as offerings, as well as the magnificent carpets, and describes the actual tomb as enclosed in a railing of chiselled gold plates, secured by silver nails. Four gates gave access to the shrine, each curtained, and having a silver doorstep, the walls also being hung with silk embroideries; and his account closes with the enumeration of the miracles vouchsafed here to all true believers. *Le Strange* 1905_390–391 Mashad: Ibn Batutah, who visited the Mashhad of Imam Rida a few years later, gives a careful description of the shrine. Mashhad, was, he says, a large city, plentifully supplied as to its markets, and surrounded by hills. Over the tombs was a mighty dome, covering the oratory, and the mosque with a college (Madrasah) stood adjacent. All these were finely built, their walls being lined with tile-work (kashdni). Above the actual grave of the Imam was a sort of platform, or casing in wood, overlaid with silver plates, many silver lamps being hung from the beams round about. The threshold of the door into the oratory was overlaid in silver, the aperture being closed by a gold-embroidered silk veil, and the floor under the dome was spread with many fine carpets. The tomb of the Caliph was also covered by a casing of wood, on which candlesticks were set, but it was not held in honour, for, says Ibn Batutah, ‘every Shi’ah on entering kicks with his foot the tomb of Harun-ar-Rashid, while he invokes a blessing on that of Imam Rida.’ The magnificence of the shrine of the Imam is alluded to by the Spanish envoy Clavijo, who visited the court of Timur in 808 (1405), and on his way passed through Mashhad. In those days it is noteworthy that Christians might enter the shrine, for the Persian Shi’ahs were not then as fanatical in this matter as they are at the present time.

²⁰⁰ *Fraser* 1834_59–61 The whole is adorned with tiles of the richest colours, profuse of azure and gold, disposed in the most tasteful devices, while from the centre depends a large branched candlestick of solid silver. The dome is covered with gilded tiles; and from two points, – one near the shrine and one on the opposite side of the Sahn, – rise two lofty minarets, the lowest parts of which are cased with an azure coating, while the upper parts and the galleries round the top are richly gilt, – assuredly the most beautiful things of this description in the whole empire.

²⁰¹ *Fraser* 1838_11_211 Meshed: The bazar was scarcely open; but I made my way to the Sahn, or great square, once forbidden to me, now open to all Europeans; but I scarcely knew it again; all its beauty was gone; its glory had departed. The gilding was dimmed or smirched; the tiles in many places had fallen off, leaving great clayey gaps in the middle of the rich gold work. The beautiful lackered work of glazed tiles, resembling vivid mosaic, here called Cāshee, had been rubbed or worn off beneath, and in many places had peeled from the walls to a great extent, betraying the bricks and mud. All the glitter and brilliance which formerly made the place look like a bijou fresh from the maker’s hand had vanished, leaving but a patched and shabby-looking ruin behind.

²⁰² *Fraser* 1838_11_211–212 Meshed: The beautiful minaret of azure and gold erected by Shah Ismael, had been so shook or damaged, that for fear of its falling they had taken it down; and the splendid azure-lettered inscriptions on the neck of the golden dome, were turned to a dusty grey. The beautiful gateways at either end of the Sahn had suffered a corresponding dilapidation. The tiles were everywhere peeling off, and the freshness of their colours quite tarnished. Even the exquisite succah-kaneh, or water-house, in the centre of the square, constructed of a kind of filigree work in gilded wood, was falling to pieces, and all its gilding was gone.

²⁰³ *Fraser* 1834_58–61 Mashhad: The shrine [of Imam Reza] and its appendages occupy a position in the centre of the principal street, – a fine broad avenue, having in the middle a canal, once shaded with trees. The entry to this holy place is by a quadrangle, called the Sahn, 160 yards long by seventy-five broad; it is paved with gravestones, for all the noble and pious of the land are

desirous of burial within its precincts. It is surrounded with a double row of arched niches, all superbly ornamented with lackered tiles, and at either end stands a lofty gateway embellished in the same fashion, which is probably the most perfect specimen of the kind in the world. Neither Jew nor Christian is permitted to intrude into this magnificent square under pain of death. From the side of the Sahn a gilded archway admits the pilgrim to the mausoleum, the exact form of which it is not possible to ascertain, on account of the meaner buildings that surround it. A silver gate, the gift of Nadir Shah, opens into the chief apartment, which rises like the centre nave of a cathedral into a noble dome, and branches out in the form of a cross. The whole is adorned with tiles of the richest colours, profuse of azure and gold, disposed in the most tasteful devices, while from the centre depends a large branched candlestick of solid silver. The dome is covered with gilded tiles; and from two points, – one near the shrine and one on the opposite side of the Sahn, – rise two lofty minarets, the lowest parts of which are cased with an azure coating, while the upper parts and the galleries round the top are richly gilt, – assuredly the most beautiful things of this description in the whole empire. A doorway, in the left arch to the north-west, leads into another apartment, richly decorated and surmounted with a dome, under which repose the remains of Imam Reza and of the celebrated Haroun al Raschid. The shrine is encircled by a railing of wrought steel, inside of which is an incomplete one of solid gold, and many other glittering objects. It would be endless to detail the splendour of the various parts of this mausoleum, as dimly seen by the light of lamp and taper. Combined with the reverential silence, only interrupted by the deep intonations of Arabic prayers or recitations from the Koran, and with the solemn mummerly of the mollahs, it is quite enough to impress with unmingled awe the ignorant pilgrims who flock thither for the purposes of devotion. / Another passage leads through the mausoleum into a court belonging to a mosque of the greatest beauty, founded by the wife of Shah Rokh, the grandson of Timur. The screen, in which is placed the chief archway, the dome, and minarets, are all tastefully adorned with the usual material of coloured tiles.

²⁰⁴ Eyriès_1839_349: La dépouille mortelle de ce saint personnage repose sous une coupole dorée dont la magnificence est égalée par deux minarets richement décorés et qui, aux rayons du soleil, répandent une lumière éclatante.

²⁰⁵ Mitford_II_1884_44–45, Meshed: A certain space of considerable extent around, and belonging to the mosque, is an inviolable sanctuary; within these precincts are several large handsome squares, which have been very splendid, but are now falling to decay; the principal square, in front of the mosque, has a lofty deep Moorish arch, in the centre of each side: these are most beautiful, and minutely worked in Gothic fret-work and arabesque patterns, with abundance of gilding and coloured glazed tiles; this ornamental work is carried round the walls of the square, and has a very beautiful effect; one of these arches forms an entrance to the mosque, the gilt dome of which rises above it, furred with dry grass, which has grown between the interstices of the blocks of stone; the Tegend river is carried by a canal through the middle of the square, in the centre of which is a small kiosk or chapel, entirely covered with gilding; the side buildings form shops, which are all occupied by different traders; the squares are smoothly paved with large flagstones, and, contrary to the general Musselman practice, would seem to be used as cemeteries, from the numerous inscribed slabs: the whole pavement is covered with the carpets of the dervishes and Moolahs droning over their books, and the stores of vendors of holy soap from Kerbela, fruit, etc.

²⁰⁶ Eastwick_1864_11_225–228: The quadrangle of the shrine seemed to be about 150 paces square. It was paved with large flagstones and in the centre was a beautiful kiosk or pavilion, covered with gold and raised over the reservoir of water for ablutions. This pavilion was built by Nadir Shah. All round the northern, western and southern sides of the quadrangle ran, at some 10 ft. from the ground, a row of alcoves, similar to that in which I was sitting, and filled with mullas in white turbans and dresses. In each of the sides was a gigantic archway, the wall being raised in a square from above the entrance. The height to the top of this square wall must have been 90 or 100 ft. The alcoves were white, seemingly of stone or plaster; but the archways were covered with blue varnish or blue tiles, with beautiful inscriptions in white and gold. Over the western archway was a white cage for the muazzin, and outside it was a gigantic minaret 120 ft. high, and as thick as the Duke of York's column in London. The beauty of this minaret cannot be exaggerated. It had an exquisitely carved capital, and above that a light pillar, seemingly 10 ft. high; and this and the shaft below the capital, or about 20 ft., were covered with gold. All this part of the mosque (shrine) was built by Shah Abbas. In the centre of the eastern side of the quadrangle two gigantic doors were thrown open to admit the people into the adytum or inner mosque (shrine) where is the marble tomb of Imam Reza, surrounded by a silver railing with knobs of gold. There was a flight of steps ascending to these doors, and beyond were two smaller doors encrusted with jewels – the rubies were particularly fine. The inner mosque would contain 3000 persons. Over it rose a dome entirely covered with gold, with two minarets at the sides, likewise gilt all over. On the right of the Imam's tomb is that of Abbas Mirza, grandfather of the reigning Shah. Near him several other princes and chiefs of note are buried. / Beyond the golden dome, in striking and beautiful contrast with it, was a smaller dome of bright blue. Here begins the mosque of Gauhar Shad. The quadrangle is larger than that of Shah Abbas; and at the eastern side is an immense blue dome, out of which quantities of grass were growing, the place being too sacred to be disturbed. In front of the dome rose two lofty minarets covered with blue tiles. In the boulevard of the Bala Khiaban is a kitchen supported by the revenues of the shrine, where 800 persons are fed daily.

²⁰⁷ Benjamin_1887_285 Meshed: The celebrated tomb of the Imam Rezâh, at Meshed, is another remarkable example of the success achieved by the Persians in ceramic art. Of course no Christian has seen anything but the exterior of this shrine, and that from a distance, except one or two who have entered in disguise at imminent risk of their lives. The effect is said to be one of matchless chromatic splendor, – a combination of gold and iridescent hues playing around the azure letters, which in high relief reproduce the entire Koran.

²⁰⁸ Phillips_I_Persia_1684_16, from Tavernier, Naksivan: 'Twas a great City, now wholly ruin'd by the Army of Sultan Amurath. There are the Remains of several rare Mosques, which the Turks have destroy'd, for the Turks and Persians destroy one anothers Mosques as fast as they fall into one anothers possession.

²⁰⁹ Phillips_I_Persia_1684_16B, from Tavernier: Among the Ruines of Naksivan appear the Ruines of a great Mosque, which was one of the most stately Buildings in the World: which some say was built in memory of Noah's Burying-place. As you depart out of the City, near to the River that runs by it, appears a Tower, which is an excellent piece of Architecture: It is compos'd of four Duomo's joyn'd together, which support a kind of Pyramid, that seems to be fram'd of twelve little Towers; but toward the middle it changes its figure, and lessening like a Spire, ends in a Point. The Building is all of Brick, but as well the out-side as the inside is over-spread with a

kind of Varnish of Parget, wrought into Flowers, like Emboss'd Work. 'Tis thought to have been an Edifice set up by Temur-leng, when he had Conquer'd Persia.

²¹⁰ Porter_1821_I_212 Nakhshivan: The remains of two magnificent mosques still raise their splendid domes, over other ruins, in one of the deserted quarters of the old capital. One of them, which is called the mosque of Zaviah, is curiously overlaid with green, blue, and gilded tiles; a gorgeous style of ornament, which appears the peculiar taste of the East.

²¹¹ Ouseley_111_1823_435 Nakhchivan: The gumbéd already mentioned, comprised a spacious vaulted chamber, the brick walls of which were perfectly bare inside; but it exhibited, on the outside, a Cufi inscription, of blue glazed tile-work, much defaced. Beyond, were the ruins of a mosque with two cylindrical towers or *mimreh*s; the front of this edifice presented three Cufi inscriptions; one resting horizontally over the door-way, in blue tile-work; the other two perpendicularly placed at the sides, were in raised characters of plain brick. Both these edifices I sketched.

²¹² Lycklama à Nijeholt_I_1872_485 Naghtchivan: une petite mosquée à moitié en ruines, où les Persans et les Tatars déposent provisoirement les cadavres des morts qu'ils destinent pour être enterrés à Kerbela, l'un de leurs lieux saints près de Bagdad, où sont inhumés Imam-Ali et son fils Imam-Hocein. L'odeur infecte qui sortait de cette mosquée m'empêcha d'y entrer. La grande mosquée de Naghtchivan est située près du bazar, sur le bord du ruisseau principal. Elle est sur le point de crouler, et le gouverneur s'est vu dans la nécessité de la faire fermer pour prévenir des malheurs.

²¹³ Feuvrier_1892_41 Naktchivan: Naktchevân a été une ville importante; les ruines répandues sur les terres d'alentour prouvent qu'elle a été plus étendue et plus peuplée qu'à présent. Les plus remarquables témoins du passé sont une belle porte ogivale, flanquée de minarets décapités, par laquelle on accède à une tour octogonale assez bien conservée, dont les faces sont couvertes de briques émaillées; et une grande mosquée tout à fait en ruine, n'offrant plus qu'un dôme éventré.

²¹⁴ Franklin_1788_91 Persepolis: It is to be remarked, that in the figures, throughout the whole of the palace, the rules of art are not attended to; the muscles of the figures are wanting, yet the drapery is finely done, and the proportions in general are well kept up, though the contour is only observed, which gives a sameness to the whole. Sir John Chardin [travelling from 1671] observes, that he thinks it is evident, whoever was the architect of this celebrated palace, was ignorant of Graecian and of Roman architecture; and supposes, that the defects already mentioned were occasioned by his being obliged to finish the work in a hurry, and by that means, the figures were left in the imperfect state we find them at present.

²¹⁵ Pinkerton_1811_158 for Chardin in Qazvin: The chiefest ornament and grace of Casbin is the King's palace, and the great number of the feasts of the Perfum grandees, who attend upon the court, which has its continual residence there. There are but few mosques in Casbin, but the royal mosque, called Metshid-sha, is one of the largest and fairest in all Persia. This city has no great plenty of water, but it is supplied, with all it has, by subterraneous channels called Kerisees.

²¹⁶ Stuart_1854_159 Qazvin, Travelling 1835–36: I admired the glazed dome of a mosque, and two high towers equally blue and shining.

²¹⁷ Holmes_1845_371–372 Qazvin: There were two conspicuous mosques; one, called the Mesjid-i-Shah, built by Fathy Ali Shah; and another, of much older date, distinguished by a large dome and two minarets of glazed blue bricks, which are now partially destroyed. The dome was also formerly decorated in a similar manner, but all the tiles had fallen.

²¹⁸ Gobineau_1905_468 Qazvin, travelling 1855–58: Kazvyn a conservé quelque chose de son ancien état de capitale de la Perse. Un vaste palais un peu ruiné, bien désert maintenant, mais qui a grand air et dont la porte monumentale est digne des puissants monarques qui jadis l'ont fait élever; une place, espèce de boulevard planté d'arbres et s'étendant devant les façades du palais; des cimetières qui annoncent que les générations passées étaient autrement nombreuses que les populations actuelles et surtout autrement riches; une foule de sépultures construites et sculptées avec cette belle pierre des environs d'Ourmyah, moitié marbre et moitié albâtre, dont la teinte jaune rappelle les carrières de Paros, y sont remarquables; enfin, une mosquée inoubliable, carrée comme une boîte, sans ornements saillants, mais toute revêtue d'émaux bleus à ramages et à arabesques blancs, oranges et noirs, qui fait l'effet le plus prodigieux, sont les objets qui font l'admiration des voyageurs.

²¹⁹ Feuvrier_1892_114–115 Kazvin: Non loin du Mehmânkhanè s'élève une ancienne mosquée, la Mesdjed-Chah (mosquée royale). Sa porte délabrée, flanquée de deux minarets à moitié démolis, fait mal augurer de l'état de l'intérieur. Après deux passages sombres séparés par une galerie à ciel ouvert, on arrive dans une grande cour plantée d'arbres, ayant à son centre un bassin à ablutions. Quatre portiques on ogive, au milieu des murs qui encadrent la cour, offrent chacun une ouverture donnant accès dans autant de salles, dont la principale sert plus particulièrement au culte. Voûtes et murs décrépis, portiques, façades et minarets dépouillés de mosaïques, bassin aux ablutions tout détérioré, briques de la cour brisées ou cachées par des touffes d'herbe, tout témoigne du manque de soins, du défaut d'entretien de cet édifice.

²²⁰ Phillips_I_Persia_1684_28–29 from Tavernier, Qom: It is not an easie thing for the Christians to get in to this Court, especially such whose Habits and Aspect they do not like: But as I cloth'd and carry'd my self, I never was deny'd entrance into any place either in Persia or India. [Then describes the mosque, which he says is octagonal.]

²²¹ Williams_Jackson_1906_410 Qom: little less than a city of mosques, minarets, madrasahs, and corpses, for, next to Meshad, it is the most famous burial-place in Persia.

²²² Chardin_1686_I_325–326, travelling from 1671, Com: Voicy le dessein de cette célèbre Mosquée, dont l'on parle par tout l'Orient. Elle a quatre Cours, comme le dessein le montre. La première est plantée d'arbres et de fleurs comme un jardin. C'est un carré long. L'allée du milieu est pavée et séparée des parterres par une ballustrade. Il y a deux terrasses carrelées aux deux côtez. Elles sont de la longueur de la cour, et hautes de trois pieds, sur chacune il y a vingt Chambres voûtées de neuf pieds en carré, une cheminée et un portique. A l'entrée de cette cour il y a à gauche une de ces profondes caves, dont l'on a parlé, et à droite un volière. Le lieu est tout-à-fait récréatif: un Canal d'eau claire en fait le tour. Il sort d'un bassin d'eau qui est à l'entrée, & se rend en un autre qui est au bout. Dix distiques en lettres d'or sur le haut du portail font l'inscription de ce Mausolée: En voicy la traduction ...

²²³ Chardin_1686_325–329 Qom, long description of complex with four courts, and a line of three chapels in the third court. See 327 for the middle chapel: Celle du milieu a une entrée de 18. pieds de profondeur tout-à-fait magnifique. C'est un portail de ce beau marbre blanc dont l'on a parlé. Le haut qui est aussi un grand demi-Dome est incrusté par dehors de grands carreaux de fayance, peints de moresques, & par dedans tout doré & azuré. La porte qui a douze pieds de hauteur & six de largeur est de marbre transparent. Les valves ou battans sont tout revêtus d'argent, avec des appliques raportées de vermeil doré, de cizelé & de lisse qui font une Mosaïque tout-à-fait riche & curieuse. La Chapelle est octogone couverte d'un haut Dome. Le bas

à la hauteur de six pieds est révetu de grandes tables de Porphire ondé, & peint de fleurs tirées avec de lor & des couleurs, dont la vivacité & l'éclat sautent aux yeux. Le haut est de moresques d'or & d'azur admirablement vives & éclatantes. Le fond du Dome est fait tout demesme. Ce Dome est fort gros & admirablement beau, incrusté en dehors comme le portail. [#In middle, tomb of Fatima, daughter of Mouza-Kazem, one of the twelve caliphs]

²²⁴ Careri_1704_128–129 Qom travelling 1694: With a guide, and contrary to what Tavernier asserted, he was conducted all over the complex, including inside the tombs, mentioning silk, gold and silver lamps, and carpets.

²²⁵ Le_Brun_1725_IV_41 Qom in 1703: plusieurs Mosquées ornées de dômes, dont le principal est peint d'un beau vert, & glacé de bleu par dehors. Il y en a une qui tombe en ruines à present, dont les Turcs se servirent pour leurs prières, lors qu'ils se rendirent les maîtres de cette Place, qui quoy que très-peu considérable, se trouve pourtant agréablement située, dans une belle Plaine, et est environnée de hautes Montagnes du côté du Couchant. [#town described 55–60]

²²⁶ Bell_1788_I_103 Qom in 1717: Before you reach the mosque, you pass through three neat courts; and, in the middle of the fourth, where the mosque stands, there is a large bason of clear water. Above the gate are engraven, in gilt letters, the names of the deceased princes, with some verses in their praise. The monument of Sidy Fathima stands in the front of the building, encompassed with a grate work of pure silver, very valuable. To each of the princes are consecrated magnificent apartments, where the priests read the Koran night and day.

²²⁷ Eyriès_1859_264 Qom: Le mausolée, tout de marbre et d'or est entouré d'une énorme grille d'argent massif, auprès de laquelle sont répandues de riches offrandes.

²²⁸ Morier_1816_183–184 Qom: Koom is esteemed a holy city; it encloses the tombs of many saints, and among others that of the sister of Imaum Reza. The present king made a vow before he ascended the throne, that if he should ever succeed to the crown, he would enrich the city of Koom by buildings, and exempt its inhabitants from paying tribute. He has fulfilled his vow, and has built a large medressé or college near the tomb of the sister of Imaum Reza, and gives great encouragement to the learned people who resort to it. He covered the cupola of the tomb itself with gold plates (instead of the lacquered tiles which he removed), and he is said to spend one hundred thousand tomauns annually, in the embellishments of these monuments. The riches of this tomb are said to be immense, and they are augmented every year by some new donation in jewelry and precious stones from the king's wives, and the great men of the court. The tomb of Imaum Reza himself is in the city of Mesched.

²²⁹ Morier_1818_165 Qom: One of the most costly offerings is a jika, or ornament for the head, presented by His Majesty, and which formerly belonged to his mother. This circumstance will acquire more interest from the coincidence of Croesus having consecrated his wife's necklaces and girdles at Delphi. Around all these riches, deposited under a dome which itself looks like gold, are to be seen only broken mud walls, and an array of naked and arid mountains. Such is Persia: immense wealth lavished upon one object, the magnificence of which, compared with the surrounding misery, renders the contrast more striking.

²³⁰ Porter_1821_I_376 Qom: There are also the remains of above forty mosques, with tombs innumerable, and other edifices, formerly attached to the consecrated character of the city; but all in like manner open on every side to the blast, and to the casualties of an utter abandonment to desolation. The only exception to this rule, is the mosque and shrine of Fatima, the descendant of Mahomet; which has been repaired, enriched, and splendidly overlaid with thin plates of

gold, by order of his present Majesty; in consequence of a vow he had made to that effect, before he ascended the throne. Notwithstanding that Koom has long been considered the third city, in point of reverential sanctity, in the empire, yet the hostile followers of the same prophet, never spared its walls; and the Afghans, in one of their incursions, about a century ago, gave it a blow, from which it has never recovered.

²³¹ Porter_1822_I_375–376 Qom: Mr. Macdonald Kinnier says, it was built in the year of the Hegira 203, out of the ruins of seven former towns, which had been destroyed by war. Its present appearance is little better than a ruin of itself; both within and without the walls, the most conspicuous objects are old houses fallen into rubbish, crumbling mosques, and other edifices, all tumbled into heaps, or gradually mouldering down to that last stage of decay. In fact, this once populous city, renowned for the sanctity both of its living and its dead, is now little more than a large straggling wilderness of ruins, with here and there a few inhabited dwellings; amidst gardens and corn-fields, shut up, even within the old ramparts. The huts, which grew up at the foot of the hoary structures of Sultania, humble in their appearance, and few in number, were lost in the stately grandeur of the towers which surrounded them; and neither the awful harmony of the ruins, nor the solemn stillness of their repose, were broken by the few human beings which sheltered themselves within their mouldering aisles. But every thing at Koom, was anomalous. It was to be considered as still a city; and buildings of every period, and of every description, noble and mean, half repaired or falling into squalid neglect, mingled with the modern dwellings of the Persian gentlemen or the artizan. And a common every-day bustle, going on in the streets, though without the promising appearance of any sort of trade, by divesting the ruinous city of the usual solitariness and silence found in such places, deprived its mouldering remains of that solemnity which gives dignity to fallen greatness; and left nothing in their stead, but a disagreeable impression of dilapidation, poverty or indolence, and a wretched insensibility to living in the midst of decay.

²³² Ouseley_III_1823_99 Qom in 1811: Many compliments having been offered as usual to the Ambassador, we all proceeded towards the city, and our tents beyond it, riding through extensive ruins; at least two thirds of the buildings seemed to have been untenanted for fifty or perhaps an hundred years; they covered a space of some miles, and confirmed the accounts left us by several writers concerning the magnitude of Kum.

²³³ Fraser_1834_45 Qom: No two cities can form a stronger contrast to each other than Koom and Cashan, – the latter neat, populous, and industrious, – the former idle and fanatical, the abode of ignorance and bigotry. On entering the gateway ruins and dirt meet the eye; and if a human figure appear, ten to one it is that of a mollah. The place is rich only in shrines and priests, the domes and minarets of the imamzadehs and mosques being more numerous than the inhabited houses; yet many even of these were falling into decay, and the storks' nests on their tops gave them a still greater air of desolation. As a place of Sheah pilgrimage it ranks next to Kerbelah and Mushed, and many rich gifts are offered by the more distinguished visitors. The king frequently repairs thither, and keeps up a show of pious humility by walking on foot and bestowing presents, which, however, are sometimes more showy than valuable. The most celebrated shrine at Koom is the mausoleum of Fatima al Masoomah, – Fatima the Immaculate, – a sister of Ali Reza, the eighth imam. The remains of this lady repose in a tomb, the top of which is enclosed by a frame of sandal-wood, under a green silk canopy, and surrounded by a grate with cross bars of massy silver. This occupies the centre of a lofty mosque, adorned with mosaic-work

in coloured tiles, and fitted up with rich carpets. The sepulchre is coeval with the period of Fatima's death; but the mosque was erected by the present monarch upon the ruins of a smaller building endowed by Shah Abbas; and his mother covered the dome with gilt tiles, which make a resplendent show even at a great distance. All the Suffavean kings have added to its ornaments or its wealth. The sword of the great Abbas hangs within the railing; and Shah Sefi I. and Abbas II. lie interred in the edifice.

²³⁴ Thielmann_1875_11_139–140, Samarra, which he calls Sâmera: The two mosques which adorn it are amongst the most graceful specimens of architecture which I have ever witnessed; the one is surmounted by a well-preserved cupola, entirely inlaid with the famous Persian glazed tiles of different colours and of beautiful, designs; whilst the other not only has its cupola, but also the dome covered with gold, and possesses two slender minarets rising at its side. But the most remarkable monument is situated outside the walls of enclosure, which have scarcely suffered from the action of time. It is a tower of apparently high antiquity, the shape of which is an imitation of the ancient Tower of Babel. Starting from a broad basis it rises upwards, lessening in breadth as it ascends, and a spiral-shaped road starting from the foundation winds itself up to the summit. I was not able to learn anything either as regards the date at which this tower was built, or in respect of the original purpose of its construction.

²³⁵ Percy_1901_271–2 Samarra: on the left bank a few miles above the town of Samara, we proceeded on foot to visit the so-called medresseh, dating from the times of the Abbaside Khalifs, whose ruined outline formed a prominent landmark on the horizon. / A huge oblong shell of mud and brick, 810 feet long by 490 broad, the entrance facing towards Mecca, and the lofty walls broken at regular intervals by semicircular bastions, its inner court is dominated on the north by a remarkable spiral tower of brick, the Malwiyeh, which rises to a height of 163 feet. Of the palace of Motassem, the eighth Caliph, who first transferred the seat of government from Bagdad to Samara, owing to a conflict between the soldiery and the civilian population, there are now scarcely any traces left.

²³⁶ Percy_1901_273–4 Samarra: [to save pilgrims from Bedouin attack and pillage] devotees combined to defray the cost of erecting the massive square wall which now surrounds it, flanked on each side by four round towers. / At the present time the Shiah's outnumber the Sunnis by more than four to one, and the great domed cupola of the tomb of Imam Hussein Askar, which forms the principal object of their veneration, has been plated over with gold, like those of the more celebrated shrines of Kazimin, Kerbela, and Nejef. The glint of the sun upon its polished surface, flashing through the whirling drifts of a sandstorm, produces a strange and weird contrast to the barren savagery of the surrounding desert, which for many miles is strewn with crumbling skeletons and brilliant-coloured fragments of glazed pottery. Around its base runs a beautiful band of inscription in enamelled tilework, and close beside it, decorated with yellow and white flowers on a ground of bluish-green, arranged in diamond-shaped perpendicular lines, rise the smaller dome and minarets of the mosque, on the site of which Imam Mohammed el Mahdi is said to have disappeared, to return with Christ at His second advent in the end of the dispensation.

²³⁷ Holmes_1845_334 Semnan: In the centre of the town there is a very handsome mosque, which was erected by Fathy Allee Shah. It consists of a large, square, paved court-yard, with a tank of water furnished with jets. The court-yard is surrounded by various apartments, and a medresseh is attached to it. In the centre of the east and west sides are lofty arches, forming the entrances to large domed chambers, used for devotional purposes, and most elaborately and

beautifully adorned with lacquered tiles. To the north and west are similar archways, but smaller, through which the court-yard is entered from the streets. No objection was made to our seeing this place, which is the prettiest and most perfect thing of the kind I ever saw in Persia; and being new, it is in excellent repair. / There is another mosque not far distant from this, called the Mesjid-i-Jumah, which, among other inscriptions, bears one, stating its age to be two hundred and twenty-one years; but no one could tell me by whom it was constructed. It is in ruins; and seems never to have had pretensions to any beauty, save in a very elegant minaret about a hundred feet high, once embellished with coloured tiles, but now exhibiting nothing but the bare bricks. This I ascended, and obtained a capital bird's-eye view of the city.

²³⁸ *Hommaire de Hell* 1854_28–29 Semnan, travelling 1846–48: où s'élève une élégante (i) mosquée construite par Feth Ali-Chah, tout à fait intacte et tellement bien entretenue, qu'on la dirait achevée de la veille, chose rare en Perse, où la plupart des monuments publics sont complètement abandonnée aussitôt la mort de leurs fondateurs.

²³⁹ *Williams Jackson* 1911_149–150 Semnan: the city can boast of a large and dignified plaza, a great court in front of the Masjid-i Shāh or Mosque of the Shah, paved with brick and flanked on each side by edifices as noble as the mosque itself. The huge portal that dominates the structure which faces the mosque is particularly elegant, being decorated with handsome inlaid tiles of blue, yellow, and black, set off by arabesque texts in Kufic script. / This chief mosque, to which reference has just been made, owes its name 'Mosque of the Shah' to the fact that Fath Ali Shah caused it to be erected about the year 1826. The striking effect of the rich façade, with its panel niches of bright tiles, the two-storied arches that balance it on the right and the left, and the high-vaulted arch which is the main feature of the edifice, and which is crowned by a cupola from whose height the muazzin calls to prayer, are all features familiar to every one who has given attention to Muhammadan architecture.

²⁴⁰ *Barbaro & Contarini* 1873_74 Barbaro in Shiraz in 1473: It hath a nombre of excellent faire churches and good howses trymed with musaico and other goodly ornaments: and may conteigne ccml houses, or peradventure more.

²⁴¹ *Herbert* 1663_223–224 Shiraz in 1627: L'on y voit quinze superbes Mosquées, qui sont toutes rondes, faites sur le patron du saint Alkaba de la Mecque, revestues par dehors d'une parqueterie de pierres bleues, comme le lapis lazari, belles comme des turquoises, & par dehors d'un beau marbre noir, poly comme un miroir. Elles sont embellies par enhaut de quantité de croissans d'or, qui font un tres-bel effet par la reflexion des rayons du Soleil, qui y engendrent une infinité d'autres, ou plutôt autant de flammes semblables à celles de la foudre: il y en a deux particulièrement, dont les tours & les ouvrages à la Mosaique sont admirables; l'une est quarrée au corps haute de cinquante pieds, & en quelques endroits couverte de plomb doré & azure. Les murailles sont vernissées & chargées de lacs & de devises, vastes & sans ornement au dedans, ayant au lieu d'aiguille deux colonnes ou pilliers de bois, ronds, taillés & embellis de forces figures, presque aussi hauts que le clocher de l'Eglise de saint Paul à Londres. L'autre ressemble à un magnifique Caravansera plutôt qu'à une Mosquée. La superficie est bâtie à l'Arabique, relevée d'or, embellie de porphire, peine d'azur, & garnie de plusieurs meanders ou labyrinthes, qui sont éclairés aux Festes solennelles de plus de mille lampes & flambeaux.

²⁴² *Figuerola* 1667_136 Shiraz, mosque built here by Aga Lisa, Governor of Dabul, in 1617: Et d'autant qu'il n'auoit pas moins de cœur & de generosité que de bien, il entreprit, il y a quelques années, le bastiment dont nous auons parlé cy-dessus, afin d'établir sa mémoire auprès de la

posterité, & de laisser quelque marque de reconnaissance à la patrie, en faisant ériger vn si somptueux & si superbe édifice, avec lequel pas vn autre de toute la Ville ne peut entrer en comparaison, pour la grandeur ny pour la beauté. Parce qu'outre que la Mosquée est toute peinte & dorée par dedans, le bastiment est si magnifique, & a tant de maiesté par dehors, qu'il peut aller de pair avec les plus beaux de toute l'Asie. La façade est ornée d'un grand & beau portique de deuant la porte, ayant à coite deux Alcorans fort hauts, reuestus depuis le haut iusqu'en bas d'une tres-belle marquetterie, avec leurs galeries, dont ils sont garnis presque iusqu'en haut, & d'où l'on découure de bien loin toutes les personnes qui viennent à la Ville, de quelque costé qu'elles y abordent.

²⁴³ Deslandes-Douliers_1673_70 Shiraz: En entrant à Schiras, à main gauche, on voit sur la montagne, quelques petits dômes eslevez sur quatre piliers; ce sont des Sepulchres. Mais le plus magnifique est à un quart de lieuë de la ville dans un vallon. Il y a une belle Mosquée avec de grands bastimens faits pour un Collège, tout cela va en ruine.

²⁴⁴ Le_Brun_1725_IV_410–423 for description of Shiraz, without any noting of remarkable monuments or mosques except for the public college (he names six mosques), remarking that most of the buildings were falling to ruin, and the streets stank because of latrines.

²⁴⁵ Phillips_I_Persia_1684_247 from Tavernier, Shiraz: As for the City it self, there is nothing handsome in it: for it looks rather like a Town half ruin'd then a City. Formerly it was begirt with walls of Earth, which are now utterly decaid. The Houses are of the same Earth dri'd in the Sun, and whiten'd over with lime; so that when it happens to rain, when the Earth comes to be well moisten'd, the Houses fall of themselves. Only the Colledg which Iman-Kouli-Kan built, and some of the Mosques are are of Brick: and the best of those Mosques is call'd Sha-Shiraque, which out of a particular devotion is kept somewhat better in repair. However, there is nothing in it worth taking notice of.

²⁴⁶ Henry_1798_298 Shiraz: La ville n'offre rien de remarquable, qu'une grande mosquée, qui encore tombe en ruines.

²⁴⁷ Francklin_1788_25–26: Shirauz is adorned with many fine mosques, particularly that Mosque built by the late Kerim Khan [who made Shiraz his capital in 1766/7], which is a noble one: being very well disguised in my Persian dress, I had an opportunity of entering the building unobserved; it is of a square form; in the centre is a stone reservoir of water, made for performing the necessary ablutions or warnings, previous to prayer; on the four sides of the building are arched apartments allotted for devotions, some of the fronts of which are covered with China tiles; but Kerim Khan dying before the work was completed, the remainder has been made up with a blue and white enamelled work of the kind before described: within the apartments, on the walls, on each side, are engraved various sentences from the Koran, in the Nuskhi character; and at the upper end of the square, is a large dome with a cupola at top, which is the particular place appropriated for the devotion of the Vakeel; this is lined throughout with white marble, ornamented with the curious blue and gold artificial lapis lazuli, and has three large silver lamps suspended from the roof of the dome: here mullahs or priests are constantly employed in reading the Koran. This mosque has very good detached apartments, with places for ablutions and other religious ceremonies; at a little distance, on the outside, the late Vakeel had laid the foundation for a range of very handsome buildings, which he designed to have been occupied by mullahs, dervishes, and other religious men; but, dying before the work was brought to perfection, the troubles in Persia since that period have prevented any other persons from finishing

them, and in this imperfect state they remain at present, much to be regretted; as it would have added greatly to the beauty of the whole.

²⁴⁸ Francklin_1788_30–31 Shiraz: The bath built by Kerim Khan is particularly beautiful; it has for the outer apartment a large handsome octagon, to which light is conveyed from the top; on the sides are platforms of stone, raised three feet from the ground, each of which has a square reservoir of water, and a large fountain, which by constantly playing, in the centre of the room, renders the place very cool and agreeable; the sides are adorned with pictures and tapestry; the inner apartment is lined throughout with Tauris marble, and the dome and sides ornamented with the imitation of the lapis lazuli; to this bath none are admitted but those of a higher rank, it being chiefly used by the principal Khans or officers of the army, and their families.

²⁴⁹ Waring_1807_31 Shiraz: Travellers who visited Persia long before the ravages of time could have entirely defaced the marks of sumptuous edifices, speak neither of the extensive ruins nor splendid monuments of Sheeraz. Olearius, who was in Persia in the year 1615, says, that Sheeraz did not contain more than 10,000 houses, but that its ruins extended two miles. Herbert, who accompanied Sir Thomas Sherley into Persia in the year 1625, remarks, that the circumference was eight or nine miles, that there were fifteen mosques, one of which had two pillars as high as St. Paul's.

²⁵⁰ Waring_1807_33: The outside of the principal mosque is very handsome, and, like the generality of Eastern buildings, is ornamented with painted tiles with Arabic inscriptions.

²⁵¹ Morier_1816_110–111.

²⁵² Morier_1816_111 Shiraz, travelling 1808–1809: We came to the Mesjid Shah Mirza Hamza, a mosque erected by Kerim Khan, in a separate chamber of which are laid the remains of his son Abdul Rakeem Khan. In the front court is an old and majestic cypress. Although some parts of the fabric are in decay, it is still beautiful. Its walls are built of the fine brick employed in all the public works of its founder, and, indeed, in the best houses of Shiraz. Its cupola is covered with green-lacquered tiles of a semicircular form, which, fitted in close lines, give a symmetrical appearance of ribs to its shining surface.

²⁵³ Morier_1816_111–112 Shiraz, Tomb of Hafiz, travelling 1808–1809: This monument also, in its present state at least, is alike the work of Kerim Khan. It is placed in the court of a pleasure-house, which marks the spot frequented by the poet. The building extends across an enclosure: so that the front of it, which looks towards the city, has a small court before it, and the back has another. In the centre is an open vestibule, supported by four marble columns, opening on each side into neat apartments. The tomb of Hafiz is placed in the back court, at the foot of one of the cypress trees which he planted with his own hands. It is a parallelogram with a projecting base, and its superficies are carved in the most exquisite manner. One of the odes of the poet is engraved upon it, and the artist has succeeded so well, that the letters seem rather to have been formed with the finest pen than sculptured by a hard chissel. The whole is of the diaphanous marble of Tabriz, in colour a combination of light greens, with here and there veins of red and sometimes of blue.

²⁵⁴ Ouseley_11_1821_17–18 Shiraz: The City of Shiraz seems rapidly hastening to decay, and most of its public structures, once very numerous, are in a state of ruin or of neglect ... and the late chief ruler, Kari'm Kha'n, had at the time of his death, almost completed a capacious Mosque, embellished, according to report, with a tessellated pavement of beautiful marble, besides seventy columns of stone; this is the Masjed-e-Vakil.

²⁵⁵ Fraser_1834_28 Shiraz: Mandelsdo declares that, in 1515, it did not contain 10,000 houses, although its runs extended two miles. Sir Thomas Herbert, who is usually accurate, speaks indeed of certain minarets as high as St. Pauls; and though he means the old church of that name, it is difficult to account for the assertion, as no other writer mentions them. Nor are there any remains to indicate where they stood, unless they were those to which Le Brun adverts cursorily in 1705, in describing a mosque "with porticoes and two handsome towers, of which the tops have been damaged." Tavernier pays no high compliment except to its wines and fruits, which are still celebrated; and he states, that its mud walls had fallen down. Le Brun, after an imposing enumeration of *muhulehs* or wards, 300 mosques, 200 baths, and so on, concludes by saying that the "greater number of the buildings in this city, which has a circuit of two leagues, are in a decayed state, and the streets so narrow and dirty as to be scarcely passable in rainy weather." Even in the time of Chardin the place was full of ruins, and he could launch into no great praises of its beauty, or its public edifices. The *Jumah Musjed*, or that generally called the *Musjed e Now* or New Mosque, founded above 600 years ago [in the 13thC] by Attabeg Shah, is the only structure which he calls magnificent; but he adds, it is superior to any in Ispahan.

²⁵⁶ Fraser_1838_11_121 Tehran: The bazars are extensive, and tolerably well filled with goods as well as people, yet they make but little show: there is not a minaret or tower in the place to give effect to the distant view; and of the two domes which it possesses, that belonging to the Shah's mosque is alone to be perceived by the approaching traveller, from having a little gilded cap upon its head. Tehran, in fact, like the dynasty and government, is exhibiting those premonitory symptoms of decay, which prognosticate a total breaking up of the body politic, unless prevented by speedy aid. There is no brilliancy no splendour no bustle of youth about the place. Like its King, it is becoming old and careless about such things; and, like his government, it is falling to pieces. The ruins, occasioned by time or earthquakes, remain unrestored, and little of the hum of business, or the excitement of enterprise, is to be heard or seen.

²⁵⁷ Eyriès_1859_253 Shiraz: Cette ville superbe ne peut plus recouvrer sa splendeur; la nature a achevé sa ruine: depuis que j'ai quitté l'Asie, j'ai appris qu'un terrible tremblement de terre avait détruit, le 4 mai 1853, Schiraz et Kachar. A Schiraz on n'a pas relevé, dit-on, moins de douze mille cadavres. Des inondations et la grêle ont détruit les cultures de tabac et de pavot, et pour comble de misère le choléra est survenu et a fait d'affreux ravages.

²⁵⁸ Dubeux_1841_34 Shiraz: On comptait à Schiraz, avant le tremblement de terre de 1824, près de soixante mosquées, dont la plus grande, fondée il y a environ six siècles, portait le nom de mosque neuve.

²⁵⁹ Murray_1895_335 Shiraz: The mosques, the oldest of which was built AD 875 ["The Old Mosque"], are of local repute, but look more picturesque when seen from a distance.

²⁶⁰ Williams_Jackson_1906_325-326 Shiraz: Among the architectural monuments of Shiraz, the oldest is a mosque which dates from the latter part of the ninth century and was built by the Safarid dynast Amr ibn Leith. Belonging to a period two centuries later is the New Mosque (*Masjid-i No*). Se'id ibn Zangi (1195-1226) reconstructed this out of his own palace, which he is said to have converted to the service of God as the result of a pious vow made in behalf of the life of his son. The flat-roofed cloister around its court is seen in the photograph which I reproduce, while conspicuous in the background is the faience-traced dome of Shah Chiragh, the beauty of which is unfortunately impaired by a popular comparison of its swelling cupola with the head of some gigantic asparagus. Beneath its vaulted roof lie the remains of one of the sons of Imam

Musa, a champion of Islam. Yet in architectural merit neither this nor any of the other religious edifices, madrasahs, mausoleums, or baths can rival those of several other cities in Persia.

²⁶¹ Deslandes-Douliers_1673_16 Soltaniyeh: Soltanie, au pied d'une haute montagne, c'a esté autrefois une des plus belles villes de Perse, pour ses Mosquées magnifiques, mais elle est bien descheue à present, & bien déserte.

²⁶² Olearius_1669_186 in 1637 at Soltaniyeh: It makes a great shew at a distance, by reason of some very sumptuous structures, and a great number of steeples, and great Pillars, which dazle the eye on the out-side; but within it is in a manner desolate, and when a man comes near it, he finds the Walls almost even with the ground.

²⁶³ Olearius_1669_187 in 1637 in Soltaniyeh: There is in the same City another fair Mosque, founded by Schach Ismael, the first of that name. The entrance into it is through a very fair and large Gate, over which there is a round Tower; and the first thing offers it self to your view is a noble Pyramid, somewhat decay'd at the top, having about it eight fair Pillars of Marble. Then is it that you come into the Mosque it self, which is very high and well arched, having a great number of Pillars which up-hold the Roof, with pleasant Galleries and in the midst a rich Pulpit. This also hath a fair Garden belonging to it, in the midst whereof there is a Tower, whose point ends in a Pyramid.

²⁶⁴ Barbaro_&_Contarini_1873_68 Barbaro in Soltanieh in 1473: Soltania, which in or tonge signifieth Imperiali. This is a citie of the forsaid kinge, which sheweth itself to haue been excellent faire. It is not walled, but it hath a castell walled, though it be decaied, by reason that about iiij years passed it was overthrown by a lorde called Giusa. The castell is a myle about, and hath within it an high church of iiij iles, and of iiij vaultes high: the great cowpe whereof is bigger than that of San Joanni Paulo in Venice. At thone ende it hath a gate of brasse of iij paces high, wrought letties wise; within the which arr divers sepultures of the kings that were in time past.

²⁶⁵ Barbaro_&_Contarini_1873_128 Contarini, travelling 1474, sent by the Signoria of Venice: Travelling in this way, we arrived, on the 28th, at Soltania, which, from its appearance, I should judge to be a good town. It has a large walled castle, which I wished to see. It contains a mosque, which has the appearance of being very ancient. It had three bronze gates higher than those of St. Mark in Venice, worked with knobs, made in damask work with silver, which are certainly most beautiful, and must, I should think, have cost a large sum of money. I saw nothing else worthy of note.

²⁶⁶ Le_Brun_1725_IV_44 Soltaniyeh, visiting 1703: Elle a quatre grandes Mosquées, dont les 3. principales ont de grands dômes, & dans l'une desquelles se trouve le Tombeau du Sultan Mohammed Chodabendé, Fondateur de cette Ville y a ce qu'on prétend, il y a environ 400. ans. On m'a alluré que ce Tombeau est magnifique, & bien bâti, ôc que la Chapelle en est ornée d'or & d'argent. La vue en est charmante par-dehors. [#evidently he couldn't get into the tomb]

²⁶⁷ Le_Brun_1725_IV_45 Soltaniyeh, visiting 1703: Comme on voit encore à Soltanie plusieurs Mosquées, on a lieu d'ajouter foy à ce que rapporte Paul Jove, au quatorzième Livre de son Histoire, que Tamerlan, qui a porté le carnage & l'horreur dans tous ces pais, épargnoit les Mosquées & les Temples. Ceux qui voudront sçavoir quelques autres particularitéz de Soltanie, pourront consulter Olearius, dans le Livre quatrième du premier Tom. de son Voyage. Tavernier Tom. I. & Chardin Pag. 110. de la premiere édition in folio.

²⁶⁸ Careri_1704_125 Soltaniya, travelling 1694: There still remain the Ruins of three Moschs, whose Cupola's and Towers were cover'd with Tiles of several Colours. One of them has the two front Towers still standing, but without the tops by reason of their extraordinary height.

²⁶⁹ Bell_1788_1_99 Soltaniyeh in 1717: This place is at present small and inconsiderable, though it appears to have been a great and famous city in former times. There are still to be seen several stately mosques and minorets; one of these mosques is the tomb of a Persian prince, called Chudabendie, which has a brass gate of lattice work, seemingly of great antiquity. In the same mosque is the tomb of Sultan Bajazat, son to Chudabendie.

²⁷⁰ Jaubert_1821_198 Soltaniyeh: ou l'on remarque des ruines qui surprennent, non par une haute antiquity, mais par l'étendue immense du terrain qu'elles occupent. Sans retracer des souvenirs classiques comme celles de Thebes ou de Dendrah, elles offrent matière à beaucoup de réflexions. Pourquoi cette ville, naguère si florissante et si peuplée, a-t-elle été presque entièrement détruite sans qu'une autre ait hérité de ses dépouilles? Pourquoi l'herbe couvre-t-elle le seuil de ses palais, les cours de ses mosques, l'enceinte de ses bazars? Les habitants de ces ruines me l'ont appris. Tous leurs maux proviennent de l'incurie du gouvernement, et sont le triste fruit des discordes civiles.

²⁷¹ Tancoigne_1820_84, travelling 1807–09: At three leagues from Zenghan are found the ruins of Sultanié: a miserable village has succeeded to that ancient city. We remained there on the 23d. Sultanié was the capital of Persia, and the residence of several of its kings, until the reign of Chah Abbas I., called the Great, who changed the seat of his empire to Ispahan. It is impossible to take a single step in it without treading on the ruins of fine monuments, which remind the stranger of its past splendour. The most remarkable are the magnificent remains of three mosques built of brick, and surmounted with their cupolas and minarets. The interiors, once encrusted with jasper and alabaster, were ornamented with rich arabesques, and verses from the Koran, many of which still remain. We visited the parts of these grand edifices which time has spared, and that a more active government might even yet save from total ruin.

²⁷² Gardane_1809_43 Soltaniyeh: La plus belle qu'on ait élevée en Asie à Mahomet, est à Sultanié. Dans ses ruines nous avons admiré des colonnes d'albâtre et de superbes mosaïques.

²⁷³ Drouville_1825_11_238 Soltaniyeh: Sultanie, ancienne et autrefois grande et magnifique ville de l'Irak-Adjémi, située au milieu d'une plaine immense. Elle n'a plus rien de remarquable qu'une mosquée d'une architecture magnifique où se trouve le tombeau du roi Mohammed-Khodaboulat; elle est totalement ruinée, et les Persans en détachent les pierres et les marbres pour orner leurs maisons. La ville de Sultanie n'a plus que quelques maisons habitées.

²⁷⁴ Morier_1816_255–256 Soltaniyeh: The principal object among the remains of the ancient town is an immense structure, which is called the tomb of Sultan Mohamed Khodabendeh, and is said to be six hundred years old. A cupola rests on an octagonal base, on each angle of which arose a minaret; one only of which is now entire. At each angle also was a staircase, and in each of the sides was a door; and, as there is one wing which projects from the base, the whole probably, in its original plan, was similarly surrounded by additional buildings. The principal gate fronted the east; it is now in part remaining, but in a short time will be entirely demolished; as during our visit there were many workmen employed in pulling it down, to use the materials in some of the king's pleasure-houses. The whole structure is of a fine brick, admirably put together. The cupola and minarets were covered with a green-lacquered tile, most of which is

now peeled off. The great architrave was of Moresque work, of a dark-blue-lacquered tile. The arches of the gates were all enriched with curious ornaments in plaster. The interior is still admirable, though it is now converted into a magazine of straw. Nothing, however, intersects the beautiful symmetry of the dome. The interior diameter is thirty-five paces, and on a rough calculation, the height of the dome must be about one hundred feet. In the centre of the floor, among the straw, is a pillar of white marble, probably belonging to the tomb of the king, which is said indeed to be immediately in that position below the surface. The people told me that there were many fine marbles under the straw; and I saw (without being able to find any descent to them) several arches under ground, which, perhaps, support the whole floor. Over each gate is a gallery, which extends along the base of the dome, and leads into smaller galleries within, and into others also on the exterior of the building. These are beautifully adorned with the neatest work that I had ever seen; all the cornices of the doors, the segments of the arches, and the various niches are covered with Arabic sentences; which in some places are surmounted in a smaller character by Cufic inscriptions, all either painted in fresco, or raised in plaster. The whole structure looks more like a mosque than a tomb, compared at least with those at Constantinople; but of any description, and in any place, I do not recollect a building which could have surpassed this in its original state. I ascended to the top of one of the shattered minarets.

²⁷⁵ Porter_1821_I_279 Soltaniyeh: The height of the dome certainly exceeds one hundred and thirty feet; the diameter of the circle below is thirty-three paces. The whole interior of the building presents one uninterrupted space; but to the south, is a large distinct chamber, choked up with rubbish; under the floor of which, I was told, are three immense vaulted rooms; the entrance to them is now lost, under the ruins above; but in one, stands the tomb of the Sultan Mahomed Khodabund, raised from the earth. The inside of the whole mosque, which covers these royal remains, is beautifully painted, and tiled with varied porcelain. Much gilding is yet to be seen upon the upright and transverse lines of decoration; amongst which, it is said, the whole Koran is written in ornamented characters. It required a Mussulman's eye to find them out, in the varied labyrinth of arabesque patterns with which they were surrounded. Formerly, the whole building was inclosed within a square, of three hundred yards. Its ditch is still visible to a great depth; and at the north-west angle, stands part of a large tower, and a wall, forty feet in height, built of fine large square masses of hewn stone, excellently cemented together; the thickness of the wall being twelve feet. On the top, still remain a number of the pedestals, belonging to the machicolated parapet. Two Arabic inscriptions are yet distinct on the wall and the tower; but I could not find any person to translate them.

²⁷⁶ Porter_1822_I_280 Soltaniyeh, Mosque of Sultan Khodabund: All the proportions and decorations of this vast structure are in the most splendid Asiatic taste; but the blue, green, and golden tiles, with which it has been coated, are rapidly disappearing; yet enough remains to give an idea of the original beauty of the whole. The ruins of other superb mosques are still conspicuous in many parts of the city; and all seem to have been on so extensive a scale, that we can only stand in amazement at the former magnitude of a place, which at present scarcely numbers three hundred families. When the Holstein ambassadors were in Persia, AD 1637, even then, the waning city contained six thousand people. How has it been reduced since, in little more than a century and a half! The walls of its ancient houses, and spacious gardens, cover a great stretch of the plain; and in some places, we find large black mounds of earth, where, I imagine, the public baths stood.

²⁷⁷ Stuart_1854_156–157 Soltaniyeh, Travelling 1835–36: We halted to visit the tomb of Khodabundh, which is really a noble edifice. The area is 100 feet in diameter; the dome, 120 feet high from the ground, is nearly pointed at the top, and covered with green lacquered tiles, with which it has also been lined, but the interior is now plastered over. The body of the building is of octagon form. A cornice is carried round the interior, about twelve feet from the ground, on which an Arabic inscription in large letters is carved, and has apparently been gilt. There is a sort of chapel attached to the tomb on the side nearest Mecca, and the same, by the way, is the case with the ruined mosque, in the suburb of Tabreez. The material of the edifice is brick; a minaret seems to have been placed on each of its angles: of these only one remains entire. There is another object of interest on the north side of the town – a fragment of wall about forty feet high, and four-and-a-half thick, supported by buttresses and faced with square slabs of greenish stone very neatly cut. The top seems to have been machicolated.

²⁷⁸ Texier_1842_I_75 Soltaniyeh: Le dôme de la mosquée de Sultanieh, éclairé par un rayon de soleil au milieu d'un ciel sombre, brillait à une lieue de distance; nous dûmes adieu à nos compagnons, et nous hâtâmes le pas pour arriver avant la nuit dans les murs de la ville. Nous dûmes bientôt cependant marcher avec plus de précaution, car le terrain est tellement fouillé par les terriers d'une espèce de rongeurs qu'on appelle, je crois, le tannster, que nos chevaux trébuchaient et risquaient de s'abattre. Les pluies abondantes qui étaient tombées avaient détrempé le terrain et le rendaient très-difficile. J'avoue que je fus un moment désappointé quand j'approchai de la mosquée. Cet édifice, en effet, qui jouit d'une grande célébrité, est réduit à l'état le plus pitoyable; il semble que chacun prenne à tâche d'en emporter une pierre pour le démolir entièrement. Les nombreux édifices qui s'élevaient encore, il y a moins d'un siècle, autour du monument principal sont aujourd'hui entièrement écroulés. [#long description follows, 76–78]

²⁷⁹ Gobineau_1905_476 Soltaniyeh, travelling 1855–58: A Sultanièh, nous trouvâmes les restes de cette grande et belle mosquée du sultan Khodabendèh, qui, lorsqu'elle était debout, passait pour le plus vaste des temples musulmans du monde. Aujourd'hui, elle est bien décrépite. Mais on découvre encore de très loin son dôme à moitié écroulé et couvert d'émail bleu. Il s'en faut d'ailleurs de beaucoup que le style et les matériaux de cette construction gigantesque indiquent une œuvre de la plus belle époque. Sultanièh a aussi été une capitale. Aujourd'hui ce n'est qu'un pauvre village.

²⁸⁰ Texier_1842_I_158 Soltaniyeh, Khoda Benda Mosque/Mausoleum (d. circa 1585): Ce tombeau fut longtemps regardé comme un des plus magnifiques monuments de la Perse. Tous les écrivains orientaux, comme les voyageurs européens, s'accordaient pour le célébrer à l'envi. Maintenant ce n'est plus qu'une ruine abandonnée, et à peine si le souvenir du prince qui y fut enseveli subsiste encore parmi les Persans. [#dedicates ten plates to this monument.]

²⁸¹ Texier_1845_II_78 Soltaniyeh: Tous les étrangers qui ont visité cet édifice sont d'accord pour vanter la beauté de ses proportions et l'élégance de sa structure; il passe même, aux yeux de quelques-uns, pour un des plus remarquables exemples de l'architecture asiatique. Ce qui frappe surtout les voyageurs, c'est cette harmonie parfaite du bleu, de l'or et du vert employés pour peindre les délicates arabesques du dedans, et, pour émailler des briques du dehors; mais, à mon sens, il doit être placé fort au-dessous de la mosquée de Tabriz pour la perfection de ses mosaïques et pour le soin avec lequel la construction a été faite.

²⁸² Dubeux_1841_27 Soltaniyeh: Souldanieh. Cette ville, autrefois considérable, n'offre plus guère que des monceaux de ruines. Les deux mosquées bâties par Aldjaïtou, surnommé Khodabendeh,

sont les seuls édifices qui subsistent encore. Ces monuments, les plus beaux qui existent en Perse, ont été grièvement endommagés au commencement de ce siècle par un tremblement de terre. L'une ne présente plus guère que des ruines. La seconde est encore bien conservée, et excite l'admiration de tous les voyageurs. Préaux, habile artiste, que M. Lajard conduisit en Perse, a laissé plusieurs dessins qui reproduisent très- exactement cette belle mosquée. La mosquée de Soltanieh est construite de briques et surmontée d'une coupole haute d'environ cent vingt pieds sur cinquante de diamètre, et soutenue sur huit grands arceaux. La mosquée a quatre minarets et deux portes. Le dôme est, à l'extérieur, de briques couvertes d'un vernis blanc et bien pâle. L'intérieur est de faïence dorée.

²⁸³ Holmes_1845_374 Soltanieh: Soltanieh is not seen until within four miles of the place, being situated rather low. The mosque, containing the tomb of Sultan Mohamed Khodabundeh, forms a very conspicuous object, and rises high above the ruined huts with which it is surrounded. It was originally ornamented with glazed tiles, but they have now almost all fallen off. The tomb is a large octangular building, surmounted by a dome, with a minaret at each angle, most of which are half broken down.

²⁸⁴ Hommaire_de_Hell_IV_1860_402-403, travelling 1846-48, Soltanieh, Plate XXIII, with long descriptions of the various elements: Fig. 3. – Mosquée du Schah Khodah-Bundeh.: A l'extérieur, la mosquée présente à sa base un vaste carré de 39 mètres de côté et dont les angles sont coupés de manière à prendre 4 mètres sur chaque face complète; c'est dans ces angles coupés que se trouvent les escaliers communiquant aux tribunes intérieures et aux galeries extérieures. Cette partie de l'édifice s'élève jusqu'au niveau de la partie supérieure des voûtes des tribunes intérieures; au delà commence la partie complètement octogonale de la mosquée, qui possède sur chaque face des galeries extérieures percées d'une grande et de deux petites fenêtres. Les voûtes de ces galeries en mosaïque sont intactes; celle du centre offre une étoile; elles sont admirables de dessin et de couleur, le fond en est couleur de chair; les tympans des fenêtres sont en bleu. C'est au-dessus de cette partie octogonale, garnie autrefois à tous les angles d'un minaret, que s'élève la Coupole. Cette mosquée est depuis plus de cinquante ans dans l'état où elle se trouve aujourd'hui. Le dessin de Dubeux est complètement faux. Toute la coupole, les minarets étaient couverts de briques vernies avec dessins; les encadrements des fenêtres étaient également ornés; peut-être les faces de la mosquée en étaient-elles entièrement recouvertes. L'effet de cette magnifique ruine est prodigieux au milieu des misérables cabanes qui composent le Soltanieh de nos jours.

²⁸⁵ Hommaire_de_Hell_IV_1860_23-24 travelling 1846-48: Soltanieh, Plate XXIII: Fig. 3. – Mosquée du schah Khodah-Bundeh. Les voûtes de la mosquée sont généralement à ogive un peu surbaissée; la courbe de ces voûtes est régulière, sans renflement apparent, cependant quelques-unes font déjà pressentir la forme adoptée plus tard. Tout l'intérieur de la mosquée est orné dans le principe de briques vernissées recouvrant entièrement certaines parties, et formant dans d'autres, comme à la partie inférieure, des dessins, en s'enchevêtrant au milieu de briques ordinaires. Le travail est ici, de même qu'à Tauris, celui de la mosaïque; les morceaux vernissés ont 0m 02 d'épaisseur; la terre en est plus cuite qu'à la mosquée bleue; elle est rouge. Plus tard, tout l'intérieur de la mosquée a été recouvert d'un épais plâtre sur lequel se trouvent écrites une masse d'inscriptions et peintes de magnifiques rosaces qui décorent le fond des quatre niches inférieures. On comprend d'autant moins ce travail que, partout où le plâtre est tombé,

la mosaïque est parfaitement intacte et d'un admirable travail. [#NB author provides a careful and detailed description of the monument, with some measurements, to his keyed plan]

²⁸⁶ Flandin_1851_I_202–203 Soltaniyeh: Cet édifice est de forme octogonale. Ses huit faces sont ornées d'arcades auxquelles sont encore attachés des restes de balcons percés à jour comme des dentelles. Les archivoltes et les tympans en sont émaillés et présentent des dessins variés sur un fond bleu. On pénètre à l'intérieur par de grandes portes également couvertes d'émaux et encadrées de légendes en caractères couffiques. La partie supérieure des huit côtés se termine par une gracieuse corniche ou encorbellement, sur laquelle posaient, aux huit angles, huit minarets émaillés comme la coupole. On les retrouve tous, mais fort endommagés. Un seul est entier; balancé par le vent, il menace à tout instant d'aller au loin joncher la terre déjà couverte des débris des autres. Entre eux s'élève le dôme dont la hardiesse et la courbe gracieuse complètent ce monument, en lui donnant une grandeur imposante. L'élévation de cette mosquée est de quarante à cinquante mètres, son diamètre de trente mètres. / L'intérieur ne le cédait en rien à ce que l'on avait déployé de richesse et de goût à l'extérieur; mais on aurait peine actuellement à se former une idée de ce qu'il devait être, si l'on ne retrouvait ses murs nuancés de mille couleurs brillantes sous le replâtrage dont ils sont couverts. Les habitants racontent, pour donner une idée de la splendeur de cette mosquée, qu'au point le plus élevé de l'intérieur du dôme, il y avait une énorme turquoise. L'abandon dans lequel resta cet édifice, après la chute des successeurs de Tchenghiz-Khân, fit naître, dans l'esprit des profanateurs de ce lieu, l'idée de s'approprier cette pierre. Ne pouvant arriver jusqu'à elle, ils eurent recours à leurs arcs, et la brisèrent par morceaux à coups de flèches.

²⁸⁷ Flandin_1851_I_204 Soltaniyeh, Sunni mosque hated, but also note: Une autre cause, qui a certainement dû contribuer puissamment à la destruction de la magnifique mosquée de Sultanyeh et des autres édifices, c'est l'emploi de leurs matériaux à la construction des palais qu'y ordonna, au commencement de ce siècle, Fet-Ali-Châh. Ce monarque allait passer la saison des chaleurs, intolérables à Téhéran, dans la plaine de Sultanyeh, où la température est moins élevée.

²⁸⁸ Eyriès_1859_274 Soltaniyeh: Deux mosquées seules subsistent encore à Soltanieh, qui, de même que tant d'autres villes de l'Iran, n'est plus qu'un monceau de ruines. On dit que ces monuments religieux sont les plus beaux que l'islamisme ait élevés en Perse. Ils ont été gravement endommagés au commencement de ce siècle par un tremblement de terre; l'un d'eux a même été presque détruit. L'autre, construit en briques, est surmonté d'une coupole haute d'environ cent vingt pieds sur cinquante de diamètre, et soutenue par huit grands arceaux. La mosquée a quatre minarets et deux portes. Le dôme est, à l'extérieur, de briques couvertes d'un vernis blanc et bleu d'azur. L'intérieur est de faïence dorée. Rien d'ailleurs ne semble plus élégant, plus gracieux, dans aucun genre d'architecture, que le portique en arc brisé de la mosquée extérieure de Soltanieh, avec ses moulures un peu massives qui rappellent notre genre roman, et ses mille détails reproduits.

²⁸⁹ Feuvrier_1892_103–104 Soltaniyeh: Ruine des plus imposantes, la mosquée de Sultanyeh a subi toutes les épreuves: après Tamerlan, les tremblements de terre, sans parler de l'action incessante du temps ni du vandalisme des hommes, de celui même de Feth Ali Chah [Shah of Persia 1798–1834], qui en a tiré des matériaux pour construire son palais. La grande mosquée est octogonale, toute en briques, ornée de faïences dont il reste peu à l'intérieur, seulement à la corniche et aux parties difficiles à atteindre, tandis qu'à l'extérieur, la coupole, d'un beau bleu

turquoise uniforme, en est presque entièrement revêtue. Des caractères kouffiques, or sur azur, peuvent se lire ça et là. Le portique a disparu. La voûte du sanctuaire opposé à la porte est tout à fait tombée. Le dôme lui-même présente plus d'une crevasse qui laisse voir le ciel. / Le chah, voyant le dessin de mon album, me fait part de son intention de restaurer la mosquée de Khoda Bendeh, ajoutant que dans deux ans je reviendrai avec lui à Sultanyeh et que je pourrai la dessiner réparée, inchaallah, a-t-il soin d'ajouter, s'il plaît à Dieu. Il est à désirer que ce monument ne disparaisse pas complètement, sort pourtant le plus probable. Sans vouloir réédifier ce qui est démoli, ne peut-on du moins préserver d'une pareille destinée ce qui tient encore? / Entre autres tombeaux dispersés dans la campagne, on en remarque un assez bien conservé, élevé sur un petit tertre: c'est le mausolée du sultan Abou Saïd. Sa coupole est intacte; des briques étoilées artistement fouillées ornent ses murs.

²⁹⁰ Le Brun_1725_IV_41 Samgaël: plusieurs Mosquées ornées de dômes, dont le principal est peint d'un beau vert, & glacé de bleu par dehors. Il y en a une qui tombe en ruines à présent, dont les Turcs se servirent pour leurs prières, lors qu'ils se rendirent les maîtres de cette Place, qui quoiqu'elle soit très-peu considérable, se trouve pourtant agréablement située, dans une belle Plaine, & est environnée de hautes Montagnes du côté du Couchant.

²⁹¹ Le Strange_1905_162 Tabriz, by Ibn Battutah: The Friday Mosque, he says, had been built by the Wazir 'Ali Shah of Gilan; its court was paved with marble, and to the tank a channel brought water. The walls were faced with enamelled tile-work (Kashani-ware), and to right and left of the mosque stood, on the one side an oratory, and on the other a college.

²⁹² Barbaro_& Contarini_1873_167 Contarini in Tabriz in 1474, sent by the Signoria of Venice: In all the neighbouring region there are fountains, the water of which is brought by underground aqueducts. The numerous palaces of former kings are wonderfully decorated within, and covered with gold on the outside, and of different colours; and each palace has its own mosque and bath, which are equally overlaid, and worked with minute and beautiful designs. Every citizen of Tauris has his room all overlaid in the inside, and decorated with ultramarine blue, in various patterns.

²⁹³ Barbaro_& Contarini_1873_167-168 Contarini in Tabriz in 1474: Many mosques, also, are so worked as to cause admiration in all who behold them; among these, there is one in the middle of the city so well built that I do not know how I am to describe it; but at any rate I will attempt to do so in a way. This mosque is called "Imareth alegeat," and is very large, but has never been covered in in the centre. On the side towards which the Mahometans worship, there is a choir that is a vault of such a size that a good bowshot would not reach the top; but the place has never been finished, and all round it is vaulted in with fine stones, which are sustained by marble columns, which are so fine and transparent that they resemble fine crystal, and are all equal in height and thickness, the height being about five or six paces. This mosque has three doors, of which two only are used, and are arched; they are about four paces wide and about twenty high, and have a pillar, made not of marble, but of stone of different colours, while the rest of the vault is all of layers of decorated plaster. In each doorway there is a tablet of transparent marble, so clear and fine that one might see one's face in it. And the mosque can be seen from the whole country round about; and even at the distance of a mile, one can clearly see these tablets, which are three yards each way, the door which opens and shuts being three yards broad and five high, of huge beams cut into planks, covered with large cast bronze plates, smoothed down and gilt. Before the principal door of the mosque is a stream flowing under stone arches. In the midst of the edifice is

a large fountain, not springing there naturally, but brought artificially, as the water comes in by one pipe and is emptied by a second, as they please. This fountain is a hundred paces in length and as many in breadth, and is six feet deep in the middle, where is built a beautiful platform or pedestal on six pilasters of the purest marble, all overlaid, and carved inside and out. The building is very ancient, but the platform has been recently put up, and there is a bridge leading from the side of the fountain on to the platform.

²⁹⁴ Barbaro. & Contarini 1873_169–170 Contarini in Tabriz in 1474: This city has also a fine castle on the east at the foot of a hill, but which is uninhabited, and has no other rooms in it but a magnificent palace, which is built partly into the hill; it is most wonderful, as you will learn from what I am about to tell you. This palace is very lofty, and seems solid half way through. Outside there is a flight of steps eight or ten paces long, and three broad, which mounts to the royal gate of the palace; the entrance is in a very large hall, on one side of which is a solid cube, intended to be a hiding place, sustained by four large columns, five paces and about twice the grasp of my arms in girth. The capitals of these columns are wonderfully carved; the cement is of a certain mixture or stone like fine jasper, as I really believed it to be; but trying it with my knife, I found it was not hard. They were placed here not so much for use as for show, as the cube (dome) is sustained by strong thick walls. Then, further in, there is another long narrow hall, with many little chambers like rooms; and entering farther, one finds a vast hall with many windows looking on to the city, since the palace is above it, as I have said, standing on a hill over-looking the city and the country round for a long way. All these rooms are beautifully decorated with layers of cement of various colours. All the ceilings of the rooms are decorated and coloured with gilding and ultramarine blue. The large hall looking on to the city has many columns round it, which seem to support the roof; still it is kept up by strong walls, and they are placed there for the sake of appearance, as they are of the most beautiful marbles, not white, but in colour like silver, so that in each one of them are reflected the city, the hall, all the columns and people there. And at each window of this hall, there are pilasters of fine marble of the same kind and appearance as the columns, which reflect in the same way but in a greater degree, as they are flat, so that one can see not only the city, but also the surrounding country, the mountains and hills more than twenty miles distant, all the gardens and the great plain.

²⁹⁵ Barbaro. & Contarini 1873_173–174 Contarini in Tabriz in 1474: Having given full enough particulars of the different matters of this city, I do not think I ought to omit to mention a beautiful palace which the great Sultan Assambei had built; and though there are many large and beautiful palaces in the city built by the kings, his predecessors, yet this, without comparison, far excels them all; so great was the magnificence of Assambei that, up to the present time, he has never had an equal in Persia. The palace is built in the centre of a large and beautiful garden, close to the city, with only a stream dividing them to the north, and in the same circumference a fine mosque is built with a rich and useful hospital attached. The palace in the Persian language is called Astibisti [Eight Heavens] which, in our tongue, signifies “eight parts”, as it has eight divisions. It is thirty paces high, and is about seventy or eighty yards round, divided into eight parts, which are subdivided into four rooms and four anterooms, each room having the anteroom towards the entrance, and the rest of the palace is a fine circular dome. This palace is under one roof, or, as one should say, with one storey, and has only one flight of steps to ascend to the dome, the rooms and anterooms, since the staircase leads to the dome, and from the dome one enters the rooms and ante-rooms. This building, on the ground floor, has four entrances,

with many more apartments, all enamelled and gilt in various ways, and so beautiful that I can hardly find words to express it. This palace, as I have already said, is situated in the centre of the garden, and is built on a terrace, or rather the mastabé has been raised round for appearance, being a yard and a half high and five yards wide, like a piazza. By every door of the palace there is a way paved with marble leading to the mastabé. By the door of the chief palace there is a small flight of steps of the finest marble by which one mounts to the mastabé, which is all made of fine marble, while in the centre of the mastabé there is a channel of a streamlet paved and skilfully worked out in marble. This streamlet is four fingers broad and four deep, and flows all round in the form of a vine or a snake. It rises at one part, flows round, and at the same place again the water is conducted away elsewhere. For three yards above the mastabé is all of fine marble. All below is plastered in different colours, and is conspicuous far off like a mirror.

²⁹⁶ Thevet_1575_I_282 Tauris: Or entre les Mosques belles & riches qui sont en ceste ville, y en a vne bastie au beau milieu, faite de tel artifice que ie ne sçay si celle que Sultan Solymán a fait faire de mon temps en Constantinople, voire ne la sainte Sophie du dit lieu, y sçaueroient donner approche. Elle ne fut onques couuerte au milieu: qui est argument que iamais l'édifice ne fut paracheué. Tout à l'entour vous voyez des voultres soustenues de grosses Colomnes de marbre, que vous iugeriez estre Doriques, avec leurs riches soubassemens & excellens chapiteaux & est le dit marbre si fin & transparent, qu'il n'y a crystal qui le surpasse en clarté, estans toutes ces Colomnes de mesme grosseur & pareille grandeur, sçauoir de sept à huit pieds.

²⁹⁷ Pinkerton_1811_152 Chardin, in Persia from 1671, in Tabriz: There is not any mosque in Teflis, though it be under a Mahometan Prince, and though the Persians have attempted to build one several times, they could never accomplish their design, for the people mutinied and beat down their work; which action, though very affronting to the Persian religion, yet the Emperor of Persia is afraid to come to any extremities with them, lest they should revolt to their neighbours the Turks, and so Teflis and all Georgia enjoy their liberty to retain almost all the exterior marks of their religion; for, on the top of all the steeples of their churches stands a cross, and in them they have bells, which they often ring. Every day they sell pork openly, as well as other victuals, and wine, at the corners of the streets, which vexes the Persians to see, but they cannot help it.

²⁹⁸ Bell_1788_I_87–88 Tabriz in 1716: It is still of considerable extent; but not near what it has been. There are yet to be seen many curious remains of ancient grandeur; particularly an old temple, converted into a mosque, now neglected and ruinous. The roof is supported by many stately pillars of porphyry, almost entire, some whereof are of a greenish colour, with other colours and veins of gold interspersed. The proportions seemed to be regular, and the workmanship very fine and curious. In short, I am unable to describe the symmetry and beauty of these pillars, and wonder how they have escaped the fury of so many barbarians. It is no less surprising where were got such massy pieces of marble, seeing nothing like them is now to be found in this country.

²⁹⁹ Bell_1788_I_90 Tabriz in 1716: There are several well built mosques, with stately minarets, or pillars, which the moulla ascends to call the people to prayers; also a high building for the music, that plays evening and morning, as mentioned at Shamachy. There are also some large caravan-series; so that no stranger can be at a loss for lodging at a small expence.

³⁰⁰ Çelebi_11_1850_134–135 Tabriz: There are altogether three hundred and twenty mihrâbs, nineteen of which are Imperial mosques. The first is the old mosque of Zobeide, the cupola and walls of which are all inlaid with china (fayence;) the mortar of the Mihrâb having been

mixed with musk, exhales the sweetest perfume; its minareh is also entirely inlaid with china. The mosque of Motevekel is a mosque in the old style, with one minareh, which like the former is faced with china. In the course of time the builder's name has been lost, and it is now called Meshkieh. The mosque of Sultân Mohammed Shâm Ghazân, which was formerly a splendid mosque, is now falling into decay in an obscure place; the mosque of Jihan Shah Emin is a high building with a dome vying with that of Tak Kesra, like the mosque of Tâher Bibars, at Cairo; its walls are white polished like Chinese paper, and before the Mihrab is a fine garden, the scent of which perfumes the air. The name of this fine mosque is Dihshetf-Behesht (terror of Paradise). The mosque of Sultân Hassan, the Prince of Azerbaijan, the same who built the fortress of Hassan Kala'a to the east of Erzerum, and who was defeated by Sultân Mohammed II. in the field of Terjân. He is buried at this mosque, the cupolas of which are inlaid with china inside and out; it is quite equal to the mosque of Sultân Hassan at Cairo. The minber, mihrâb and mahfil are adorned with such elegant sculptures and carving, that the greatest masters of the present day would not be able to finish it in that style; the windows shine with unparalleled splendour, but the greatest masterpiece is conspicuous in the arabesques and ornaments of the great gate. Above all the gates and windows are inscriptions in the character of Yakut Mostea'assemi. On the side of the altar are two columns of a yellow stone, each of which is worth the revenue of Iran and Turan: these two columns have no equal, either in Egypt, Syria, Arabia, or Persia. The other Imperial mosques are also faced with china, paved with marble and adorned with paintings and suspended ornaments, so that each is quite a Chinese gallery. These five mosques are not however so much frequented as those in Turkey, because prayers are not performed in community, but singly by persons, who enter and leave abruptly. Opposite to the mosque of Uzun Hassan is that of Shah Ismail, and near it that of Shah Makssud, the son of Sultân Hassan; the old mosque of Chârménân, the mosque of Abbas the first, and the great mosque, so large that from the great gate to the mihrâb opposite, a man can hardly be distinguished.

³⁰¹ Phillips_I Persia_1684_21–22 from Tavernier: There are to be seen at Tauris, Ruines of the stately Edifices round about the great Piazza, and the neighbouring Parts: they have also let run to ruine four or five Mosques of a prodigious height and bigness. The most magnificent and the biggest stands as you go out of the Town, in the Road to Ispahan. The Persians will not come near it, but look upon it as defil'd, and a Mosque of Hereticks, in regard it was built by the Sounnis, or the followers of Omar. 'Tis a vast Structure fairly built, the Front whereof is fifty Paces broad, with an ascent of eight Steps. It is lin'd without with Brick-work varnish'd with different Colours, and adorn'd within with very fair Painting A l'antique, and abundance of Cifers and Arabian Letters in Gold and Azure. Upon two sides of the Fore-front are rear'd two Minarets or Towers very high, but not very wide, yet with Stairs to go up to the top. They are lin'd with varnish'd Brick-work, which is the usual Ornament of the Persian Buildings: and at the top stand two Cupola's, form'd like the Turbants which the Persians wear. The Gate of the Mosquee is not above four Foot wide, cut out of a great transparent white Stone, four and twenty Foot high, and twelve broad. Entering at the Door of the Mosquee, you come into a spacious Duomo, thirty six Paces in Diameter, rais'd upon twelve Pillars within, and supported by sixteen without, which Pillars are very high, and six Foot square. Below there is a Balustrade or Rails that run round about the Building, with Doors to go from one side to the other: and the Foot of every Pillar, which is of white Marble, is hollow'd into little Niches equal with the Floor, where the People put their Shooes, when they go farther to their Devotions [#so still being used]. The inside of the Walls

is varnish'd in Squares of several Colours, with Flowers, Cifers, and Arabian Letters intermix'd, and wrought in Emboss'd-work, so well painted, so well gilded, that it seems to be but one piece of Work, cut out with a pair of Scissars. From this Duomo you pass to another lesser, but more beautiful in its kind. The lower part is of transparent white Stone, of the same nature with that in the Front, cut in great Panes like a Door that never opens. This Duomo has no Pillars, but eight Foot high, it is all of white Marble, where are to be seen Stones of a prodigious length and breadth: The inside of the Vault is a violet Enamel, painted with all sorts of Flowers in Flat-work, but the outside of both the Duomo's is cover'd with vernish'd Brick-work, and Flowers emboss'd A la Moresque. Upon the first the Flowers are black upon green, upon the second, white Stars upon black: which diversity of Colours is very pleasing to the Eye.

³⁰² Texier_1842_I_155.

³⁰³ Lycklama_a_Nijeholt_II_1873_68.

³⁰⁴ Chardin_1686_290 Tabriz, mosques: Les Mosquées de Tauris sont au nombre de deux cens cinquante. Les principales sont marquées dans le dessein. On ne dira rien de chacune en particulier; par-ce qu'elles ne sont pas autrement faites que les belles Mosquées de la ville capitale du Royaume, dont l'on trouvera dans ce volume, des descriptions, & des plans. La Mosquée d'Ali cha est presque toute détruite: On en a réparé le bas, où le peuple va à la prière, 8c la tour qui est fort haute. C'est la première qu'on découvre en venant d'Irivan. Cette Mosquée a été bâtie il y a 400 ans, par Coja ali cha, Grand Visir de Sultan Kazan, Roy de Perse, qui faisoit fa residence a Tauris, & qui y a été enterré. Son sepulcre se voit encore à present en une grande tour ruinée, que l'on appelle de son nom, Monar can Kazan. La Mosquée qu'on appelle le Maître apprenti, qui est aujourd huy demi ruinée, a été construite, il y a trois cens vingt ans, par Emir-cheik-Hassen. Celle qui est marquée o dans le plan, est la plus belle de Tauris. Tout le dedans & partie du dehors est doré. Elle a été bâtie l'an 878 de l'hegire, par un Roy de Perse nommé Geoncha, ou le Roy du monde.

³⁰⁵ Chardin_1686_I_291 Tabriz: On voit encore, en cette ville, les restes des principaux édifices & des fortifications que les Turcs y construisirent, durant les divers tems qu'ils en ont été les maîtres. Il y a peu de rochers & de pointes de montagnes joignant la ville; où l'on ne voye des ruines de Forts, & des monceaux de masures. J'en ay visité soigneusement une grande partie, mais je n'y ay découvert aucune antiquité. On n'y déterre que de la brique, & des cailloux. Ce qui reste de plus entier parmi ces édifices, de la construction des Turcs, est une grande Mosquée, dont le dedans est incrusté de marbre transparent, & tout le dehors est fait de parquetterie à la Mosaïque. Les Persans tiennent ce lieu fouillé, à cause qu'il a été bati par les Turcs, dont ils détestent la créance. Entre ces masures, dont l'on a parlé, on fait remarquer, sur le dehors de Tamis, au midy, celles du Palais des derniers Rois de Perse.

³⁰⁶ Chardin_1686_290 Tabriz: Les Mosquées de Tamis sont au nombre de deux cens cinquante. Les principales sont marquées dans le dessein. On ne dira rien de chacune en particulier; parce quelles ne ffont pas autrement faites que les belles Mosquées de la ville capitale du Royaume, dont l'on trouvera dans ce volume, des descriptions, & des plans. La Mosquée d'Ali cha est presque toute détruite: On en a réparé le bas, où le peuple va à la prière, & la tour qui est fort haute. C'est la première qu'on découvre en venant d'Irivan. Cette Mosquée a été bâtie il y a 400 ans, par Coja ali cha, Grand Visir de Sultan Kazan, Roy de Perse, qui faisoit sa residence a Tauris, & qui y a été enterré. Son sepulcre le voit encore à present en une grande tour ruinée, que l'on appelle de son nom, Monar can Kazan. La Mosquée qu'on appelle le Maître apprenti, qui est

aujourd'hui demi ruinée, a été construite, il y a trois cents vingt ans, par Emir cheih-Hassen. Celle qui est marquée o dans le plan, est la plus belle de Tauris. Tout le dedans 8c partie du dehors est doré. Elle a été bâtie l'an 878 de l'hégire, par un Roy de Perse nommé Geoncha, ou le Roy du monde. Celle des deux tours est petite, mais les deux tours sont d'une architecture particulière, & fort industrieuse; car elles sont l'une sur l'autre; & celle d'en haut a beaucoup plus de hauteur & plus de diamètre que celle d'en bas, qui lui sert de baze.

³⁰⁷ Daulier-Deslandes_1673_10 Tabriz: La ville est grande, mais pleine de ruines de ses plus anciens bastimens, sur tout des Mosquées, dont il y en avoit trois ou quatre d'une prodigieuse grandeur; tout ce desordre a été causé par les guerres avec le Turc. Depuis quelques années, on la rétablit bien.

³⁰⁸ Daulier-Deslandes_1673_12 Tabriz, the Sunni Mosque: la structure des Turcs, car les Perses la tiennent immonde par cette raison, on la laissent ruiner, ce qui est un grand dommage, car ce bastiment est magnifique. Il est couvert de deux grands dômes, sa façade a de chaque côté un minaret ou tour fort haute et déliée comme une colonne: le dehors de tout l'Edifice est revestü de briques vernissées de toutes couleurs. Le dedans est embelly de peintures à la moresque, & de mille chiffres Arabes peints avec l'or & l'azur. On a mis pour vitres à quelques unes des fenestres, de grandes pièces de marbre blanchastre, ondé & transparent. Dans chacune des tours de la façade, il y a un escalier très-bien pratiqué, qui monte jusques en haut.

³⁰⁹ Deslandes-Douliers_1673_13 Tabriz: A une lieuë de la Ville, au Nord-ouest, & au milieu des champs, on voit une grosse tour de brique à demy ruinée, mais encor fort haute, qui peut avoir environ cent cinquante pas de tour. Les mazes & les restes des hautes murailles faites de gros gazons de terre paistrie, témoignent qu'il y a eu là un grand Chateau, dont cette tour estoit le donjon.

³¹⁰ Deslandes-Douliers_1673_11-13 Tabriz: Entre un grand nombre de Mosquées qui sont dans Tauris, il en reste une tout au bout vers le midy, qui doit estre de la structure des Turcs, car les Perses la tiennent immonde par cette raison, & la laissent ruiner, ce qui est un grand dommage, car ce bastiment est magnifique. Il est couvert de deux grands dômes, sa façade a de chaque côté un minaret ou tour fort haute & déliée comme une colonne: le dehors de tout l'Edifice est revestü de briques vernissées de toutes couleurs. Le dedans est embelly de peintures à la moresque, & de mille chiffres Arabes peints avec l'or & l'azur. On a mis pour vitres à quelques unes des fenestres, de grandes pièces de marbre blanchastre, onde & transparent. Dans chacune des tours de la façade, il y a un escalier très-bien pratiqué, qui monte jusques en haut. / Les vestiges que l'on trouve & les relations anciennes, font connoistre que cette Ville a été très-grande & tres-superbe-, mais comme là, & presque par toute la Perse, on bafit de brique cuite au Soleil, il ne faut pas s'estonner si leurs ouvrages durent si peu entiers, outre qu'ils aiment mieux bastir de neuf que restablir ce qui est vieux.

³¹¹ Careri_1704_117 Persia, Tauris, travelling 1694: Mosch of Hassan-Bascia ... a Front curiously wrought in Brick, with Reliefs of Marble carv'd after the Italian manner in Flowers, Birds and Fruit of several sorts. The Gate is all of one entire piece of white Marble ... two high Towers ... but the tops of the Towers are gone to Ruin. [and he described the interior]

³¹² Careri_1704_119 Tauris, travelling 1694: Mosch of Osmanlu, which is the best in Tauris, and the Persians let it go to ruin as Polluted and Heretical; because it was built by the Sunnis ... This Structure is square, and the Front of it over the great Gate, to which there is an Ascent of eight Steps, is curiously wrought, almost like Mosaick of curious Blew, Purple, black and white Tiles,

with two his Towers closing above like a Turban, cover'd with the like Work, but rais'd. Within there are winding Stairs, but that on the left was half beaten down by Lightning ... The Cupola is 34 paces Diameter, with the same sort of Work within, scarce to be out-done by the curious Pencil. It is supported by 12 Marble Pillars within, and by 16 without, which are very high, and each of them six Foot square ... The out-side of the great Cupola is cover'd with green Tiles, with small white Flowers, and the other with white Stars on a black Ground, which are Pleasant to behold.

³¹³ Tancoigne_1820_73, travelling 1807–09, Persia, Tauris: In the environs of Tauris many ruins lie in fragments, occasioned by a dreadful earthquake which happened in 1669; the most interesting are those of a beautiful mosque, entirely encrusted with jasper, alabaster and marble of various colours. The continued devastations and convulsions to which this country is exposed must have discouraged the inhabitants from building many similar edifices.

³¹⁴ Gardane_1809_36 Tabriz: Ruines d'une Mosquée. Les habitans disent qu'elle a mille ans d'ancienneté. Nous avons vu de beaux restes de mosaïque.

³¹⁵ Morier_1816_274 Tabriz: The danger of earthquakes has taught the inhabitants of Tabriz to build their houses generally as low as possible; and to employ more wood than brick and plaster, in their construction. For the same reason the bazars have only wooden roofs, and are not arched as those in the better cities of Persia. Yet I am told that in earthquakes, the domed buildings (particularly the hummum khan, the largest in Tabriz) have invariably stood; where others, the strongest walls, have been rent asunder.

³¹⁶ Morier_1818_225: When Chardin wrote [travelling from 1671], Tabriz ranked as the second city in Persia. It had, by his account, fifteen thousand houses, fifteen thousand shops, three hundred caravanserais, two hundred and fifty mosques, magnificent domed bazars, and contained five hundred and fifty thousand inhabitants. At present, if we allow it to be even one-tenth of that magnitude, we shall probably make an exaggerated estimation. The modern town is situated nearly in the centre of the site of the former one; for on all sides of it, to a considerable distance, are to be seen the ruins of houses, streets, &c., which afford a tolerable idea of the extent of that city which Chardin described. In his view of it, the Mesjid Ali is placed almost in the middle of the city: what remains of that building now forms a part of the fortification. Tabriz at this day is 31 miles in circumference; it is surrounded by walls built of sun-burnt bricks, and by towers of kiln-burnt bricks, placed at irregular distances from each other.

³¹⁷ Morier_1816_278: Tabriz is no more the magnificent city described by Chardin: all its large buildings have been destroyed by earthquakes. [#with only a fleeting mention of the Blue Mosque, 272: the complete ruin of a mosque, but still sufficiently preserved to show how fine a structure it must once have been.]

³¹⁸ Aucher-Éloy_1843_I_304 Tabriz in 1835: les ruines d'une mosquée qui a dû être magnifique.

³¹⁹ Porter_1821_I_222–223 Tabriz: Four gates, of no very imposing appearance, conduct into the new city. They are surmounted by turrets, and ornamented with slight minarets, covered with chequer-work of blue and green tiles, which have been collected from the remains of the ancient vaulted mosques. These walls and towers are built of bricks dried in the sun, with an occasional mixture of some that have been burnt; but, for these latter, the modern architect is obliged to the great earthquake, and the fine masonry it overwhelmed. Out of two hundred and fifty mosques, mentioned by Chardin, the ruins of only three are visible. The most considerable is that of Ali Shah, erected nearly six hundred years ago, by Ali Koja; and which still presents lofty arches, and

the mouldering vaulted work of splendid domes. The whole of the building, within and without, has been cased with lackered tiles of porcelain, adjusted into intricate and elaborate figures, with an ingenuity and taste that would honour the most accomplished artists of any age. The colours of these decorations are green, dark and light blue, interspersed with Arabic sentences in letters of gold; and a broad band of such legends, formed in white, upon this beautifully varied ground, and interwoven with flowers in green and gold, winds round the entire extent of the building. This fine ruin is within the new fortifications of the city, as are, also, the remains of the ark or citadel. In former times, it is said to have contained the royal palace, with its attendant mosque. Very legible traces of these different structures are yet to be found within its lofty, though riven walls. The height of those walls may be about eighty feet, commanding an extensive view on every side over the lately erected works, and making a conspicuous object to a great distance from the town. The materials of the whole structure are of brick, and put together with the nicest care. Indeed, that so much of it exists, after the general overthrow by two earthquakes, proves the excellence of its workmanship.

³²⁰ Porter_1822_I_225 Tabriz: In traversing the interior of the ruins, we found several spacious and vaulted apartments, much below the present surface of the ground; and near to them the remains of a magnificent mosque. Heaps of tiles, of dust, and of furnace-made bricks, fill up its shattered walls; but these ruins are interspersed in many places, with pieces of the white transparent marble, so renowned by the name of Tabreez marble; and which is dug from the mountains, on the borders of the lake of Ouroomia. We traced the foundations of other considerable buildings; and distinctly marked where the baths had been. Indeed, from the undisturbed architectural dispositions of all these remains, I am led to conclude, that the most violent effects of the earthquakes must have been confined to the plain.

³²¹ Malte-Brun_1824_II_257 Tabriz: Out of 250 mosques mentioned by Chardin, the ruins of only three are visible. The most considerable is that of Ali-Shah, erected nearly 600 years ago by Ali-Koja, and still presenting lofty arches, and the mouldering vaulted work of splendid domes; the whole of the building within and without has been cased with lacquered tiles of porcelain, adjusted into intricate and elaborate figures, with an ingenuity and taste which would honour the most accomplished artists of any age. The colours of those decorations are green, dark, and light-blue, interspersed with Arabic sentences in gilt letters; and a broad band of similar inscriptions, formed in white on this beautifully varied ground, and interwoven with flowers in green and gold, winds round the entire extent of the building. This fine ruin is within the limits of the new city, together with the remains of the citadel. Here part of the old palace, with its attendant mosque, may also be traced, executed in brick work, and put together with the nicest care.

³²² Stuart_1854_141 Tabriz, Travelling 1835–36: I walked round the outside of the town yesterday, and took a more minute survey of the walls. They are about five miles in circumference, full of breaches; the outer wall has regular bastions at long intervals; the curtains of both walls are turreted and loop-holed. On each side of the gates there are circular pillars, covered with green and yellow glazed tiles, in a chequered pattern: many of the towers are ornamented in a similar manner. A mosque built by Shah-Jehan, stands in a state of ruin in a suburb on the right of the Teheran road; it is beautifully adorned with arabesque designs, and must have been a very fine building when perfect. An earthquake shook it to its foundation some years ago.

³²³ Texier_1845_II_47 Tabriz: Après avoir donné plusieurs jours aux visites d'étiquette, nous fûmes enfin rendus à nous-mêmes, et nous pûmes examiner en détailles principaux monuments

de la ville. J'avais lu dans Tavernier et dans Chardin les descriptions des monuments superbes qui faisaient de Tabriz une des villes les plus remarquables de la Perse; mais aujourd'hui cette malheureuse cité n'est plus que l'ombre d'elle-même, et il faut chercher sous les décombres les traces de son ancienne splendeur. C'est un travail d'antiquaire, auquel je me livrais avec d'autant plus de plaisir, que les monuments de Tabriz me paraissaient dignes de tous les éloges qu'on leur avait donnés. Je trouvais chaque jour des sujets du plus grand intérêt sur l'architecture de la Perse au moyen âge, et sur l'extrême habileté que les Persans de cette époque ont montrée dans la peinture sur émail.

³²⁴ Texier_1845_11_50 Jehan Schah Mosque: C'est la description de Tavernier qui m'a guidé pour rechercher dans les décombres les portions qui ont appartenu aux deux coupôles extérieures. Le dehors des deux dômes, dit-il, est couvert de briques vernissées, avec des fleurons en relief; sur le premier, ce sont des fleurons à fond vert, et sur le second des étoiles blanches à fond noir. Ce qu'il appelle des étoiles est un ajustement de deux décagones très-souvent employé par les artistes orientaux. / Il est à croire que cette mosquée a été renversée dans le dernier tremblement de terre de 1776, puisque les voyageurs Chardin et Tavernier l'avaient vue intacte. Les meubles de l'intérieur consistaient, comme dans les mosquées turques, en un mimbér délicatement orné, et une tribune pour les imams. Tavernier ajoute: Vers le midi de la mosquée, il y a deux grandes pierres blanches transparentes, que le soleil, quand il donne dessus, fait paraître rouges, et même quelque temps après qu'il est couché, par le moyen de la réverbération. On peut lire au travers de cette pierre, qui est une espèce d'albâtre que l'on trouve dans le voisinage de Tabriz. Ceci prouve qu'on ne fit point usage des vitraux pour éclairer l'intérieur de la mosquée, et que les fenêtres étaient closes par la pierre spéculaire, qui est encore employée pour les bains.

³²⁵ Flandin_1851_1_175-176 Tabriz: Parmi les débris que l'on y rencontre se voient les ruines d'une grande mosquée qui a dû être fort belle. Elle fut élevée, à la fin du XIII^e siècle, par Sultan Ghazan-Khân prince moghol. Elle était revêtue d'émaux de couleur, formant, sur un fond bleu, des dessins d'une délicatesse exquise. On en retrouve encore quelques fragments, mais incomplets. La base des murailles est restée, en quelques endroits, revêtue de larges plates-bandes sculptées, faites d'une espèce d'albâtre veiné. Cette matière, qui est une sorte de marbre transparent, est employée à l'ornementation des principaux édifices du pays. Elle est produite par des sources voisines de Maragha, situées sur le bord du lac d'Ourmyah ... / La partie qui a le mieux résisté et qui donne le mieux l'idée de ce qu'a été ce superbe édifice, est le portail qui est un chef-d'œuvre d'architecture orientale. C'est une admirable mosaïque de petites briques émaillées, dont les dessins variés s'entrelacent sur un fond d'azur brillant et pur, en dépit du temps et de la ruine. Celle-ci a commencé il y a deux cents ans; mais, comme elle était partielle, on continuait à faire la prière en ce lieu. Ce n'est que depuis soixante ans, que, complètement renversée par un tremblement de terre, cette mosquée a été abandonnée, probablement pour ne jamais être relevée.

³²⁶ Holmes_1845_385 Tabriz: The most interesting ruin is that of an old mosque just outside the walls, near the Tehraun gate, said by some to have been built by Jehan Shah, one of the descendants of Tamerlane. It was destroyed by the last earthquake, but the remains exhibit some beautiful specimens of mosaic in lacquered bricks, and also some very fine slabs of what is called Tabreez marble, a petrescent deposit from a spring near Maraughah. Sir John Chardin describes a similar building, "the inside of which is inlaid, or rather pargeted, with transparent marble, and all the outside variegated in mosaic work," which he attributes to the Turks when they held

Azerbaijan; and adds, "The Persians account the place defiled, because it was built by the Turks, whose faith they abominate." He does not note its situation; if, however, this be the mosque alluded to, its origin must have been forgotten, as it is respected as much as any other ruined religious edifice, care being taken that the marble slabs are not removed: within its precincts the people lay out dead bodies to dry.

³²⁷ Gobineau_1905_483-484 Tabriz, travelling 1855-58: Sa citadelle, construite par les Seldjoukides, présente des parties fort belles et à grand air. Elle est en briques cuites et dans des proportions gigantesques. La ville possède aussi les ruines d'une mosquée dont les émaux sont du goût le plus pur et le plus délicat. Mais, en somme, Tébriz n'est pas une résidence agréable. Le climat en est détestable, pluvieux, froid, et je le crois malsain. / Les tremblements de terre y sont fréquents, et nous en avons ressenti un assez fort à mon précédent voyage. Il y a même un dicton qui annonce que Tébriz sera détruit et renversé par un tremblement de terre. La population est extrêmement remuante et brutale.

³²⁸ Lycklama à Nijeholt_11_1873_51 Tabriz: Je suis certes bien éloigné de refuser aux voyageurs des autres nations la part d'éloges qui leur est due, notamment par leurs travaux et leurs publications sur la Perse: Mandelslo, Corneille Le Bruyn, Jean de Laet, Pietro della Valle, Oléarius, Kaempfer, Niebuhr, et plus récemment Morier, Kinneir, Burnes, Ker-Porter, Ouseley, le docteur Brugsch, et, parmi les historiens, Malcolm, méritent surtout au plus haut point la reconnaissance du touriste qui visite cette vaste contrée, en savant, en antiquaire, en artiste, en commerçant ou, comme moi, en simple amateur. Mais je ne crains pas de le répéter, pour le détail, la simplicité, la vérité minutieuse, les deux voyageurs français (et la justice veut que je leur adjoigne leur contemporain et émule, Jean Thévenot) l'emportent sur tous ceux qui se sont donné pour mission de nous faire connaître la Perse. Aussi je pense être agréable au lecteur en reproduisant, d'après eux, la physionomie de la ville de Tabriz avant que la terrible convulsion de 1721 l'eût entièrement défigurée. [#then reviews what travellers wrote about Tabriz before the earthquake]

³²⁹ Lycklama à Nijeholt_11_1873_63 Tabriz: Cette mosquée, édifiée dans le sud de la ville, auprès des restes d'une citadelle, porte le nom de Khodja-Ali-Châh, qui est celui du premier vizir de Ghazan-Khan, sans doute parce que ce fut ce ministre qui en dirigea la construction. Ce ne sont, on le pense, que des ruines. Les murs étaient en briques jaunes cuites au feu; ce qu'on en voit indique que ce temple, de même que la forteresse, avaient été bâtis sur un plan colossal.

³³⁰ Lycklama à Nijeholt_11_1873_65-66 Tabriz, Blue Mosque: Pendant soixante années, cette dynastie du Mouton-Noir régna à Tabriz et, peu à peu, dans une grande partie de la Perse, l'Irac-Adjemi, le Fars, le Kirman. Tabriz lui doit un de ses plus beaux monuments, dont les restes magnifiques frappent encore aujourd'hui l'attention du voyageur: je veux parler de la mosquée dite Mosquée Bleue ou d'Azur, à cause de l'emploi des briques-bleues vernissées qui domine dans toute son ornementation. Elle fut bâtie par le prince turcoman Djehan-Châh, vers 1450 [1465]. Deux siècles après, elle existait encore dans son entier, puisque Tavernier en donne une description des plus complètes. Les dômes et les minarets furent renversés par le tremblement de terre de 1721. La grande porte qui subsiste et certaines parties du revêtement des murs attestent la richesse et la splendeur de ce temple. [#then cites Tavernier's description, 67-68]

³³¹ Thielmann_1875_11_56-57 Tabriz: The Blue Mosque still remains to be mentioned. This structure, formerly so famous, is now a complete ruin; there are only a few pillars left, and it is scarcely possible to recognise from the blue glazings still extant and the large transparent slabs of Maragba alabaster which adorn the lower portions of the walls how beautiful the edifice must

'have been in former times. Yet the mosque was not spacious; it was about the size of an average village church. Whatever other mosques may exist in the city, they are easily overlooked, owing to the low elevation of the Persiah minarets; and many mosques are without minarets.

³³² Ernouf_1880_273 Tabriz: Après la citadelle et la villa du prince héritier, Tauris n'a de remarquable, en fait de monuments, que les ruines d'une petite mosquée, dite Mosquée-Bleue, du nom de la couleur qui dominait dans l'ornementation. De ce gracieux spécimen d'un art disparu, il ne reste que des murs encore revêtus en partie de plaques de marbre translucide, et un certain nombre de piliers qui ont conservé des vestiges de leur ancienne décoration en émail. Le bazar, plus monumental que celui de Tiflis, était beaucoup moins bien fourni à cette époque. C'était une conséquence de la terrible disette qui avait récemment désolé la Perse et interrompu l'expédition des caravanes.

³³³ Ernouf_1880_281 marble of Tabriz: Ces marbres sont le résultat du suintement périodique de sources saturées de matières calcaires. Ces dépôts annuels forment des couches superposées, dont chacune n'est guère plus épaisse qu'une feuille de papier. A la longue, il en résulte des blocs d'une certaine grosseur, que l'on débite dans le sens des stratifications. On obtient ainsi des plaques translucides, blanches ou diversement colorées, pour le revêtement des édifices somptueux. Nous avons vu, dans la Mosquée-Bleue de Tauris, de très-beaux spécimens de ces marbres, aussi transparents que du cristal.

³³⁴ Feuvrier_1892_59 Tabriz: La plus remarquable de ces ruines est la mosquée Bleue, dont il ne subsiste pourtant que bien peu de chose. Coupes et voûtes gisent à terre. Quelques pans de murs se dressent ça et là pour donner une idée, bien faible, il est vrai, de ce que fut l'édifice. Le portique est ce qu'il y a de mieux conservé; sa haute et élégante arcade ogivale, bordée d'une gaie faïence bleue en spirale, est en son entier; ses ornements ont seuls, en grande partie, disparu. Des briques émaillées à fond bleu, sur lequel ressortent des dessins de diverses couleurs, dont il reste des traces de côté et d'autre, sont l'origine du nom de mosquée Bleue.

³³⁵ Williams_Jackson_1906_43-44 Tabriz: Far more interesting [than the battlements of the Ark] from the architectural standpoint is the second monument of Tabriz, the well-known Masjid-i Kabud, or Blue Mosque. This fine specimen of Mohammedan art, dating from the middle of the fifteenth century, is now falling into utter decay, but its crumbling walls and arches still show graceful lines and are encrusted with tiles of a rich blue color, set off by exquisite faience of yellow, salmon, white, and black, interwoven with patterns and arabesque scrolls. It is fortunate that the French archaeologist and artist Texier preserved some of its perishing beauty in his handsome reproductions published nearly three quarters of a century ago, and that the younger German scholar Sarre, in his fine photographs and colored engravings, has also contributed his share toward saving more of the Blue Mosque, for it will probably have fallen into utter decay before another hundred years are past.

³³⁶ Tancoigne_1820_99-100, travelling 1807-09, Teheran: Near the same place [the Meidan], there is a mosque building, which it is asserted will be magnificent. Nothing, in my opinion, appears yet to justify this eulogy: the cupola, already finished, is deficient in that lightness so justly admired, in the ancient Persian monuments, and buildings of the same class amongst the Turks. The mosques that are built here, have no longer any minarets: it is said that the Persians object to them from a refinement in jealousy, lest the muezzins, who announce the hour of prayer from the tops of these elegant-shafts, should perceive their women in the interior of the

harems. It was necessary that jealousy itself should be sanctified by religion, to be able to obtain such a victory over it.

³³⁷ Porter_1822_I_309 Teheran, walls: Teheran is surrounded by a deep ditch, towers, and a mud-wall, embracing a circuit of eight thousand yards, with four gates: that to the south, leading to Ispahan; that to the north-west, to Tabreez; the other two, look towards the hills in the corresponding directions. They are very plain in their structure, with the exception of a few blue and green tiles, by way of ornament. At about two hundred yards in front of each gate stands a very large circular tower, protected by a fosse; the earth of which must not only have assisted in elevating the body of the works, but has formed a glacis on its outer bank.

³³⁸ Fraser_1831_II_121 Teheran: there is not a minaret or tower in the place to give effect to the distant view; and of the two domes which it possesses, that belonging to the Shah's mosque is alone to be perceived by the approaching traveller, from having a little gilded cap upon its head. Tehran, in fact, like the dynasty and government, is exhibiting those premonitory symptoms of decay, which prognosticate a total breaking up of the body politic, unless prevented by speedy aid. There is no brilliancy no splendour no bustle of youth about the place. Like its King, it is becoming old and careless about such things; and, like his government, it is falling to pieces. The ruins, occasioned by time or earthquakes, remain unrestored, and little of the hum of business, or the excitement of enterprise, is to be heard or seen.

³³⁹ Benjamin_1887_81–82 itinerant traders in Teheran: Bowing low, they beg permission to display their wares, holding up at the same time some choice antique, – rug, embroidery, or porcelain, – such as you are known to prize bowls and plaques of cashee [Kashan] ware; reffet tiles, three hundred to one thousand years old ... and superb bits of mosaic from the mosques and palaces of Ispahân.

³⁴⁰ Williams_Jackson_1906_418 Teheran: East and West combine imperfectly in its mixed civilization, with a far greater preponderance of the Orient, as is natural. Landau carriages in the public square, a post-office with bilingual notices in Persian and French, well-equipped telegraph headquarters, an imposing Imperial Bank, a so-called Boulevard des Ambassadeurs, along which the ministers of the foreign legations ride in official dress, not to speak of shops with European goods, two hotels, a claim to the use of gas, and a pretense of having a jingle-bell tramway, all these tell something of the influence of the Occident.

³⁴¹ Holmes_1845_17–18 Ahar, East Azerbaijan (described in the *Encyclopaedia Britannica* III 1910 as “the north-western and most important province of Persia”: Sheikh-Shahab Tomb, still standing: The minarets are in tolerable preservation, except their summits, which were apparently once crowned with some kind of ornamental roof or spire, but they are now level with the top of the wall of the main building; and at the base of both the pillars, at about four feet from the ground, is a vacant space in the tile-work which possibly may have contained a slab for an inscription. In front of the building is an old tank, built principally of marble; but it is now dry, and half filled up with pieces of masonry which have fallen in from the sides ... / We ascended the minarets by a worn and dilapidated spiral staircase, and should have obtained an extensive view of the town and neighbouring mountains, but the weather still continued overcast, and the magnificent Savalaun Dagh was enveloped in clouds to its very base. I should think the shafts of the minarets still standing were not less than a hundred and thirty or a hundred and forty feet high.

³⁴² Thielmann_1875_I_168–169 Ani, Palace and minaret: The palace is situated at the west corner, and overhangs the abyss; the greater portion is destroyed, but the ponderous fragments of

the walls prove that it must have been a mighty structure. The gateway possesses a beautiful frame of relievo-arabesques, divided into cassettes; but impelled by a savage lust for destruction, the surrounding tribes have unfortunately – as far as the hand could reach – annihilated this delicate tracery, which recalls to mind the Alhambra. Amidst this field of ruins, and almost precisely in the centre of it, the circular minaret of a ruined mosque rises about a hundred feet in height. The spiral staircase in the interior is sufficiently preserved to admit of an ascent being made; and this, accordingly, we accomplished; but the crumbling condition of the stones renders it very inadvisable to step out upon the roof.

³⁴³ Lycklama à Nijeholt_1872_238–238 Baku, travelling 1866–68: Comme je l'ai dit, Bakou occupe une colline au fond du golfe du même nom. Le château des khans en couronne le sommet, et les maisons sont groupées sur la pente qui fait face à la mer. La première, on peut dire la seule chose à voir est cet ancien château, dont on attribue la construction au sultan Halil, fils d'Ibrahim, qui s'était fait souverain du Chirvan en 1418 et fonda dans la province plusieurs mosquées et caravanseraïs. Il comprend, indépendamment de son enceinte fortifiée, un palais (celui du roi Abbas), une mosquée et plusieurs autres bâtiments en assez bon état. Les murs sont formés d'un roc calcaire coquillier que l'on extrait dans les environs; les blocs sont si bien assemblés que l'on ne peut en deviner les jointures. Le palais, en partie très-bien conservé, est remarquable par ses dimensions et son style. C'est une œuvre persane de la meilleure époque. Il est tout bâti en pierre de taille, avec des baies ogivales, des corniches, des moulures et des bas-reliefs finement exécutés dans le goût moresque. Ce qui frappe le plus, c'est la grande porte en ogive qui sert d'entrée au palais et la salle circulaire destinée au conseil ou aux réunions d'apparat des khans, ce qu'on appelait le Divan. Je fus pareillement frappé de la beauté de la mosquée; ses deux dômes et son minaret sont un nouveau témoignage en faveur du goût persan dans la première moitié du quinzième siècle. Le gouvernement russe a eu la louable idée d'assurer, par des travaux bien entendus, la conservation de ces monuments précieux pour l'histoire du pays et pour l'art.

³⁴⁴ Fane_1842_1_46–47 Benares (Varanasi) Uttar Pradesh: The close packing of this place must be extraordinary, as from the top of the mosque (built by Aurungzebe) the city does not appear to extend above a mile any way; and yet it is said to contain a population of 650,000 inhabitants. This mosque was built on the site of one of the most revered temples of the Hindoos, by the great Mogul, for the purpose of mortifying the Hindoos, and was considered a terrible sacrilege; but they have now built a temple on the other side of the way, into which they say the god has betaken himself.

³⁴⁵ Barbaro_ & Contarini_1873_147 Contarini in Diabekir in 1474, sent by the Signoria of Venice, Church of S. Mary: This baptismal font is situated in the middle of the church, and is of fine alabaster, made like an immense mastebe, carved inside with various designs and most splendidly worked. It is covered by a magnificent block of the finest marble, supported by six columns of marble as clear as crystal, and these columns also are worked with fine and gorgeous carvings, while the whole church is inlaid with marble. Nowadays, the eastern part of this church has been made a mosque, while the other part is in the same state it always has been, as it was the convent where the priests lived; in it there is a wonderful fountain of water, as clear as crystal. This church is so nobly built that it appears like a paradise, so rich is it in fine and splendid marbles, having columns upon columns, like the palace of St. Mark at Venice. There is also a campanile with bells, and in many other churches there are steeples without bells.

³⁴⁶ *Hommaire_de_Hell_iv_1860_398–399* travelling 1846–48, Plate XXII, Diarbekir: Mosquée abandonnée ... Le revêtement extérieur de la mosquée est de pierre de taille de deux nuances. Cette mosquée, ainsi que le tertre factice, se trouve dans la seconde enceinte de la citadelle. Les grands arceaux dont nous avons déjà parlé paraissent avoir formé autrefois les portes de communication. Tout cela est grand et magnifique.

³⁴⁷ *Fane_1842_11_176–177* Ghazni, called Ghuznee, Afghanistan: In the evening I rode with Sir John in the tail of the Shah to the tomb of the great Affghan hero, Sultan Mahmood, where his majesty went to say his prayers. We were received by great crowds of people, and entered the tomb by many a winding passage, which at length brought us to a small paved court, with large trees in the centre, on one side of which his defunct majesty was entombed. The only thing remarkable about the place was a pair of large sandal-wood doors, said to have been brought from Guzerat, beautifully carved and set in brass. The tomb itself was of handsomely carved white marble, covered with sentences of the Koran.

³⁴⁸ *Fergusson_1876_496–498* Ghazni, description of its minarets: Neither of them was ever attached to a mosque [incorrect: Mosque of Bahram Shah]; they are, indeed, pillars of victory, or Jaya Sthambas, like those at Chittore and elsewhere in India, and are such as we might expect to find in a country so long Buddhist. One of them was erected by Mahmud himself; the other was built, or at least finished, by Masud, one of his immediate successors. / The lower part of these towers is of a star-like form – the plan being apparently formed by placing two squares diagonally the one over the other. The upper part, rising to the height of about 140 ft. [42.67m] from the ground, is circular; both are of brickwork, covered with ornaments of terra-cotta of extreme elaboration and beauty, and retaining their sharpness to the present day.

³⁴⁹ *Fergusson_1876_491* Ghazni: Ghazni, which, though not, strictly speaking, in India, had without doubt the most important influence on the Indian styles, and formed in fact the stepping-stone by means of which the architecture of the West was introduced into India, and it long remained the connecting link between the styles of the Eastern and those of the Western world. It would consequently be of the greatest importance in enabling us to understand the early examples of the style in India Proper, if we could describe this one with anything like precision, but for that we must wait till some qualified person visits the province.

³⁵⁰ *Teixeira_1902_52*, travelling 1586–1605, Karbala, which he calls Mexat Oçem, and Mam Oçem: There is a mosque, with its alcoran, dedicated to Oçem, the son of Aly, who is buried here. And as, in this formerly desert place, many were wont to die of thirst, therefore the Moors, and especially those of that sect, hold it for a good work to give water for the love of God to all who ask; and many go with water-skins and clean brazen cups through the streets, giving drink to the thirsty without asking money, though they do not refuse it if offered. / The mosque and alcoran, like those of Aly, are notable for their size, beauty and cost. And though they be less ancient than his by but few years, founded in the same way, and increased by the devotion of the Xyais, they show much better. The material is brick and mortar, with some curious glazed tiles, and some mosaic work.

³⁵¹ *Ives_1773_313–314* Kirkuk: We were conducted to a Mosque with a Minaret, and there were desired to dismount; which we did, following the example of our Aga; we were then bade to pull off our boots, before we entered the church to see the tomb of St. Dennis: as we had received no intimation that any such honour as seeing a Mosque was intended us, and not knowing that Christians were ever permitted to enter, we hesitated, and ordered it to be intimated to the Caliph who was there, that we had always understood that none but those of the Mahometan

faith were allowed to go into their churches, and that our curiosity was sufficiently satisfied, desiring that we might do nothing irregular. He replied, it was true that Christians, inhabitants of the country, were not allowed to enter, but as we were travelling gentlemen, and Christian Saints were deposited here, they wished to oblige us, and provided we left our boots without, there was nothing that hindered our admission.

³⁵² O'Donovan_1882_250–253 town of Sultan Sanjar: With the exception of the mausoleum of the Sultan himself, standing exactly in the centre, at the point where the two great causeways running respectively north and south and east and west cross each other, of all the buildings that once stood within the walls there is not now one brick remaining upon another. One is puzzled to imagine how such thorough and complete ruin could have been worked, and still more mystified by the occurrence, in close vicinity to each other, of pits of from four to five feet deep, dug all over the surface. I was told that these pits were made by treasure-seekers ... The tomb itself is of commanding size. It cannot be less than sixty feet to the summit of its cupola ... Its greatest diameter is at least forty feet. Its ground plan was that of a square, with the corners flattened; within, the walls still preserve a large portion of the stucco and white plaster with which they were formerly coated, and on which still remain, in many places, blue and red arabesques upon a white ground. The doorway is on the western side, and the floor seems to have been excavated, probably for the purpose of removing the pavement, so that one enters by an inclined plane, leading downwards, and can plainly see that the present floor is at least six feet below the level of the original one. In the centre stands the tomb, about the size and dimensions of those of the Sahaba bouridal, not far off. It was doubtless originally of stone. Now it is of plastered loam, or the original, at least, is covered with that substance.

³⁵³ Le_Strange_1905_401 Merv: In the latter half of the 4th (10th) century, when Mukaddasi knew Marv, a third part of the suburb was already in ruin, and the citadel was in no better state. In the next century, however, the city gained in size and importance under the Saljuks, and here Sultan Sanjar, the last of the great Saljuks, was buried in 552 (1157), and the remains of his tomb may still be seen at the present day. Yakut, who was in Marv in 616 (1219), describes the grave of Sultan Sanjar as lying under a great dome covered with blue tiles, so high as to be visible a day's march away over the plain; and the windows under the dome looked into the adjacent Friday Mosque. It had been built in memory of him, Yakut was told, long after the Sultan's death by some of his servants.

³⁵⁴ Hommaire_de_Hell_iv_1860_406 travelling 1846–48, Varamin, Plate xxiv: Portail de la mosquée de Véramin. *A.* porte principale à tympan de briques émaillées; archivolt et encadrement de plâtre moulé ou plutôt sculpté; *B.* petite porte latérale. Tympan et encadrement de plâtre; *ab* arceaux simulés; tympan avec fond en entrelacs de plâtre; *b* inscription arabe avec fleurs. *C.* magnifique ligne d'inscriptions arabes, traversées à leur partie supérieure par une ligne en caractères coufiques; le tout entre deux petites frises ravissantes. Un peu au-dessus de cette inscription, les angles sont remplis de chaque côté par des voûtes angulaires qui, tout en laissant une surface plane assez considérable vers le centre, forment néanmoins une vaste voûte en cul-de-four d'une construction remarquable par l'ampleur de ses parties. Vers le haut, toujours sous forme d'arceaux superposés, toutes les faces des piliers de la cour intérieure sont également recouvertes des plus élégantes moulures en entrelacs et rosaces.

³⁵⁵ Hommaire_de_Hell_iv_1860_408 travelling 1846–48: Ainsi donc des architectes arabes auraient élevé les belles mosquées de Suhanièh, Tauris, Véramin, les tours de Rey et de Radkhan, tous les monuments de la même époque. On voit que le xvie siècle a été tout aussi riche en

Orient qu'en Occident. La mosquée de Véramin date de 1366 ou 1368, d'après une inscription enlevée et placée dans un Imam-Zadéh. Toutes les galeries à droite ont disparu. Je suppose que le premier portique était orné de minarets, d'après les traces d'un escalier tournant.

Endnotes Chapter 7. Coda: Mecca and Medina

¹ Henry_1798_256 Mecca: Quoique les mahométans ne permettent pas aux chrétiens d'aller à la Mecque, ils ne leur refusent pas cependant la description de leur kaba. Ils racontent aussi aux étrangers toutes les cérémonies que leur loi prescrit aux pèlerins. La grande mosquée de la Mecque, proprement dite le Lieu-Saint, est un vaste édifice, formant un carré long. Cet édifice n'étant point couvert, l'intérieur devient une place entourée de trois rangs de colonnes, surmontées de deux rangs de coupes fort basses. Etc etc

² Biddulph_1609_95 And it is forbidden to all Christians upon pain of death to come neere Mecha within five miles.

³ Ibn_Khaldun_II_1865_253ff.

⁴ Howard_1755_II_15 Mecca: When they pray, which is frequently every day, they never fail to turn their faces to that city whenever they are. Their mosque is in the middle of the city. They pretend that it is situated on the very spot of ground, where Abraham formerly built his first house. They call this mosque the square house, believing from tradition alone that Abraham's house was of that figure. / The mosque is beautiful and large, enrich'd with several paintings and gildings, and with all the presents which the followers of Mahomet send to it from a principle of respect.

⁵ Ibn_Khaldun_II_1865_260-261 Haram al Sherif: On ne saurait concevoir jusqu'à quel point Dieu a ennobli et chéri la maison sainte. Il nous suffira de dire qu'il en a fait un lieu où les révélations célestes et les anges descendaient du ciel; qu'il la destina spécialement aux actes de dévotion; qu'il prescrivit, à l'égard d'elle seule, les cérémonies et les pratiques du pèlerinage, et qu'il assura à toutes les parties du Haram (ou territoire sacré qui entoure la Mecque) des droits et des privilèges qu'il n'avait jamais accordés à aucun autre lieu. Il en a défendu l'entrée à tout individu qui ne professe pas la religion musulmane, et il a imposé, à quiconque y pénètre, l'obligation de se dépouiller de toute espèce de vêtement cousu à l'aiguille, et de se couvrir d'une simple pièce de toile (izar); il a pris sous sa protection tous les êtres vivants qui s'y réfugient, tous les animaux qui paissent dans les champs voisins, de sorte que personne ne doit leur nuire.

⁶ Ibn_Khaldun_II_1865_271: Outre ces trois mosquées [Mecca, Medina, Jerusalem], je n'en connais d'autre dans aucune partie du monde (qui puisse leur être comparée) ... Masoudi a parlé de plusieurs autres; mais nous ne voulons pas en faire mention, parce qu'on ne les avait pas fondées pour se conformer à une prescription de la loi divine ou pour leur donner une destination vraiment religieuse. Aussi nous ne nous intéressons ni à ces édifices ni à leur histoire. Le lecteur (qui veut en savoir quelque chose) trouvera dans les ouvrages historiques assez de renseignements pour satisfaire sa curiosité. Dieu dirige celui qu'il veut. Ibn_Khaldun_II_1865_271: Outre ces trois mosquées [Mecca, Medina, Jerusalem], je n'en connais d'autre dans aucune partie du monde (qui puisse leur être comparée) ... Masoudi a parlé de plusieurs autres; mais nous ne voulons pas en faire mention, parce qu'on ne les avait pas fondées pour se conformer à une prescription de la loi divine ou pour leur donner une destination vraiment religieuse. Aussi nous ne

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⁷ Al_Baladuri_1916_76 Mecca: At last came al-Walid ibn-'Abd-al-Malik who amplified the Haram-mosque and conveyed to it columns of stone and marble, and mosaic. According to al-Wakidi, al-Mansur added to the mosque during his caliphate and rebuilt it. This took place in the year 139.

⁸ Al_Baladuri_1916_20 Medina, rebuilding the mosque, Uthman writing to his lieutenant: ordering him to destroy the mosque and reconstruct it. Meanwhile, he forwarded to him money, mosaic, marble, and eighty Greek and Coptic artisans from Syria and Egypt.

⁹ Al_Baladuri_1916_21 Medina mosque, repairs: In the year 246, caliph Ja'far al-Mutawakkil ordered that the mosque of al-Madinah be repaired. Much mosaic was subsequently carried to it; and the year 247 marked the completion of the work.

¹⁰ Ibn_Battûta_1982_215 Medina: La mosquée vénérée est de forme allongée; des nefs circulaires l'entourent sur ses quatre côtés, et au milieu se voit une cour pavée de cailloux et sablée. Tout autour de la noble mosquée est un grand chemin recouvert de pierres de taille. Le saint tombeau (que les bénédictions de Dieu et le salut soient sur son habitant!) se trouve au côté sud-est de la sublime mosquée. Sa forme est admirable et on ne saurait le décrire exactement. Il est entouré de marbre merveilleusement taillé et d'une qualité supérieure.

¹¹ Varthema_1888_XXI travelling 1500, editorial note: Il ne saurait être douteux que les deux villes sacrées du Hedjaz ont été visitées au moyen âge, soit par des Francs convertis à l'islamisme, soit par des Européens réduits en esclavage qui y furent conduits par leurs maîtres; mais Varthema est le premier écrivain qui a livré au public le récit de son passage à la Mekke. Jean Thenaud, gardien du couvent des Cordeliers d'Angoulême, qui, en 1512, accompagna en Égypte André Le Roy, ambassadeur de Louis XII, le jugea assez curieux pour en insérer des fragments dans l'Itinéraire qu'il publia après l'année 1523. / Je ne saurais admettre comme dignes de créance les quelques pages que Vincent Leblanc a consacrées au récit d'un voyage qu'il aurait fait dans le Hedjaz et le Yémen vers 1570. Ce qu'il dit est emprunté d'une façon fort inexacte à la relation de Varthema, et les aventures qu'il raconte me semblent fort suspectes.

¹² Varthema_1888_31 Mecca and Medina, travelling 1500: Il seroit temps de blasmer aucuns qui disent que le corps de Mahomet est suspendu en l'air en la Mecque. Je diz qu'il n'y est point, car j'ay veu sa sepulture en ladicte cité de Medinath al Nabi. Nous y demourasmes trois jours et voulusmes tout voir. Au premier jour, nous entrasmes en ladicte cité et à l'entrée de la porte de leur mesquite, nous fusmes contrainctz que chascun de nous fust accompagné de quelque personne grande ou petite qui nous prenoit par la main et nous menoyt là où est enterré Mahomet.

¹³ Varthema_1888_XIX travelling 1500: La description de Médine et de la Mekke faite par Varthema est assez exacte: nous pouvons la comparer avec celle qu'en a donné le voyageur espagnol Bandia y Lebich qui parcourut une grande partie de l'Orient au commencement de ce siècle, sous le nom d'Aly bey el Abbassy, et surtout avec l'excellente relation de Burchhardt qui nous a fait connaître le Hedjaz avec les détails les plus minutieux; Ibid_XXV: Les septième et huitième chapitres de la relation de Joseph Pitts sont consacrés à la description de la Mekke et de Médine, et ils sont remarquables par l'exactitude et l'abondance des renseignements qu'ils nous donnent sur ces deux villes.

¹⁴ Varthema_1888_32 Medina, footnote, Burckhardt: "La mosquée de Médine est plus petite que celle de la Mecque ayant cent soixante-cinq pas de long et cent trente de large; d'ailleurs elle est bâtie sur un semblable plan. C'est une grande cour entourée de tous côtés de galeries couvertes et ayant au centre un petit édifice. Ces galeries sont bien moins régulières que celle de la Mecque où les rangs de colonnes ont partout à peu près la même profondeur. Mais ici, la partie méridionale de la colonnade a dix rangs; l'occidentale, quatre; la septentrionale et une partie de l'orientale seulement trois. Les colonnes mêmes n'ont pas toutes la même dimension. Elles n'ont pas de socle; les fûts posent immédiatement à terre. Les colonnes sont de pierre; mais étant toutes revêtues d'un enduit, il est difficile d'en déterminer l'espèce." [#Burckhardt, *Voyages*, tome II, page 51.]

¹⁵ Thevet_1575_1_155 (1516–1590), Medina & Mecca: Cela est certes autant veritable, que ce que racontent quelques autres fausement dans leurs histoires, que la tombe du dit seducteur est pendue en l'air dans la mosquee de la Mecque par la force de la pierre de l'Aymant. Mais tant s'en fault que cela soit, qu'il est caché en vne caue Souterraine, dans la mosquee de Medinne, ainsi que l'en ay esté asseuré tant par vn renie qui m'estoit amy, & qui me descrit tout ce qui est là dedans, que d'autres qui depuis ont fait le voyage: Ceste mosquee est carree & longue de trois cens pas, & de huict vingts de large, ayant deux portes pour y entrer, vne deuant, & l'autre derriere. La nef est partie en trois faces, pose sur quatre cens colonnes petites & grosses, de brique blanche, autour desquelles y a plus de deux mille lampes. A vn costé de ladite nef est bastie vne Tour, de quelques cinq pas en quarre, qui est ordinairement parée d'un drap de soye. De la mosquee auant vous entrez en ceste Tour par vne petite porte de fer, à l'entrée de laquelle vous trouuez vingt volumes d'une part, & vingt cinq de l'autre, couverts & attachez là fort fiquement: qui sont les œuvres de Mehemet & de ses compaignons, contenant leur doctrine & commandemens.

¹⁶ Lettres_édifiantes_1819_217 Mecca, from an unnamed (undated) missionary in Greece: La mosquée est belle et grande, enrichie de diverses peintures et dorures, et de tous les présens que les sectateurs de Mahomet y envoient par honneur.

¹⁷ Lettres_édifiantes_1819_220 Medina, Muhammad, from an unnamed (undated) missionary in Greece: Comme les Chrétiens n'entrent point dans cette mosquée, nous ne savons que sur le rapport d'autrui, que son cercueil est renfermé dans un bâtiment qui est dans le coin de la grande mosquée, qu'il est posé sur des colonnes de marbre, qu'il est couvert d'un pavillon de drap d'or, qu'il est environné d'une multitude de lampes qui brûlent continuellement, et que les murs de cette tour sont revêtus de plaques d'argent doré.

¹⁸ Girault_de_Prangey_1841_VII: Quant au temple fameux de la Mecque, la tradition seule, déjà au temps de Mahomet, conservait quelques souvenirs de son origine; d'ailleurs, le merveilleux tient trop de place dans les descriptions qu'on en a données, pour que la critique les invoque; enfin il a été restauré tant de fois, qu'on ne doit plus y voir, suivant Burkardt, qu'un édifice tout moderne (bien que l'on conservât cependant à chacune de ces restaurations, et avec un respect particulier, les formes déjà consacrées par la nouvelle religion dont il était le sanctuaire le plus révérent); on ne pourrait donc citer le temple de la Mecque que pour chercher à éclaircir l'histoire religieuse des monuments de la première époque de l'Art Arabe, mais il ne saurait en aucune manière, ce nous semble, être considéré comme type d'un style particulier d'Architecture, dont les Arabes auraient pu recevoir l'influence.

¹⁹ Ali_Bey_1816_II_152–155, travelling 1803–1807, for Wahhabi attacks on Islamic monuments, followed by description of their military organisation and effectiveness.

²⁰ Eyriès_1859_IV_378 Medina: Cette mosquée fut fondée, dit-on, par Mahomet lui-même; cependant on ne pense pas que ce fut la première mosquée élevée par le Prophète dans sa ville de prédilection; et il s'en faut beaucoup qu'elle soit telle encore que de son temps; elle a été incendiée deux fois, et celle qui existe aujourd'hui a été rebâtie l'an 892 de l'hégire, c'est-à-dire en 1514 de l'ère chrétienne, par Kaïd-Bey, sultan d'Égypte, qui envoya trois cents ouvriers du Caire; malgré toute sa splendeur, construite à une époque où l'architecture arabe était à son déclin, elle porte les signes de la décadence. Dans les recherches soigneusement faites au milieu des ruines de la précédente mosquée, on trouva trois fosses, mais aucune d'elles ne contenait les restes de Mahomet ni d'Abou-Bekr et d'Omar, les califes ses successeurs qui furent enterrés à ses côtés. D'après une croyance de l'islamisme, le prophète Jésus, qui est toujours vivant dans les cieux, sera enseveli, lorsque les temps seront accomplis, dans la tombe de Mahomet d'où ils sortiront ensemble au jour de la résurrection. Tel est, parmi les Musulmans, le symbole de l'union entre l'Orient et l'Occident.