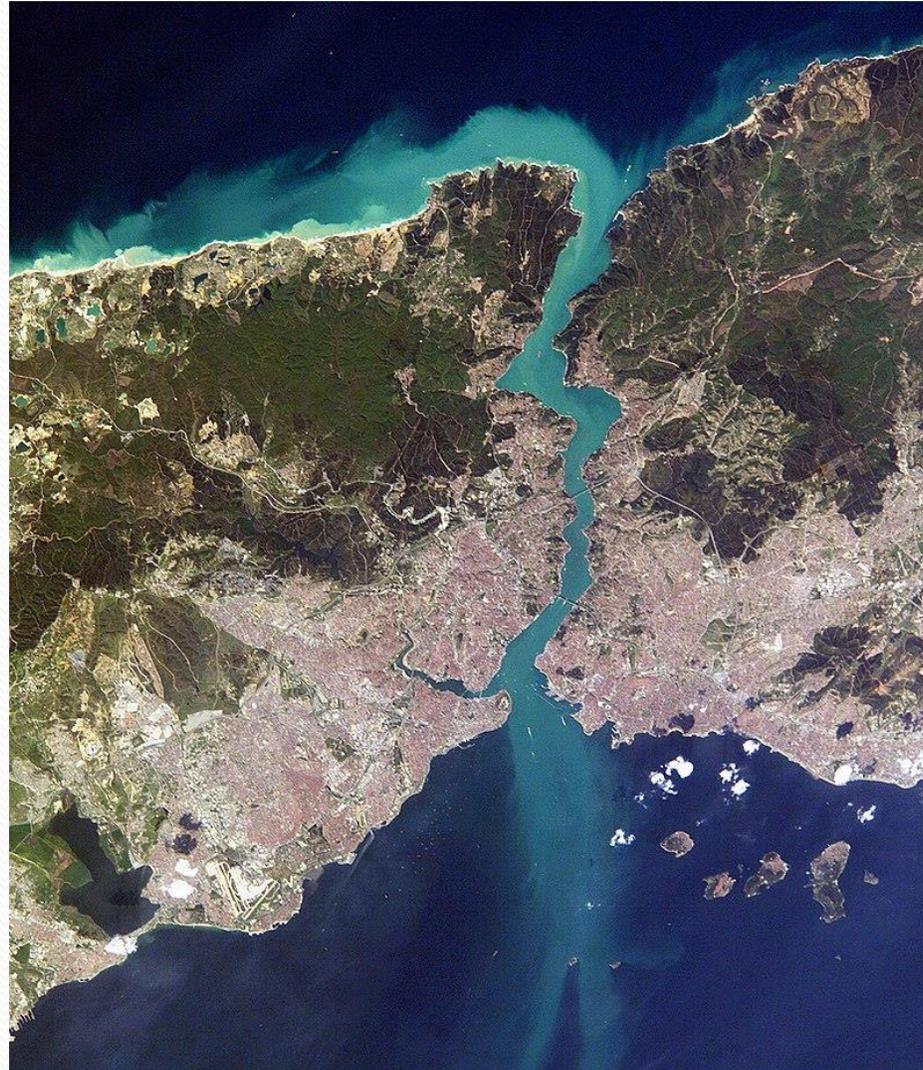


# The delights of Constantinople in 18<sup>th</sup>-century Greek literature

*Peter Mackridge*  
*Levantine Heritage Foundation*  
London, 10 April 2108

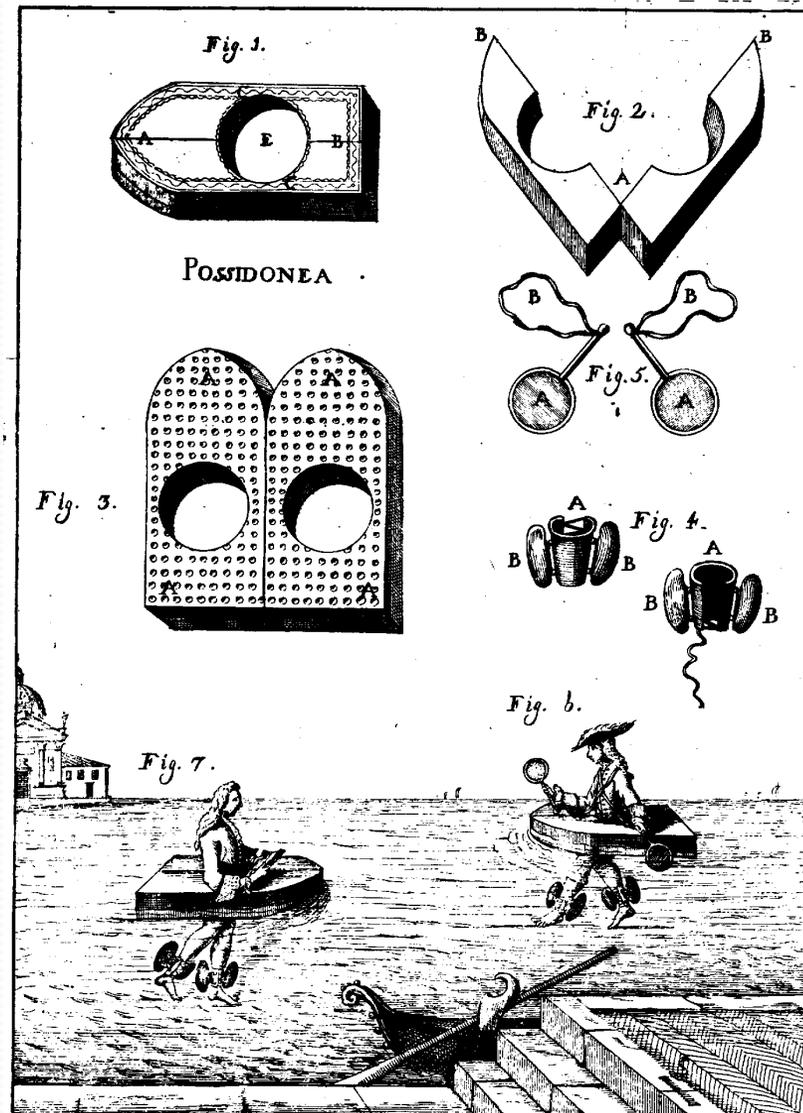
# The Bosphorus from the International Space Station





Lucia Momarz (1722-1745)  
Gasparo Ludovico Momarz  
(1696-1761)

# Ioannis Rizos Manes' Poseidonian Mechanism



# ΒΟΣΠΟΡΟΜΑΧΙΑ

*Ἦγεν Φιλονεκία*

ΑΣΙΑΣ ΚΑΙ ΕΥΡΩΠΗΣ,

Εἰς τὸ

ΚΑΤΑΣΤΕΝΟΝ

ΤΗΣ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΕΩΣ.

*Ποίημα*

Συντεθὲν κατὰ τὸ αψυβ'. Σωτήριον Ἔτος.

*Ἐπὶ τῷ ποτῷ Ἐνδοξοτάτῃ καὶ Ἀξιοπρεπεστάτῃ*

Κ Τ Ρ Ι Ο Τ

Σ Ε Ν Ι Ο Ρ Μ Ο Μ Α Ρ Σ

*Πρώτῃ Δραγμαμένῃ, τῇ ἐν Κωνσταντινουπόλει*

*Πρέσβει τῷ Αὐστριακῷ Κράτει.*

Νῦν δὲ τύποις ἐκδοθὲν μετὰ καὶ δύο ἄλλων ποιημάτων.

*τῶν Ἠθικῶν.*

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*Ἐν Λειψία τῆς Σαξονίας*

*ἐν τῇ Τυπογραφίᾳ τῷ Βραϊτνόφ, ἔτος 1766.*

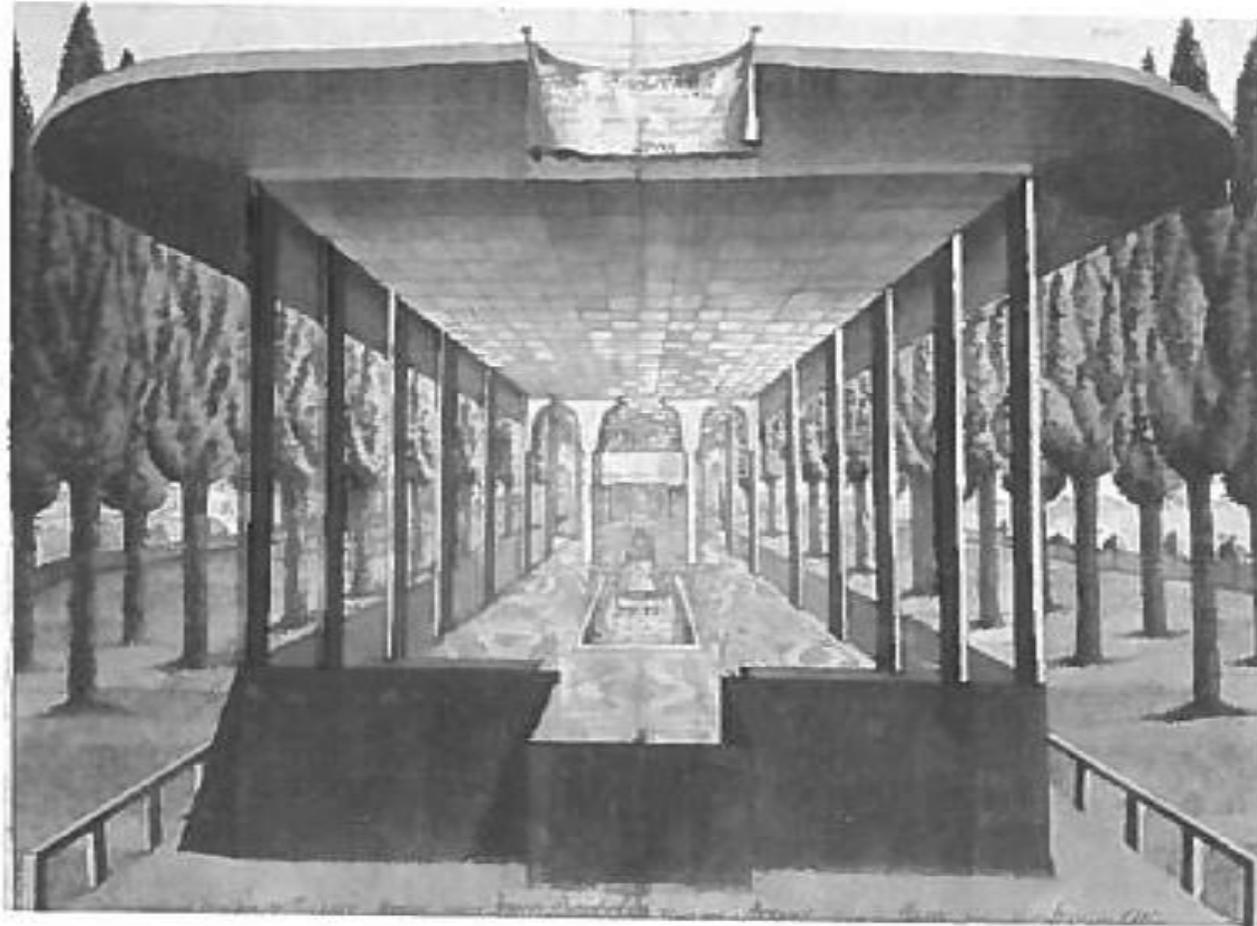
Señor Momars, *Vosporomachia*, or  
The Quarrel over the Bosphorus:  
Dialogue between Asia and Europe  
concerning the virtues and faults  
of the two sides  
(written 1748-1756,  
published Leipzig 1766)



Kallinikos III (1713-1792)  
Patriarch of Constantinople January-July 1757

Momarz presents static descriptions in the third person and the present tense (“the garden contains many pavilions”), whereas Kallinikos narrates his own experiences in the first person and the past tense (“I [or we] entered the garden with its many pavilions”)

Cornelius Loos,  
A köşk (pavilion) in Fenerbahçe (1711)



# August Melling, Beşiktaş palace (1819)



PALAIS DE BESCHIK-TASCH,

*Séjour habituel du Grand - Seigneur pendant l'été.*

# W.H. Bartlett, Scene from above the new palace of Beshiktash (Julia Pardoe, 1838)



# Bartlett, View of Therapia



# Bartlett, View of Buyukdere



# Europa singles out Therapia and Büyükdere

- The name Therapia/Tarabya derives from the same Greek root as the English word ‘therapy’. Therapia and Büyükdere used to be the haunts of unsavoury seamen and lyre-players, but now that the ambassadors of the European powers have their summer residences there, men and women can enjoy their freedom there because the red-berets (bostancı: the sultan’s morality police) don’t come near. As Europa put it, nightingales, partridges, turtle doves and peacocks (!) cluck away merrily there, far from the royal hawks and eagles (allegorical: women and bostancı).
- Therapia and Büyükdere are important points for fishing during the annual migrations of fish from the colder Black Sea to the warmer Mediterranean in the autumn. Europa tells us that fisherman use hooks and various kinds of net to catch “mackerel (σκουμπρί), turbot (καλκάνι), bonito (παλαμίδα), swordfish (ξιφιός), fat bluefish (γουφάρι), lobsters, crabs and other seafood. In the bluefish season, when the moon is shining and the sea is asleep, caiques gather around, large and small, with noble men and women in them, as if they are sitting in an audience chamber”.
- *Tandır* (cognate with *tandoori*)

Asia retorts that what Europa calls ελευθερία (freedom) she calls στονοχωρία (narrowness, confinement). Besides, walking at Therapia is unpleasant because the houses are near a mosque and the sea is like a swamp fit for frogs and ducks, and Baltalimanı is unpleasant because it's full of Turks enjoying themselves.

She prefers the sultan's landing-stage at Beykoz (Βασιλική σκάλα, Hünkâr İskelesi), which is an artificial paradise, a resort fit for a king (βασιλικό σεΐρι) and a good starting point for other excursions:

- People can go off to Tokat in carriages if they like, while others can go inland to Akbaba for a picnic in the shade.
- Çubuklu: hills, plain, springs, pools & pavilions.

# The Valley of the Sweet Waters of Asia (between the Göksu and the Küçüksu streams)



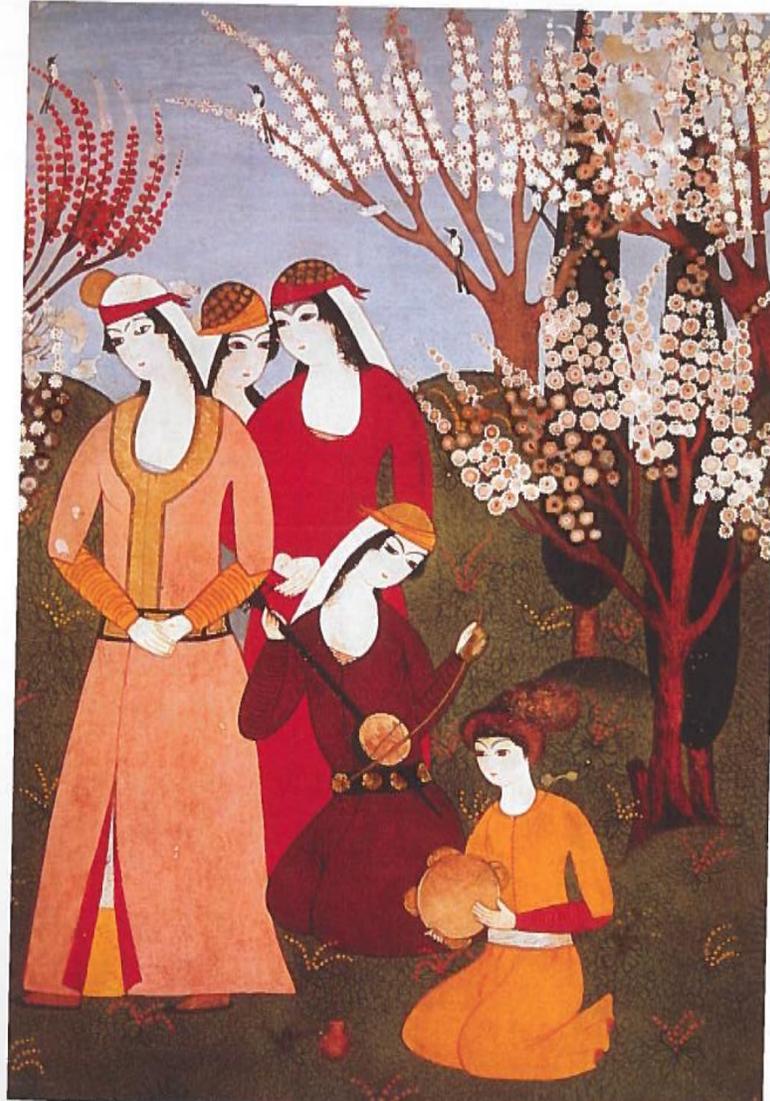
# William Purser, Meadow of the Sweet Waters of Asia (1820s or 1830s)



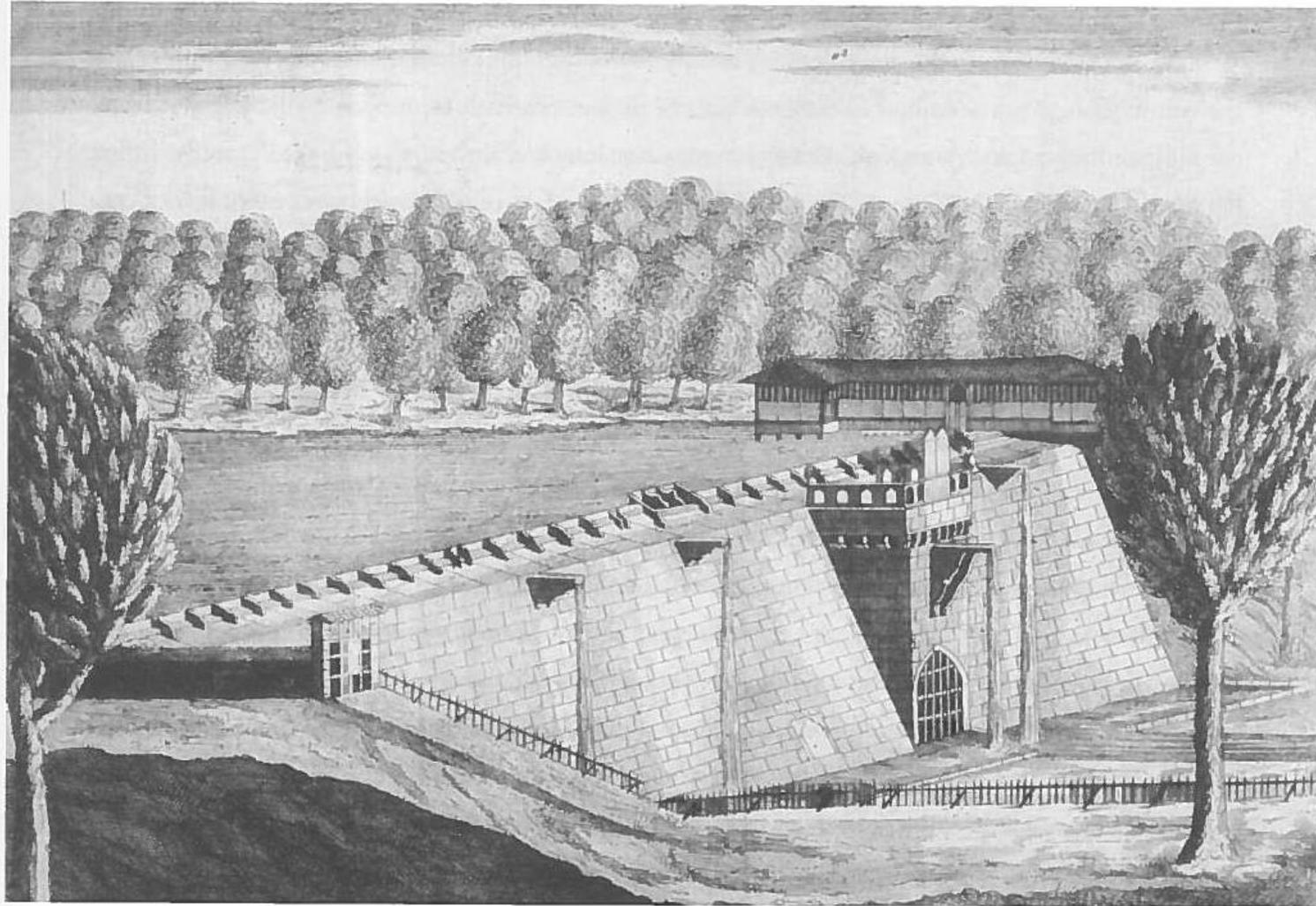
# Bartlett, The Sweet Waters of Asia



# Women playing music in a garden (c. 1730)



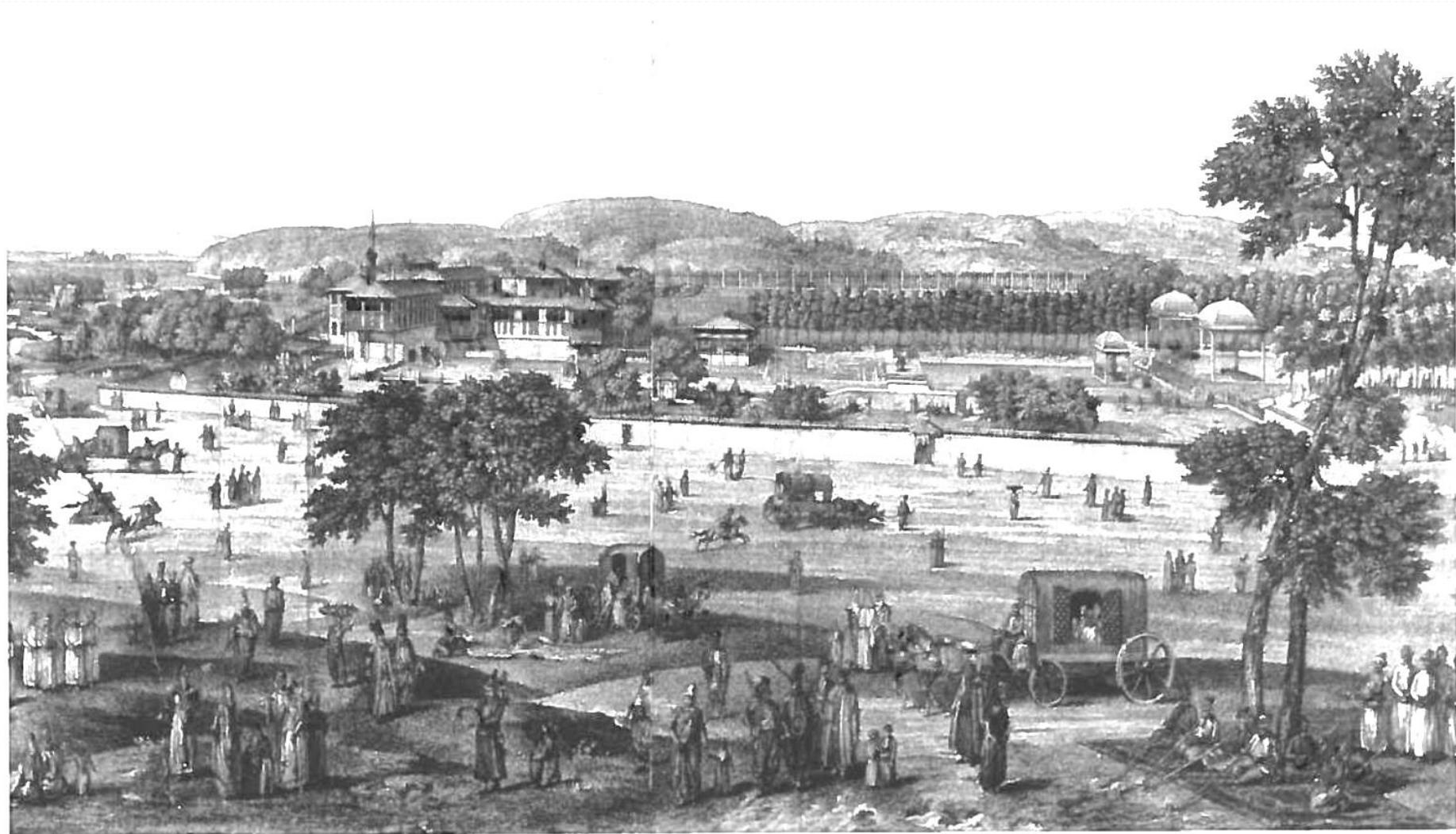
# Büyük Bend (Great Dam & Reservoir) in Belgrade Forest (built 1724)



# Bartlett, A bent in Belgrade forest



# L'Espinasse, Royal palace at Sad'abad and Kağithane garden (1770s)



# Kağıthane garden



# Prinkipos from Chalki Monastery, 1830 & 2018



*The Prinkipos Islands, from the Monastery of the Trinity.  
Prinkipos in the middle distance.*



- Asia praises the Prince's islands of the Sea of Marmara, where one is sure to find freedom and peace of mind [ελευθερία & ησυχία]: monasteries, churches, hills.
- The Franks of Galata love Prinkipos (Büyükkada) for its freedom: gardens, meadows, figtrees, birds; women sit by sea.
- People go to Halki (Heybeliada) to eat, drink, sing and dance amid its trees, flowers and bushes: women love to go there, and pleasure-lovers (*ehl-i zevk*) in general – there's a tavern there with a canopy where people play violin, *ney* (long flute) and *miskal* (pan-pipe) and watch the moon over the sea. On the islands there's no fear that the fearful official *kancabaş* (official caique with an upturned hooked prow) will approach (carrying *bostancis*).

# Celebrations for the birth of the future

## Sultan Selim III, December 1761 (Kallinikos)

- There were shadow-puppet performances and “comic shows (κωμωδίες) that are contrary to the laws and customs of our masters”, and jugglers, acrobats, musicians and singers. In one place (presumably some huge imperial building) Kallinikos witnessed a number of different displays. There were gardens full of artificial flowers. There was a stage on which wooden puppets were dressed as servants while others were dressed as aghas: the servants brought the aghas coffee, sherbets, long tobacco pipes (*çubuk*), incense-burners (*buhurdan*) and rosewater-sprinklers (*gülâbdan*). They were all controlled by a complex mechanism driven by a horse below the stage which turned a wheel. There was even a clockwork planetarium, where the revolving heavenly bodies modelled a highly realistic eclipse of the moon.
- Some men were dressed like demons, “wearing tight, greasy black skins covered in grime, with horns and tails, curling talons, red eyes and swollen lips. They frequently spurted fire from their mouths as they leapt and hissed and alarmed the spectators.”



“On the same day, after dark, the king, travelling in disguise [*tebdil*] to the armoury (*tophane*), chanced upon two women going past in a caique towards a nearby landing stage, and he ordered them to be thrown into the sea forthwith to be drowned for having disobeyed his decree. [...] One was Muslim, the other Armenian.”

The women “began to sing and play and laugh, teasing my friend by asking him whether in Damascus there are such gardens and whether such enjoyment is to be had there.” “After some time they set up a table, and one of them began to play a lute (*tambur*) and sing melodiously (*ahenk*) and rhythmically (*usul*), thinking she was teasing me without my realizing it. In every couplet (κοτσάκι) of her song she made fun of me, believing I was from Aleppo. She described the torments (*işkençe*) of her soul in her verses, putting them into melodies and singing them as musical settings (*beste*).”

# Women on swings in a garden

