is proud to be making a contribution to the development of tourism in Turkey with these fine hotels:

MAÇKA OTELİ
Tel: 401053
Telex: 23114 Maco TR

BÜYÜK ANKARA
Tel: 171106
Telex: 42498 OTEL TR

BÜYÜK TARABYA
Tel: 621000
Telex: 26203 HTRB TR

ÇELİK PALAS
Tel: 19600
Telex: 32121 CEPA TR

BÜYÜK EFES
Tel: 144300
Telex: 52341 Efes TR

STAD OTELİ
Tel: 1166/44215
Telex: 42248 HOS TR
Visit Turquoise Turkey

Please ask "Turquoise Turkey" to your travel agent and make him reveal the unique beauties of Mediterranean culture and historical richness of Turkey.

Better yet come and discover Turquoise Turkey. Turquoise Group Hotels recognize individual choice and preference. Beauty, gracious service and unhesitating hospitality are a tradition at our hotels. Our service exemplifies it. Our reputation honours it.

Divan
Divan in Istanbul, the sultry city, supremely beautiful, according to Busbequins in 1744 "to be naturally placed as fit to be the mistress of the world". The best this city has to offer is near you when you stay at Divan Hotel.

Altinyunus
Altinyunus in Çeşme, Izmir is for relaxing and for sports and for health. Not just a hotel but a complete holiday resort. Altinyunus enables you to enjoy a most memorable vacation at one of the best holiday spots on the Aegean Sea. Altinyunus also extends you the history of Pergamum, Ephesus and Virgin Mary.

Talya
From the picturesque mountains of the Southern Turkey to the golden beaches of Antalya, Talya is a place where you will live the unforgettable experiences on the Turquoise Coast, located on the Turkish Riviera amidst the historical and archeological surroundings.

Turquoise Group Hotels

To find out more about what we can offer you, such as travel arrangements and Turquoise Tours, contact your travel agent. Or better give us a call.

Setur:
İstanbul
Cumhuriyet Caddesi, 107
Elmaçag-İstanbul
Tel: 48 50 48 48 22
Telex: 22718 stur tr
Teigli : Seturistik-İstanbul

Antalya
Hotel Talya-Antalya
Tel: 5600
Telex: 96111

İzmir
Birinci Kordon
Atatürk Caddesi, 29/A
Alsancak-İzmir
Tel: 13 77 49-13 77 13
Telex: 52183 mizm tr

Ankara
Kumrular Sok: 6/B
Kızılay-Ankara
Tel: 25 46 76

Bintur:
Şehit Fethi Bey Caddesi
120/A, İzmir
Tel: 14 17 58 13 59-12 66 22
A letter from the Editor

Luxury hotels are common things all over the world. But some of them are very special such as the Istanbul Hilton. This hotel paved the way to modern tourism in Turkey and opened doors as well to a vast and successful future of Hilton International Company.

To commemorate the Silver Jubilee the article titled “The Istanbul Hilton Story” gives all the details from its inception to the opening of the hotel.

A collection of articles which appeared in the previous issues of the hotel magazine was selected to give a glimpse of what Turkey offers in the field of tourism when the country herself celebrates the “25 years of modern tourism”

Yours Sincerely,
George W. Engelhardt
General Manager

Table of contents:

MESSAGE BY SÜLEYMAN DEMİREL
Prime Minister of Turkey .................................................. 12

MESSAGE BY CURT R. STRAND
President, Hilton International ............................... 14

MESSAGE BY BARLAS KUNTAY
Turkish Minister of Tourism ........................................ 16

MESSAGE BY NEJAT SEVDİR
Acting Director General, Turkish Republic Pension Fund .................................................. 18

THE ISTANBUL HILTON STORY
by Gülseren Ramazanoğlu ........................................ 20

3 MILLION ROOMS. 14.000.000 MEALS
by Cengiz Özülkü .......................................................... 25

OUR ANNIVERSARY - THANK YOU
by George W. Engelhardt ........................................ 26

ISTANBUL
by Ronald Higham ........................................................ 28

THE HISTORY-MAKING BOSPHORUS BRIDGE
by İsmail İşmen ...................................................... 30

MOSQUES OF ISTANBUL
by Gülseren Ramazanoğlu ........................................ 32

TURKISH TILES
by Gülseren Ramazanoğlu ........................................ 36

MOONSCAPE ON EARTH
by Marcus S. Brooke .................................................. 38

SIGHTSEEING IN THE SOUTH
by Alfred Friendly ........................................................ 42

SANTA CLAUS
by Gülseren Ramazanoğlu ........................................ 45

ANCIENT HALICARNASSUS : BODRUM
by Gülseren Ramazanoğlu and Anne T. Bruno .................................................. 46

COVERED BAZAAR
by Gülseren Ramazanoğlu ........................................ 49

Yayınlayan (Published by) THE ISTANBUL HILTON - Istanbul Hilton adına Sahibi (Owner-Publisher) Muhasebe Mükûri CENGİZ ÖZÜLKÜ - Yazı İşleri Müdürü (Editor) GÜLSEREN RAMAZANOĞLU - Kapak (Cover) SÜHEYL AKTARI - İllüstrasyon, grafik desen (Illustrations, graphic design) AYDIN ERKMELEN - Basılıdı Yer (Printed by) APA OFSET BASIMEVİ, İstanbul - Turkey - Fotograflar (Photographic credits) ARCHIVES OF THE MINISTRY OF TOURISM, SAMİ GÜNER, AYDIN ERKMELEN, TAMER GÜVENÇ, MARCUS S. BROOKE, SEMSİ GÜNER, HENRY ANGELO - CASTRILLION, TEKNİKA LABORATORY - Yazarlar (Editorial Contributions) GEORGE W. ENGELHARDT, CENGİZ ÖZÜLKÛ, ALFRED FRIENDLY, RONALD HIGHLAM, MARCUS S. BROOKE, ISMAIL İŞMEN, ANNE T. BRUNO, GÜLSEREN RAMAZANOĞLU - Makaleler yazarın ve Magazinin isim ile başka yerde yayınlanabilir - (Articles may be reproduced by crediting the author and the Istanbul Hilton) - Ücretsiz (Free of charge).
In celebrating the Silver Anniversary of the Istanbul Hilton, we celebrate in fact the silver anniversary of the introduction of modern tourism in Turkey. As the pioneer of modern hotel management in Turkey, Hilton has also made a very significant contribution to Turkey's foreign exchange earnings with 356 million dollars brought in over these 25 years. While serving as a school of hotel management, the Istanbul Hilton has also introduced concepts and standards which altered the social life of our country.

With Turkey at the threshold of tourism development, the Aegean-Mediterranean coastal region from Izmir to Antalya has been selected for concentrated efforts. Completion of the Dalaman airport, and development of highly adequate road systems, make this unique area, where the tourist can swim year-round, ideally suited for touristic investments. Given Turkey's major needs for tourism income, we would be very pleased to see a major leap forward by the Hilton International chain by expansion of its operations to this and other areas of the country.

We must see more tourists in Turkey, enjoying our natural beauty and historical wealth. As a contributor to peace and understanding we as a country are now placing major emphasis on this goal, and congratulate Hilton on the high standard of its pioneering efforts. We extend every wish for a long continuation of this success.

S. Demirel
Süleyman Demirel
Turkish Prime Minister
The Istanbul Hilton is our pride as the pioneer of modern hotel management in Turkey and as a successful promoter of Turkey around the world. In response, the Istanbul Hilton has received well deserved support from the Government and the citizens of Turkey.

The Istanbul Hilton has managed, over the last 25 years, to keep up its class, performance, standard and profitability. We respect their operation.

In addition to its role as leader of modern hotel management in Turkey, since its opening the Istanbul Hilton has made an important contribution to the tourism economy of the country.

By their outstanding performance the Istanbul Hilton has captured our hearts, and we would like to present it as a successful model to those who are working or will be working in Turkey in this field.

The Hilton experiment in Turkey has proved to be very successful both for Turkey and Hilton International. In other words, we are happy to see the Hilton in Turkey and Hilton International is happy to work in Turkey.

In the near future, Turkey will evaluate her tourism potential and will lead the Turkish economy with its tourism income. We desire to see Hilton International build and manage its hotels in various areas of Turkey, now a country with a promising tourism potential. Hilton International, who realized the first project in a country where the tourism economy promises a prosperous future, deserves to expand its operations and if they so desire, they will have all our support.

Until recently it was not easy for foreigners to invest in our tourism sector. Therefore, international hotel chains who wished to construct hotels could not realize their projects.

However, our Government has made it possible for foreign investors to invest up to 100% in Turkey as part of our economic measures package announced at the beginning of 1980.

In order to reach our goal in the tourism boom, we wish to see international hotel chains invest in or manage more hotels in Turkey.
Celebrating the Silver Anniversary of the Istanbul Hilton, we also celebrate completion of the first 25 years of modern tourism in Turkey, as the Western concept of modern hotel management was first introduced to the country with this hotel.

The Istanbul Hilton is also recognized internationally as one of the cornerstones of a very important hotel chain around the world. It led the way to the expansion of Hilton International.

The Turkish Republic Pension Fund, as landlord of the hotel, introduced the concept of investment in the tourism industry, which has proved to be worthwhile in the case of the Istanbul Hilton, which has contributed substantially to the Turkish economy through the input of hard currency obtained from its elite guests.

The relations between the landlord and the operating company have been, over the years, exemplary, and we wish the continuation of the Hilton success in Turkey for many years to come.

NEJAT SEVDIR
Acting Director General
Turkish Republic Pension Fund
June 9-14, 1955

OPENING of the ISTANBUL HILTON in the LOCAL PRESS
THE ISTANBUL HILTON STORY
The very first hotel in Turkey marking the beginning of modern Turkish tourism

by Gülseren Ramazanoğlu

It all started thirty years ago when a Turkish delegation and the King of Hotel Chains happened to be under the same roof in the Waldorf-Astoria Hotel in New York. Mr. Conrad N. Hilton, the then president of Hilton International, who had an instinct for hotel courtesies, invited the delegation for refreshments. During the conversation he was asked whether he would be interested in constructing a hotel in Istanbul, a hotel that would be the first modern one in the country. He was also invited to visit Istanbul. In the coming days Mr. Hilton and his Vice-President John Houser were going to Paris for business and they extended their trip to Istanbul to explore the possibilities of such a venture.

When the Hilton delegation arrived in Istanbul they had a royal welcome which was arranged through the government. As a guide, Mr. Hilton was given Mr. Nazif Bölükbaşı, governor-mayor’s chief of protocol, and a most charming young man, who eventually became assistant manager of the Istanbul Hilton.

Decision to Build a Hotel in Istanbul

The guests were taken to all possible sites for a big hotel of international standards: the exciting and historical places were toured. Mr. Hilton was convinced that this fabulous city of Istanbul had a lot to offer to visitors, and its geographic location between East and West would be the ideal place to start his projected international hotel chain. Although Istanbul had some known Victorian-style hotels at that time, it had no hotels of Hilton standards. When he was taken to the actual grounds of the hotel, then and there he made his final decision on the construction of the first Hilton International hotel in Europe.

On December 15, 1950 an advance agreement in principle was signed between the government and the Hilton company. The main emphasis was on the construction of a very modern hotel of those days’ standards. The building was to be constructed and owned by the Turks and the hotel was to be managed by the Hilton International Company.

Hotel’s Landlord

Enterprising Turkish authorities were pushing the realization of a hotel that would mark the beginning of modern Turkish tourism. Coincidentally, a few blocks away, a young Turkish man was frustrated over the lack of modern hotels in Istanbul. This young man was Mr. Ulvi Yenal, president of the Turkish Football Federation, and general manager of the newly-established Turkish Pension Fund. He was trying to place members of the Swedish Football Team in Istanbul’s hotels. Unfortunately, as the better ones were full, they had to resort to second best. Mr. Yenal, who had been to Swedish hotels, knew the difference.

Later, in his office, he found some clippings from the Swedish press quoting the poor state of Istanbul hotels. He was embarrassed and depressed, and put on his coat, ready to leave the office. At that moment the door opened and he had some visitors, including three Americans. The purpose of the visit was to find a landlord for the Hilton hotel to be constructed in Istanbul. The status of the Turkish Pension Fund allowed it to invest in the tourism field. What a God-sent thing, thought Mr. Yenal, so depressed only a few minutes ago. With excitement he immediately started studying the papers with Mr. Mübín Manyasığ, another of the future assistant managers of the Istanbul Hilton, and Mr. John Houser. He was so carried away that he did not realize how late it became. Finally, Mr. Houser remarked “don’t you have tomorrow in this country, it is already 3:30 a.m. and the building is ice-cold.”
The enthusiasm of some government officers was not enough to realize this project. It was a first of its kind venture, a new approach and the pensions of retired people were thought to be at stake. It was not all that easy to obtain the necessary permission before signing the final contract between Hilton and its landlord. The land chosen alone was a problem, as it belonged to the Municipality and was designed to be a public park. A special law was required. The government was so keen on the construction of such a hotel that they immediately passed the law.

Finally, the contract was signed between the Hilton and the Pension Fund on August 9, 1951. The 29-page contract covered all possible details for twenty years, a contract which since then has been renewed.

**Construction Starts**

The architectural designs were prepared by Skidmore, Owings and Merrill (American) and Professor Sedat H. Eldem (Turkish) both among the leading names in their countries.

The plans of the hotel were submitted to the authorities for necessary permission for the construction. At long last the ground breaking ceremony took place in Summer, 1952. Soon after the leveling of the ground started, the general manager of the Pension Fund was assigned to another job. His successor, Mr. Nuri Kinik, was even more enthusiastic, so much that he practically lived at the construction site for almost two years and supervised, pushed and helped whenever necessary. It is difficult to speculate on the reaction of the constructing firm Julius Berger and Dickerhoaf Viedman (West German). Mr. Kinik had to face all the difficulties to make the impossible possible. Hilton International interior designer Miss. I. Beck needed 2,40 m long marble slabs for the walls in the ball room and in the lobby corridor. Turkey had been a country producing marble but the maximum length of marble quarried in one piece was never longer than 1,50 m. It had to be 2,40 m. not less, said she. Mr. Kinik had to fight to obtain a very special permit for the importation of marble from Italy. Then came the special needs for the landscaped garden… importation of special shrubs, trees, etc. The officials concerned never heard of such a request. We have so many trees and flowers in this country, why don’t they use them, they said.

Pumping water from the sea to the swimming pool of the hotel was considered. Pipes had to be laid from the shore uphill to the grounds of the hotel. Nobody wanted to spare expenses. However, the man who owned a piece of land in between, where he had been growing vegetables (he is still there!) flatly refused to let pipes go under his land. So, the project had to be abandoned.

The construction progressed with full speed under the keen eyes of Mr. Rudy W. Basler, the project manager of the Hilton. Workers ranging from 200-500 daily worked like bees. The building had to be finished in record time for Turkey of those days. After twenty one months of concentrated effort, toil and dedication, the construction of the Istanbul Hilton was completed.

The hotel had 300 deluxe rooms with private balconies. The original public areas were the Main Dining Room (the present-day ball room), the Marmara Roof (now turning into a spacious function room), Sadirvan Supper Club (today’s casino), Karagöz Bar (now Pilsen Pub), Club Room (today’s carpet shop) and Lalezar Meeting Room (the present Lalezar Bar).

Some twenty young Turkish men and women spent over a year in Hilton hotels in the United States training for key positions in the new hotel. Necessary staff was recruited; practically all of the employees were Turkish.

**Decoration and Furnishing**

The modern conveniences of the hotel was complimented with the use of local art which became a principle in future Hilton hotels around the world. All of the fineness that decorates the walls of the public areas was designed by Professor Sedat Eldem, who stylized and adapted it from the interior decoration of the sixteenth-century mosque. They were done in the centuries-old Kütahya Tile Factories in Turkey.

The greater part of the designs for all furniture was executed by the Hilton Design Office. A substantial part of all upholstered furniture was produced under the direction of the Design Office, by the Teacher's technical College in Ankara. This was a government-sponsored project to train teachers to help advance technical industries throughout the country.

Other furnishings, not locally available, were imported from fourteen different countries.

Carpeting throughout the hotel was handwoven in Konya, in Central Anatolia, renowned in the carpet industry. Approximately 15,000 square yards of carpet in 17 colors had 1,200,000,000 carpet tufts hand-knotted by women workers. All this work was organized and controlled by Kemal Seli, a Turkish businessman who initiated the revitalization of the Turkish carpet industry.

**International Inauguration of the Hotel**

After the actual construction of the building was completed, another phase of activity started. Furniture moved in, final touches were made. One would need to write a book on the last-minute activities. Excitement was at its peak. Everybody, including top foreign executives and their wives were physically moving furniture, sewing pillows, etc. Literally, everybody gave a hand for the Grand Opening.

The 300-room modern and deluxe hotel, equipped with the latest technical installations and embodying the best that Hilton standards can offer, was opening its doors to public. Long advance preparations were carefully planned and carried out under the guidance of Mr. Rudy W. Basler, now general manager of the hotel, with the teamwork of his colleagues around the world and enthusiastic local staff.

On May 20, 1955, the hotel was open to the public for the trial run. Then came the Grand Opening from June 10 to 14. Nothing was spared for the success of the official international inauguration in the course of a five-day period of unmatched splendor. While Turkey was opening its doors to modern tourism, Hilton International was marking the beginning of its global development.
The Turkish and American flags flying proudly from The Jefferson Hotel in New York in 1955 in honor of The Istanbul Hilton.

President Conrad N. Hilton holds a poster bearing nearly 1,000 signatures of members of The Waldorf-Astoria staff as a greeting to the family fold to the staff of The Istanbul Hilton. On the right is Mr. Wallace W. Lee, Jr., the manager of The Waldorf.

Mr. Conrad Hilton (second from right), Mr. Fahrettin Kerim Gökay (right), governor-mayor of Istanbul, and Mr. Nuri Kemal (center), general manager of the Pension Fund, and guests at the gala opening.

The two PANAM double decker special planes called "the Flying Carpet" and "the Magic Carpet" flew in Mr. Conrad N. Hilton and his personal guests. More than one hundred guests included a galaxy of Hollywood and other stars such as Olivia de Havilland, Mona Freeman, Terry Moore, Irene Dunne, Sonja Henie, Diana Lynn, Merle Oberon, Ann Miller, Lon McCallister, Keefe Braselle and Leo Carillo. In addition came well-known representatives of Life, Time, Look, Readers Digest, Esquire, Fortune and Holiday, including the United States newspaper tycoon William R. Hearst Jr. Movie columnists Louella Parsons and Hedda Hopper, representatives of U.S. radio and television, businessmen such as the owner of Empire State Building, and diplomats such as America's popular ambassadors to Turkey Mr. G. Vadsworth and Mr. G. McGhee joined as well.

The festivities started at the airport. More than a hundred photographers and newsmen, city officials, thousands in cheering crowds and special Istanbul Hilton hostesses in national costumes were at the airport to meet the guests. When the door of the plane opened thousands of people started applauding as Mr. Hilton appeared on the stairs. He smiled and said "merhaba" (hello) in Turkish, and raised both his arms in the air to salute the cheering crowds. He was the man who owned 29 hotels in the world. He made a brief statement indicating his pleasure to serve the city of Istanbul.

Then, Mr. Hilton accompanied by more than a dozen general managers from his various hotels, paid a courtesy visit to Mr. Fahrettin Gökay, the then Governor-Mayor of Istanbul and a staunch supporter of the Hilton project. The Governor-Mayor, with an impressive ceremony presented the scroll of Freedom of the City to Mr. Hilton. The honorary Turkish citizen then placed a wreath with "Istanbul Hilton" inscriptions on the Republic Monument in Taksim Square.

D-day came on June 10. Mr. Hilton, the Governor-Mayor and the guests gathered in front of the entrance door under the flying-carpet design canopy which was inspired by the "Gate of Felicity" in the Topkapi Palace of the Sultans. Mr. Hilton pulled a box from his pocket, opened it carefully while the excited guests looked on, took out a golden key and put it in the keyhole of the entrance door. It was 12:00 noon on the dot. He turned the key once and then turned to the Governor-Mayor who looked a little bewildered as he was used to ribbon-cutting ceremonies, and requested him to turn the knob and enter the building. Thus, the opening of the building was officiated.

The Governor-Mayor, who had been taken private English lessons for some time, made his first public speech in English. The guests entered the hotel, Turkish girls in national costumes started serving special cock-
tails. At 1:30 p.m. the gong was heard and with the official inauguration luncheon, the first meal in the hotel was served with great efficiency.

Speeches started with Mr. Nuri Kınık, general manager of the Turkish Pension Fund and the landlord of the Istanbul Hilton, Mr. Conrad N. Hilton and Mr. Fahrettin Gökay, the Governor-Mayor of Istanbul. Mr. Hilton in his speech emphasized the importance of the city of Istanbul and Turkey. "Standing here today in the shadow of a score of history's most hallowed shrines is indeed a precious experience. To the average American - and I consider myself such - mere mention of this metropolis on the beautiful Bosphorus invokes a maze of impressions gathered from a thousand sources.... That Istanbul has played a large role in human history is certainly no accident. Pitched on the very crossroads of two great continents, it was destined from the beginning to be the witness of great historical happenings.... For the Western World, the transforming events of 1923 in Turkey have been of supreme importance when Mustafa Kemal Atatürk revitalized Turkey..."

That was not all. A series of colorful functions took place for five days in the hotel and there were several official functions in the city's old palaces to celebrate the happy event. Even some 6629 miles away in Puerto Rico's Caribe Hilton (first hotel of the chain) a carefully planned commemorative buffet was held to welcome the sister hotel to the family. The highlight of the evening was a beautiful ice carving of a mosque, symbolic of Turkey.

Foreign guests and state dignitaries stayed in the hotel during the festivities and the celebrities who were flown in for the occasion toured the city day and night. They were the pioneers of millions of tourists to come to the Istanbul Hilton. They were truly enchanted and one of them, the movie star Lon McCallister, took miles and miles of colored films of the city for projection on TV stations in the United States. He was very happy to take back "all the beautiful sights of Istanbul in his suitcase."

On June 15, 1955, the Istanbul Hilton, the 29th Hilton hotel, the third Hilton International in the chain (the second being the Castellana Hilton in Madrid, Spain which was managed only, not constructed by Hilton), took its place at the side of the others and opened its doors to the public.

**Istanbul Hilton's Contributions**

The eleven-story "match-box" as it was cynically referred to by some conservative bureaucrats, not only marked the birthday of modern Turkish tourism but also changed the skyline of Istanbul. Its simple and functional architectural style influenced the city's as well as nation's architects. The interior decoration also had its share. New concepts were introduced in the social life of the country. Eventually the local people who were too shy in the beginning to step into the hotel started getting acquainted with this fascinating world and in the end the word Hilton became identified with comfort, quality, high standard and efficiency. The word, "Hilton" became a symbol, and is used in daily conversation.

In a few years time the hotel needed extending. A 150-room fully air-conditioned extension was opened in 1965-1966 and in 1969 the whole building was climatized. The improvement and modernization has never stopped, and planned rehabilitation and maintenance programs have been carried out to keep the high standard of the hotel at its highest.

Keeping a devoted eye perpetually on the hotel, the management proudly expects coming generations to find this hotel always at its best in the years to come.

**Expansion of the Hotel**

As for the employees, they have risen high in their professions and eventually became top executives or general managers both in other Hilton hotels and in other chains. Then came a new generation. Thus, the Istanbul Hilton became a school for the tourism industry both in Turkey and in the Hilton chain being one of the oldest in the family. Many of the seventy seven Hilton International hotels have somebody who can reminisce about work at the Istanbul Hilton.

This hotel means a lot to Turkey as with its opening, modern tourism started in the country. It means a lot to Hilton International as well, as it opened doors to a vast and successful future. No other opening ceremony, neither in Istanbul nor in the Hilton world surpassed the grandiose opening of the Istanbul Hilton.
A FAMOUS PLACE A FAMOUS FACE
A selection from 25 years of celebrity visitors

Left to right (upper row) Pele, Rafaella Carra, H.R.H. King Hussein of Jordan (lower row) Mr. & Mrs. Nelson A. Rockefeller, Dr. and Mrs. Christian Bernard, Danny Kaye, Prince Bernard of Holland with Dr. N. Eczacibap.
3 MILLION ROOMS and 14,000,000 MEALS!

.... 25 YEARS of ASTOUNDING STATISTICS.

by Cengiz ÖZÜLKÜ

In continuous operation since June 10, 1955, a grand hotel such as the Hilton International Istanbul has developed over this time some surprising and impressive statistics. The numbers, although at times hard to believe, speak for themselves:

To date, our hotel has hosted 3,826,800 guests in its elegant rooms. Considered that today there are 53,000 beds in the total Turkish hotel market, the Istanbul Hilton alone could totally have used this capacity 72 days in succession to house its guests!

14,556,550 persons have been served food and drink in our hotel in the past 25 years. That's more than enough meals to feed every man, woman, and child in the whole city of today's Istanbul on three separate occasions!

The meat consumed in the Hilton (over 3,000,000 kilograms) equals a herd of over 8,000 large beef cattle!

White cheese, a national delicacy of Turkey, has been served in such abundance that if all the tins of cheese used over the years were set end to end (150,000 tins!) both shores of the Bosphorus could be comfortably lined from Black Sea to Marmara Sea, a total distance of over 60 kilometers!

A hotel without linen is of course impossible. Our hotel, over 25 years has produced an unending stream of clean bed sheets, that if stretched continuously, 2 1/2 meters wide, would extend over 45,000 kilometers in distance, more than enough to comfortably tie a ribbon of white linens around the world!

The swimming pool of the Hilton is the largest in the city. The whisky, vodka, gin, raki, and wine consumed by our customers since 1955 (over one and a half million bottles!), would fill it to the brim!

However one looks at it, the record of the hotel has been most impressive. In particular, at a time when Turkey's foreign exchange needs are critically high, we are proud to reflect on the statistics that over the past 25 years $356,000,000 of foreign exchange were brought to Turkey through our hotel.
To commemorate our 25th anniversary year we have decided to contribute substantially towards the construction of the first SOS Children's Village in Turkey. Several fundraising activities are planned for the remainder of this year and the first charity gala dinner is scheduled for Saturday June 14 to be followed by a poolside Bar BQ in August and an International Bazaar in November. All proceeds from these activities will be donated to SOS ÇOCUK KÖYLERİ for its project in Sultan Çiftliği near Istanbul.

What are the SOS Children's Villages?

They are a private social welfare organization, both politically and denominationally independent. The autonomous SOS Children's Village Associations in each country are members of SOS Kinderdorf International, the head organization based in Vienna, Austria.

The purpose of SOS Children's Villages is to help children who are in need of care because they have lost their parents or are homeless for other reasons. They provide a permanent home for these children in small, family-type groups, the SOS families.

Six to eight children live in such an SOS family, boys and girls of various ages, who grow up together like brothers and sisters.

Each SOS family lives in a house of its own. The head of the family is the SOS mother. She provides the children entrusted to her care with the affection and sense of security which every child needs for its sound development.

An SOS Children's Village consists of 15 to 20 such houses and is supervised by a Village Director. He advises the mothers and represents the fatherly element in the Village. Educational therapy supplement the children's upbringing.

The children grow up in conditions very similar to those in a normal family. They attend the local schools. Children are accepted by SOS Children's Villages irrespective of race, nationality or creed, solely according to their need of care.

The SOS Children's Villages remain in charge of these children until they are able to look after themselves. While they learn a trade or profession, they can live in the Student and Apprentice Houses run by the SOS Children's Villages.

The founder of the first SOS Children's Village Hermann Gmeiner says "Millions of friends all over the world have helped me to found over 100 SOS Children's Villages, this is a sensational wave of goodwill.

The development of our social systems is based on our efforts to cooperate with each other in our daily lives. Real progress depends on the contribution which each human being is prepared to make towards a better, juster and more peaceful world. Because of his imperfections, man lives in a permanent state of crisis, yet he possesses the ability to overcome this crisis bit by bit. He may gain deeper insight into the structure and functioning of our social interactions and change his attitudes accordingly.

The SOS Children's Villages remain in charge of these children until they are able to look after themselves. While they learn a trade or profession, they can live in the Student and Apprentice Houses run by the SOS Children's Villages.

The founder of the first SOS Children's Village Hermann Gmeiner says "Millions of friends all over the world have helped me to found over 100 SOS Children's Villages, this is a sensational wave of goodwill.

The development of our social systems is based on our efforts to cooperate with each other in our daily lives. Real progress depends on the contribution which each human being is prepared to make towards a better, juster and more peaceful world. Because of his imperfections, man lives in a permanent state of crisis, yet he possesses the ability to overcome this crisis bit by bit. He may gain deeper insight into the structure and functioning of our social interactions and change his attitudes accordingly.

I believe you will share our enthusiasm in supporting our 25th anniversary contributions so we can give these needy children a chance to grow up happily if they are to contribute towards a better future for all of us.
SOS Çocuk Köyleri Vakfı, Sultan Çiflik, Üsküdar - İstanbul
Istanbul is a city of mosaics, some of the loveliest — some would argue the loveliest — in the world. But for me the city itself is a mosaic. A mosaic of memories.

I write this sitting on the terrace of one of these old, romantic wooden villas — yalı to my Turkish friends — in the as yet unspoilt village of Kanlica on the Asiatic shore of the Bosphorus. Blue water, blue sky, gulls swooping and soaring, ferry-boats zig-zagging between two Continents, cruise liners making their aristocratic progress towards the Marmara, oil tankers (even they look splendid in this setting) on their way to the Black Sea and, silhouetted like a theatrical backdrop, the dramatic outline of Rumeli Hisar castle. If earth has anything to show more fair I have yet to see it.

I have conducted a passionate love
affair with Istanbul for the best part of 30 years, alas too often from afar. A kaleidoscope of memories.

Of bargaining in the Grand Bazaar for an old lamp from a Sultan’s palace and pretending I had won. I hadn’t of course. Anyone who beats a bazaar stall holder at his own game deserves the Order of Osmani — but it’s fun trying.

Of standing on the entrance to the Suleymaniye Mosque and the light of my Turkish lamp, and surrounded by prints of old Stamboul, I turn to a precious possession — “Constantinople — Tourist’s Guide, by Ernest Mamboury.” This is a first edition in English published in 1925, two years after Turkey became a republic. In parts, of course, it is out-of-date but as a guide to the city’s enthralling historic buildings it is still a vivid, compelling companion.

Speaking of food, and who doesn’t in Turkey?, my daughter spent one of her teenage years in Istanbul. She left London looking like a bean-pole. She returned like a roly-poly pudding.

Istanbul is no place for the dieter. There always seems to be too much food. Mountains of marrows, stalls festooned with artistically arranged fish, piles of pilav and sticky sweets galore. Do not, I implore you, fail to buy a box of Turkish delight from Haci Bekir’s old shop (it is near Galata Bridge) where once the original Haci made sweetmeats for the Sultan and his harem.

Let me tell of a memorable meal I had not so long ago. Just opposite the entrance to the Suleymaniye Mosque is a lokanta — a lokanta being a sort of working man’s restaurant where the food can be surprisingly good. The cook was a jovial, grey-haired man who told me proudly that the had three daughters at university. He was equally proud of his cooking prowess and there was no question of my choosing a meal. I was to eat as he directed and no argument. He brought me a morsel of meat on the end of a fork. “Eat” he ordered. I ate and it was mouth-wateringly delicious. Then he produced a sample of his stuffed marrow. “Eat” he instructed. I ate and the marrow melted in my mouth.

When I left after a splendid feast washed down with ice-cold water there were bows and smiles and handshakes and pledges of eternal friendship all round. The cost of this fit-for-a-Sultan meal was ludicrously small but in these hurried, frenetic days you could not put a value on that kind of experience.

The advertisements too are intriguing. There is one for the Hotel Tokatlyan, now vanished, “open all the year round and frequented by the best society and numerous travellers.” Another is for Sebah and Joaillier, photographer, who talk of their “great collection of landscapes, views, churches, mosques, mosaics, antiquities etc. Oriental costumes, statues and antiquities of the museums. Pera, Grand Rue No 439, next to the Russian Embassy.”

Mamboury himself, admirably practical though he was, seems to have missed some of the exoticism that departed when modern Turkey emerged. His geographical survey ends:

“Old Stamboul gives way to European modernism. “Loti’s old Stamboul, with its mangy dogs, its dirty alleys and its dusty old shops is fast disappearing. Adieu! the motley crowds in glistening costumes of bright colours, fluttering hither and thither under blue skies! Adieu! the red lancers circling in pompous and sparkling corteges on curvetting chestnuts! The wooden houses make way for buildings of concrete, the mosques are lighted by electricity. The local colour disappears under western greyness.”

Western greyness? Mamboury was, I think, too pessimistic.

I look up in early spring to see a blue, curved fishing boat make its leisurely way towards the bustling city, red-roofed villas against a background of flowering May trees and green hills, yalis casting friendly shadows over the lapping water.

Soon the sun will set in a blaze of pink and purple and my city of mosaic memories will sleep.

As someone once said, the more things change the more they stay the same.
Turkey is the landbridge between East and West while Istanbul's Bosporus is the waterway that separates Europe and Asia. As is related in the myth, Zeus made a heifer out of Io, who swam across the currents of the Bosporus to give it its Greek name of “crossing of the cow.”

The history of Istanbul is full of attempts towards the realization of the actual bridging of two continents. The efforts to establish a bridge between Europe and Asia goes back to the sixth century B.C. As an historical illustration, the Persian Emperor Darius the Great ordered his engineer Mandrokles of Samos to build a bridge of boats across the Bosporus in 590 B.C. Ten years later, Emperor Xerxes did the same technique on the Hellespont, or Dardanelles, the twin strait about 200 miles south of the Bosporus.

Bosporus is not the only waterway in the city. Istanbul's European side has an arm of water extending from the Bosporus in the shape of the horn of a cow, and separating the Old City from the new one. Due to the glowing sunset and dawn reflecting on its waters, this inlet rightfully earned the “golden” title.

The need of the bridging of the two parts of the city was more urgent than the bridging of two continents and needless to say much easier to realize. Byzantine Emperor Justinian I who built St. Sophia, also constructed a bridge called St. Kallinikos on the Golden Horn. The Byzantine chain that closed the Golden Horn during the siege of Istanbul — the then Constantinople — by Turks, was a pseudo-bridge linking the Genovese in Galata, now new Istanbul, with the Byzantine capital in the old city of Constantinople.

As a reaction to this chain, Ottoman Sultan Mehmet II, later known as the Conqueror, built two bridges - one real one and one figurative one. He constructed a floating bridge by tying together more than a thousand barrels between the shore points of the Golden Horn for the Turkish army to enter the walls of the old city.

The sultan's figurative bridge turned a new page in the history. On April 23, 1453, Sultan Mehmet's men pulled 67 different navy boats overland on greased logs from the Bosporus to the Golden Horn. This was just the reverse of an usual bridge for it was a bridge over land and connecting two pieces of water. By crossing this bridge, Mehmet went from the Middle Ages to the Modern Age; he helped to begin the Renaissance.

The Golden Horn was not only a source of inspiration for poets and painters of many nationalities but also interested a genius such as Leonardo da Vinci. In 1504, Leonardo da Vinci proposed to Sultan Bayezit II the erection of a single arched bridge over the Golden Horn. The manuscript showing his design sketch is in the library of Topkapi Palace. The Ulema or religious authorities of the time said that such a bridge was impossible. Actually, only the techniques of the twentieth century made possible the dream of Leonardo da Vinci to put a bridge across the Golden Horn.

Sultan Mehmut II, a very progressive Ottoman ruler, in the nineteenth century ordered the building of new roads, steamships from Europe, more modern finance and postal systems to make a census- and also to build a bridge across the Golden Horn. Since it was a bridge on water, the Admiralty constructed this first bridge between Unkapapı and Azapkapi shores, just about where the Golden Horn's Atatürk Bridge is today. Called the Hayratiye (meaning donation) Bridge because the sultan donated it and forbade the collection of tolls from the people crossing it, the bridge was two long causeways from the shores and then a curved elevation in the center. The romantic and attractive design marked an important step and symbol of modernization in Turkey.

the HISTORY-MAKING BOSPORUS BRIDGE  BY ISMAIL ISMEN
A second bridge was put up over the Golden Horn in 1845 at the present location of the Galata Bridge at the waterway's mouth. Just a little later in the Crimean War, numerous Scottish soldiers posted in Istanbul constantly hummed a song which was picked up by the populace. It became the world-wide famous "Üsküdar" song, first sung in the west by Eartha Kitt. The song notes of the soldiers became a bridge to the Turks and the rest of the world.

About mid-1800's, the government bought the first ferryboats to connect the shorelines for the people. The steamships replaced many of the rowboats and caiques. Their angry, unemployed rowers and sailors rebelled, although the new faster ferryboats gave better and faster transport to the city.

All the bridges on the Golden Horn were wooden but in 1875 the Ministry of Public Works ordered that a British firm put up an iron structure on the present site of the Galata Bridge.

The actual building of the Galata Bridge by the German Firm, MAN, took place in 1911. They made the metal pieces here, spread them out over the wide delta of the Sweet Waters of Europe, and there put together the 65 feet sections. Then the total structure was lifted into position above its present location, no easy matter with the cranes of those days.

This bridge had a role to play in the liberation of Istanbul on October 6, 1923. The Turkish army walked over that crossing only three weeks before the Republic of Turkey was proclaimed.

In the early twentieth century, people began to think about connecting not only the Golden Horn but also the East and West across the Bosphorus. The French Engineer F. Arnodin proposed two bridges: one between Sarayburnu where Topkapi Palace is, and Üsküdar which would be a "trans-border" bridge, and also a suspension one between Anadolu Hisar and Rumeli Hisar, the Turkish citadels on the Asian and European shores of the Bosphorus. However, this ambitious plan was not carried out as the Sultan of the time did not want modern or easy transport that would make it easy for a popular uprising to reach his palace.

In the same years, engineers were even thinking of a tunnel bridge - a metal tube - that would go about 100 feet under the water.

During the Second World War, millions died and hundreds of bridges collapsed. After the war, nations began to remember the words of Atatürk, father of modern Turkey: "Peace in the country, peace in the world." In trying to combine their efforts to create a lasting peace, the idea of connecting Europe and Asia again comes in this period. Joint technical studies by the Istanbul Municipality, the Technical University of Istanbul, and the Ministry of Public Works prepared ground for the building of the intercontinental Bosphorus Bridge. The American Company of De Leuw, Cather and Company of Chicago made the feasibility studies and planned the roadways and location of the present Bosphorus Bridge. It was designed by Freeman, Fox and Partners of London.

The Turkish State Highways Department designed a high-speedway between Istanbul and Iskenderun on the eastern Mediterranean Sea. The Istanbul ring roads and crossing of the Bosphorus was one of the key items in this technical study. The project was put into the Second Five-Year Plan of 1968-1973 and implementation of the project was accepted by Turkey's Grand National Assembly on July 3, 1967.

Ground was broken for the construction of the twin-towered suspension bridge across the Bosphorus on February 20, 1970. The ceremony was held at the Asian tower site of Beylerbeyi, right next to former royal, lovely white palace. The then Prime Minister Süleyman Demirel keynoted the ceremony with the expressed "wish that this bridge will serve humanity and the Turkish people in the spirit of peace."

The Anglo-German Bosphorus Consortium composed of Cleveland Bridge and Engineering Co. Ltd. (British) and Hochtief A.G. (German) undertook the construction of the bridge, the fourth largest suspension bridge in the world.

The majestic two towers were completed and then the first thin, later thick steel cables connected the towers standing on two different continents. Finally a catwalk and a service road was constructed between the towers.

In 1972, for the first time people walked the catwalk from one tower to another. By April 1973, the bridge roadway was finished between the two towers. Some 2.500 years had elapsed since Mandrokles had his pontoon bridge on boats link the two continents. But now it was a permanent structure, not a temporary one, serving mankind.

The majestic two towers were completed and then the first thin, later thick steel cables connected the towers standing on two different continents. Finally a catwalk and a service road was constructed between the towers.

In 1972, for the first time people walked the catwalk from one tower to another. By April 1973, the bridge roadway was finished between the two towers. Some 2.500 years had elapsed since Mandrokles had his pontoon bridge on boats link the two continents. But now it was a permanent structure, not a temporary one, serving mankind.

The Bosphorus Bridge was opened to the traffic on October 29, 1973, following the passage of the first winner of the race participated by Lord Montague of Beaulieu's vintage cars.

Needless to say, Istanbul had a prize monument to commemorate the fiftieth anniversary of the founding of the Turkish Republic.

Turkish poet Yanya Kemal called this city "Dear Istanbul." The great Mustafa Kemal Atatürk called "Istanbul the iris of the eye, the light in the eyes of the Turkish people." So that Istanbul which has been a treasury of Turkish history and also a landbridge between East and West, now has a real bridge bringing together the old continent where civilization was born and the new one which developed it so highly.

**Principal Data about the Bosphorus Bridge**

| Main span | 1074 m. |
| Side span (east) | 255 m. |
| Side span (west) | 231 m. |
| Total length | 1560 m. |
| Clearance over high water | 64 m. |
| Carriage-ways-dual three lane plus footpath. |
| Overall deck width | 33,4 m. |
| Power hight | 165 m. |
| Main cables - two of 19 strands of 550 wire of five mm. diameter. Load in backstays 15,400 ton. The bridge is a toll bridge and it is estimated that the bridge will carry 7,500,000 vehicles per year. |

**The Four Largest Suspension Bridges in the World**

- **The Verrazano - Narrows Bridge, New York - 1296 m.**
- **The Golden Gate Bridge, San Francisco - 1280 m.**
- **The Mackinac Bridge, Michigan - 1158 m.**
- **The Bosphorus Bridge - 1074 m.**

Head of his own construction and consulting engineering Birim Company, Ismail Işmen received his master's degree in civil engineering from the Istanbul Technical University and his doctorate at Stanford University in California. Ismail Işmen who believes that a story of a bridge is also a history of humanity and civilization, wrote a book called Insanlar ve Köprüler (Men and Bridges) which was published in Turkish in 1978 by Turkish Iş Bank.
Istanbul's skyline is embellished with slender minarets and the imposing domes of more than 450 mosques, which are the symbol of the Moslem religion. No other city in the world can boast of so many mosques enhancing its beauty.

The very first mosque in Istanbul was built in the early part of the eighth century by the Arab military commander, Muslime Abdulmelik, whose armies besieged Constantinople in the fifth attack of the Moslem Holy War on the city. Located in the Galata area of the New City, it is still called the Arab Mosque. A temple constructed during the reign of the Byzantine Emperor Tiberius II was also converted into a mosque for the Moslem warriors. It is called Yeraltı Camii (Underground Mosque) and can be visited in Karaköy.

Fatih Sultan Mehmet, the conqueror of Constantinople, ordered the construction of the most important mosques in Old Istanbul. The Fatih Mosque, with its huge complex of theological study, worship, and social facilities is supposed to have been the first cultural center in Istanbul. The conqueror and his wife are buried in the türbe (tomb) of the mosque courtyard and an inscription from the Holy Koran on the main entrance indicates the importance the sultan attached to the freedom of conscience and faith.

After Fatih Sultan Mehmet, most of the Ottoman sultans built mosques in Istanbul either in their own names or in the memory of their mothers, fathers and children. The wealthy statesmen and leading citizens also followed the sultans' path to construct numerous small mosques and mescids, a very small mosque without minaret. This tradition explains Istanbul's great number of mosques and about 500 mescids. Those who built mosques were aware of the importance of maintenance so that all mosques have been looked after with the funds obtained from the foundations established for that purpose.

Moslem prayers have a prescribed ritual. First, one washes the hands and feet at the ablution fountains, which are conveniently placed in the mosque courtyard. In performing the namaz, the Moslem always faces Mecca, the Holy City of Islam in Saudi Arabia where the Prophet Mohammed, founder of the religion, was born. The mihrab (prayer niche) usually built opposite the main entrance, indicates the direction of Mecca, and the imam stands here during the prayer time.

Moslem prayers have a prescribed ritual. First, one washes the hands and feet at the ablution fountains, which are conveniently placed in the mosque courtyard. In performing the namaz, the Moslem always faces Mecca, the Holy City of Islam in Saudi Arabia where the Prophet Mohammed, founder of the religion, was born. The mihrab (prayer niche) usually built opposite the main entrance, indicates the direction of Mecca, and the imam stands here during the prayer time.

Moslem prayers have a prescribed ritual. First, one washes the hands and feet at the ablution fountains, which are conveniently placed in the mosque courtyard. In performing the namaz, the Moslem always faces Mecca, the Holy City of Islam in Saudi Arabia where the Prophet Mohammed, founder of the religion, was born. The mihrab (prayer niche) usually built opposite the main entrance, indicates the direction of Mecca, and the imam stands here during the prayer time.

Non-Moslems are also permitted to enter mosques in Turkey. Although Moslem women are expected to cover their heads and to wear long-sleeved garments, these are not a must for other women visitors. However, everyone must remove his shoes before entering a mosque.

The Süleymaniye Mosque at night.
The Ottoman Turks started at first to construct one-unit mosques—a square area topped by a dome and with one adjoining minaret, while the practice of constructing monumental mosques developed gradually in İz尼克 (ancient Nicea), Bursa, Edirne, and Istanbul, the consecutive capitals of the Ottoman Empire. These multi-domed mosques with supporting pillars provided a wider prayer hall, and this type of construction is the continuation of what the Seljuks called Ulu Cami (great mosque).

The Bayezit Mosque in Istanbul's Old City is an impressive example of the multi-unit mosque. The direction of its mihrab pointing to Mecca is supposed to be the most accurate in the Moslem world.

According to Evliya Çelebi, the seventeenth century and first Turkish travel writer, Sultan Bayezit, in inaugurating the Bayezit Mosque bearing his name, asked a person who had never missed a prayer in his lifetime to come forward to act as the mosque's first imam to preach and lead the namaz rituals. When he saw that no one came forward, he declared that he himself had never missed his five-time-a-day prayers, either in peacetime or in war, and thus led the namaz rituals personally.

The multi-unit mosques provided wider but not unlimited prayer halls. The ultimate aim of the Ottoman architects was to create a monumental interior space by limiting the number and size of the supporting elements, consequently reducing the number of the domes to a large central one. The mosque of Üç Şerefli in Edirne, completed in 1473, with a central dome of about 26 yards in diameter, marked a great step forward.

It was only in the sixteenth century that the great Ottoman Turkish Architect Sinan created his mosque masterpieces. During his 50-year career, Sinan built 312 buildings, of which 73 are mosques. His genius is clearly demonstrated in the Süleymaniye Mosque in Istanbul, and he reached the peak of his talent in the Selimiye Mosque at Edirne, which has a dome of some 35 yards in diameter. By placing the supporting pillars at the side of the walls, he created a great unity of space. The supporting semi-domes gradually reach the top, elevating the eye to the sky. The Selimiye Mosque, with its grandeur of height, matchless technique and elegance has a unique place in the Moslem world. Sinan was one of the very few architects who could blend superior technique with beauty and although the architects that came after him followed his pattern, none have ever surpassed him. Sinan's Süleymaniye Mosque, finished in 1556, dominates the western heights of the Golden Horn waterfront across the Galata Bridge.

To many, it reflects the majesty, power and glory of the Ottoman Empire during the reign of Sultan Süleyman the Magnificent. Its huge dome has a soaring spaciousness as it rests on four massive columns. Its foundations go down to the shores of the Golden Horn. According to Evliya Çelebi, just the construction of the mosque's foundations took three years. When the mosque was finished, Architect Sinan advised the sultan that this monument would last forever.

Süleymaniye displays priceless treasures of sixteenth-century İz尼克 tiles, elegant marble carvings, and stained glass windows. Sarhoş İbrahim, “Drunken” İbrahim, who supposedly could create masterpieces only when inebriated, made the stained glass, considered the best sample of its kind. The calligraphy was written by Ahmed Karahisari, known as the best calligrapher of the Ottoman period. Here also, the woodcarving and mother-of-pearl inlay work are considered to be remarkable examples of the art.

Süleymaniye's ten şerefes on four minarets stand for Sultan Süleyman the Magnificent as the tenth ruler of the Ottoman dynasty. The Sultan's and his wife's graves are in the courtyard and are decorated with beautiful tiles.

Like the Fatih Mosque, Süleymaniye also had a theological study center, and worship and social buildings, one of which was converted into the Museum of Islamic Arts, which holds collections of priceless tiles, rugs, wood and metal work.

One of the most outstanding specimens of Islamic art in Istanbul is the Blue Mosque (1616), where Sinan's artistic formulas were carried out by his student, Mehmet Ağa, who built a square shape with a huge dome supported by four massive fluted pillars. The light streaming through numerous windows is diffused by the blue tiling of the interior walls — hence the name, Blue Mosque.

The mosque, unique in the world with six minarets, is often called the most beautiful in Istanbul and perhaps in the world.

Much like a museum, beautiful sixteenth century tiles line its walls and its upper gallery. According to the records, 21,043 tiles were used to cover the walls. The bronze doors, laco-like carved marble work, and the mother-of-pearl inlaid wooden doors are judged to be as beautiful and unusual as the famous tiles.

The Rüstempaşa Mosque (1561), near the Spice Bazaar, is the best example of Sinan's smaller works. This mosque has a spacious prayer hall and its walls are adorned with exquisite sixteenth century tiles executed in 41 different tulp designs. Even the panels of calligraphy are made of tiles.

The Eyüb Sultan Mosque, on the northern edge of Istanbul, was the very first mosque built after the conquest of Constantinople. It was named for Eyüb-El Ensaari Halid ibn-i Zeyd, a companion of Prophet Mohammad, and a flag bearer in the Arab army's second of 10 sieges made on Constantinople. Eyüb was killed in this attack and buried in the area given his name. Fatih Sultan Mehmet, after conquering Istanbul in 1453, knew that this holy man, one of the Prophet's 40 close friends, was buried in Eyüb, and requested that his teacher, Akşemsettin, a devout and great scholar, find Eyüb's tomb. Almost miracously, Akşemsettin dreamt of the exact place of Eyüb's grave and discovered his coffin with his name inscribed thereon. Fatih Mehmet the Conqueror immediately ordered the construction of Eyüb's mausoleum, and later the building of the mosque, which was completed in 1458. The Eyüb Mosque is supposed to be the holiest place in all of Istanbul. The faithful come to Eyüb's mausoleum to make wishes, when God's blessing is needed, and especially visit here before going on pilgrimage to Mecca. In the Eyüb Mosque, the sultans of the Ottoman Empire enacted the ceremony for girding on Osman's sword (the name of the first Ottoman sultan who gave his name to the dynasty)—which is comparable to coronation ceremonies in the Western World.
Mihrimah Sultana, daughter of Sultan Süleyman the Magnificent, had two mosques built by Sinan in Istanbul bearing her name. One is in Üsküdar, across the Bosphorus in Asia Minor, and facing the ferry boat landing; the other is at the western Edirnekapı Gate of the city walls. The Üsküdar Mihrimah Mosque (1548) has marvelous woodcarving and the best samples of marble carving in its mihrab and minber, and elevated seat reached by a flight of steps and covered with a peaked cone.

Architect Sinan, known as Koca Sinan or the Grand Sinan, again proved his genius in the Edirnekapı Mihrimah Ablution fountain, the Blue Mosque

Mosque (1555) located on the road to Kaariye Museum, where the world’s best Byzantine mosaics are treasured. The Mihrimah Mosque ranks among the most beautiful in Istanbul, principally because of its four exterior supporting pillars reaching half way to the height of the dome and topped with small domes and multi-windows.

When Yavuz Sultan Selim wanted to build a mosque in his own name, he called in his chief architect. The architect asked him what kind of a mosque he wanted. The Sultan roared: “How do you describe a mosque? Four walls on a square area with a dome covering it.” The architect worried, as what was so easily described was certainly not so easy to construct. He had no choice but to fulfil the Sultan’s order. Placing a huge dome on four walls without the help of the supporting domes was a daring thought. This mosque, on a hill in the western part of the Old City is, therefore, architecturally very important. It also indicates the fact that Sinan’s predecessors also were very accomplished architects.

On the Bosphorus Strait’s coastal road from Beşiktaş to the Galata Bridge are the Dolmabahçe and Nusretiye Mosques, and they carry the European rococco influence of the eighteenth century. Gracious and lovely, they are soothing sights soaring over a never ending parade of traffic.

Yeni Cami (1663), on the Old City side of the Galata Bridge, has an imposing view. It is decorated with the very last examples of the seventeenth century tiles, and its doors are crowned with inscriptions from the Holy Koran. Its ablution fountain is a jewel of the Turkish art because of its marble work.

From the Galata Bridge, arching over the Golden Horn, not only the Yeni Cami Mosque but also the minarets and domes of Saint Sophia catch the eye. Originally a church, then converted into a mosque with four minarets after the conquest, the latter is now a museum. Beyond Saint Sophia is the Blue Mosque, Süleymaniye, and the mosques of Fethi and Sultan Selim on the hills of Old Istanbul. They all give a stunning and singular silhouette to Istanbul, the city of domes and minarets.
Guests of the Istanbul Hilton generally find their eyes drawn to the intriguing blue and turquoise tiles covering the lobby walls in designs of leopard's spots and Chinese clouds. Many of them realize that this artwork continues the tradition of the world-famous Blue Mosque tiles. Actually, all of the faience that decorates the walls of the hotel's main and lower lobbies, of its Casino, Coffee Shop and the carpet shop was designed by the Turkish architect Sedat Eldem, who stylized and adapted it from the interior decoration of the sixteenth-century mosque.

Following their introduction to the hotel's contemporary Turkish tile work, visitors usually become acquainted with the unparalleled artistry of the ornamental tiles in the Sultan Ahmet Mosque, popularly referred to as the Blue Mosque because of the predominant color inside. This Muslim place of worship, known as the most beautiful mosque in Istanbul and perhaps the most beautiful in the world, has 20,143 individual tiles in 60 different floral designs covering its towering pillars and walls.

Tile work has long had a prominent place in the Turkish decorative arts, with the history of tile making in Anatolia (ancient Asia Minor) dating back to the twelfth century. During the Seljuk and the Ottoman eras in Anatolia, tiles of six square inches each were a basic element in architecture, being widely used for interior and exterior decoration of mosques, palaces, public buildings, and private homes. The constant demand for tiles challenged the Turkish artists' originality and developed their techniques. And the good clay necessary to make top quality tiling is found all over the Turkish mainland.

Anatolian tiles are distinguished by five periods: the Seljuk period during the twelfth and thirteenth centuries, and four Ottoman periods between 1339 to 1765, with the sixteenth century work being the most notable.

The tiles excavated in Alaeddin's Palace in Konya are of the twelfth century and mark the oldest tiled building in Anatolia. The Kubadabad Palace in Beyşehir has thirteenth century tiles which are most interesting. They have floral, animal and human designs, as does the work of the Uigur Turks of Central Asia. In contrast, the Seljuk tiling produced in Anatolia had only geometric and calligraphic (old Turkish writing) designs. This helps to demonstrate that tile making, like most other forms of Turkish art, originated in Central Asia and travelled west with the nomadic Turks. When in Central Asia, the Turks had not yet been converted to the Moslem religion which forbids depicting human figures.

Tiles of the 1100's and 1200's are exhibited at the Museum of Turkish and Islamic Arts in Istanbul, located next to the Süleymaniye Mosque, which also features sixteenth century tiles of note.

In the thirteenth century, many Seljuk monuments in Konya, Sivas, Kayseri, Beyşehir and Ankara were decorated both inside and out with mosaic tiles of geometric or calligraphic designs made in small inch-square pieces.

The Seljuk tiles differed from those of the Ottoman periods in color, design and production technique. The Seljuk artisans always used contrasting light and dark shades of turquoise, dark blue, dark purple, black, brown and dark green in designs mainly of geometric and calligraphic patterns. Theirs was the mosaic technique of preparing individual pieces with each color baked separately and then plastering them in a design on the stone walls. Needless to say, with this time-consuming technique, the artists could not produce tiles in abundance.

There remains only one example of the mosaic technique in Istanbul and can be seen on the arch around the main entrance of the Çinili Kiosk (meaning small tiled palace), built in 1472. This work—the last of its kind—was accomplished by an Ottoman artist at the order of Sultan Mehmet the Conqueror. This building is now the Museum of Turkish Tiles and is conveniently located next to the Museum of Archeology behind St. Sophia.

During the late fifteenth century, the mosaic method of tile making gave way to the color glazing technique. This was a step forward to mass production. The different colors were placed on a common
surface with partitions preventing them from running into each other. Light green and yellow were the characteristic colors of this early Ottoman period, the style of which emphasized floral designs.

In the sixteenth century, tile-making techniques advanced still further. The colors were tinted and designs were prepared under a coat of glaze which produced a more brilliant appearance. With this sub-glazing technique, artists created masterpieces predominantly in dark green, brown, different shades of blue and black and white. The typical motifs were floral, with the most popular being the tulip, rose, carnation and hyacinth which were national symbols in all forms of art. The artists specialized in flowers, aspiring to design the flowers of heaven the way they thought they would appear.

Istanbul’s Süleymaniye and Rüstempasha mosques, as well as some sections of the Topkapi Palace Museum, boast tiles of coral red relief which look quite superior to all others. The craftsmen in İznik (ancient Nicea—100 miles east of Istanbul) produced this red relief during the second half of the sixteenth century for only thirty years, and they were so jealous of their discovery that they refused to share the process’ secrets with their apprentices. Thus, the skills of reproducing this singular color were lost.

Reportedly, many French porcelain technicians and specialists visited İznik, the most important center of tile making between 1504-1665, to study the red tiles and remnants of the old ovens hoping to find the secret of this famous color. But, the mystery remains unsolved. These unique and valuable tiles can be seen around the mihrab (praying niche) and tomb of Sultan Süleyman the Magnificent in the Süleymaniye Mosque and in the Rüstempasa Mosque in 41 various tulip stylizations. They are also in evidence at Topkapi Palace in the Hırka-i Saadet Room, where the jacket of the Prophet Mohammad is kept, and on the Golden Way to the Harem.

The seventeenth century witnessed the decline of tile making, and color combinations became limited to blue and turquoise on white. This age still specialized in making floral designs by sub-glaze. The Topkapi Palace houses the most beautiful examples of these white and blue tiles, and they can be seen in its Baghdad and Revan Kiosks, and in the Circumcision Room.

The very last production of the İznik workshops are in Yeni Cami, the mosque on the Old Istanbul side of the Galata Bridge. In order to revive the dying art of tile making in the eighteenth century, craftsmen from İznik were invited to set up a tile workshop at Tekfur Palace, the old Byzantine palace, the remains of which can be visited near the Edirne Gate of the City Walls. Tekfur results, however, were very poor, as the tiles chipped and their colors faded; consequently these workshops operated only between 1724 and 1738.

In the nineteenth century, Sultan Abdulhamid II ordered the establishment of a porcelain factory at Yıldız Palace in Istanbul. The same factory still produces original and well-designed china and vases which are sold mainly at Sümerbank shops.

Today, the Turkish tradition of tile making continues primarily in Kütahya in central western Anatolia. There in ateliers established in 1718, the craftsmen imitate İznik colors and designs with a good deal of success. It is from Kütahya that Turkish tiles have been sent to decorate the handsome mosque in Washington, D.C., the palace of the Sheikh of Kuwait, as well as the Hilton halls here.

Tile making in Turkey continues as does ceramic production, using the same techniques and clay. The main difference is that ceramics are single pieces of a specific composition, while tiles are usually repeated designs. Turkish ceramists such as Hakki İz, I. Hakki Oygur, Füreya Koral, Jale Yılmabaşar, Rüzin Geçin, Atilla Gálatalı, Erdoğan Ersen, Nasip İyem, Sadi Diren, Cansever Furtun, Filiz Öğüzven, Medine Akarsu, Ayfer and Sabit Karamanı, Neviye Fenmen, Cemil Eren, Tüzin Kızılcı all make vases, dishes, statues, and wall-sized murals of tiles for offices and homes in motifs ranging from ancient designs to modern abstractions. Most of the Turkish ceramists, are known internationally from their exhibitions in the United States and Europe.
Early Christian settlement

**MOON SCAPE ON EARTH**

By Marcus S. Brooke

In central Anatolia, to the south of Ankara, Turkey's capital, lies a region described picturequely as looking like the lunar surface. Now having seen the surface of the moon, the description of the region around Urgup, turns out to not be one whit fanciful. So, although the major airlines cannot offer you firm bookings for moon-flights, they can book you a flight to Ankara to a visit to the moon on earth.

Even the most blase traveler will gasp in wonder at the scenery around Urgup. Here, in Kayseri Province, is a 13,000 foot peak, ever to be seen as a table with seats around it. There is a ravine, through which flows a gentle stream. Architecturally, the churches of Urgup are much more simple than those of Goreme. However, their interiors are also a wine press and tunnels, which could be blocked off by huge round stones, if the monks were forced to flee.

Although it is the architecture of the churches which first catches the visitor's eye, what holds and retains it are the brilliant frescoes which cover the interior of these churches. Most were painted between the 8th and 12th centuries. The painters used colors derived from local rocks and herbs. Because the frescoes are in the dark and the climate is dry, the colors are as fresh and vivid today as when first painted.

Many of the churches are situated in the region called Goreme and, fortunately for the visitor who is pressed for time, half a dozen of them are within five minutes walk of one another. These, with respect to both their architecture and frescoes, are truly representative of the region.

The Tokalı Kilise (Buckle Church) is the largest in the group. The naves, transepts and apses are gouged out of rock and there is even a crypt. The church is magnificently frescoed with narrative scenes from the New Testament. There are many paintings of the Saints, especially Saint Basil, who was the most popular saint in Cappadocia. The dominating color of the paintings is a rich but somber, blue.

The Çankırı Kilise (The Church of San dals) has the foot-prints of Christ in the transept and then there is the Karanlık Kilise (The Dark Church) lit by only one tiny window. Attached to this church is a monastery and chisel led out of the rock are a refectory table with seats around it. There is also a wine press and tunnels, which could be blocked off by huge round stones, if the monks were forced to flee.

The visitor will be shown — and it is essential to have a guide or he will get lost — a regular warren of passages which descend to a depth of more than 100 feet. Each city, consisting of several levels, is divided into a number of sub-sections. These can be sealed off by huge round stones, similar to those seen at the Karanlık Kilise in Goreme. In these underground cities, where many thousands lived, are sleeping quarters and kitchens; well and ventilation shafts; wine presses and millstones; and a number of churches. Incised on the walls of the churches are Christian crosses. It is thought that during the 1st to 3rd centuries Christians from around Kayseri fled to the underground cities of Kaymakli and Derinkuyu.

For those who are not exhausted and would like to leave the relatively beaten track and explore a primitive Turkey which is rapidly disappearing, then drive for a further two hours to the west to Ihlara. Here, in a dylic sylvan region, quite different from that of Urgup, are a group of rock churches gouged out of the precipitous sides of a ravine, through which flows a gentle stream. Architecturally, the churches of Ihlara are much more simple than those of Goreme. However, their interiors are also covered by superb frescoes, some of which are of a much brighter color. The churches of Ihlara cannot be found without the help of a guide and it is quite an effort to find one. However, it is certainly worth it.

Urgup is 170 miles from Ankara by way of Nevşehir. The roads are excellent; the trip pleasant. Alternatively, the visitor can fly or travel by road to Kayseri.
Cotton-white travertines with ice-blue water running over them dominate the hill overlooking a vast valley...

The remains of antique Hierapolis and its most impressive necropolis thrill the visitors. Elixir-water pools revitalize weary bodies....
In the middle of a December night, after long hours of driving, a group of weary travelers arrived at a motel in Pamukkale, ancient Hierapolis. They were tired and dusty. Their first impulse was to take a good hot bath. To their great disappointment, they learned that their rooms had no such facilities. They were ready to resort to cold showers. The answer was again no. The receptionist could not understand why they were so disappointed, and suggested that they should use the pool like everybody else. To swim in an open-air pool late at night at Christmas time was even more shocking than no bath at all.

Finally, misunderstandings were settled. The new-comers suspiciously entered the pool. The full moon helped them to see, at the bottom of the pool, remains of old columns and statues lying as they were hundreds of years ago. They had no idea that this was a centuries-old monumental fountain, where calcium oxide-bearing water gushes from underground through cracks in the earth, and the temperature of the water matches that of the body and never fluctuates, even if it snows outside.

In ancient days, an earthquake split open the earth, naturally forming that particular pool, which remains preserved to the present day. The underground streams of lukewarm calcium oxide-bearing waters leave deposits behind as they come up to the surface and contact colder air. The accumulation of these deposits forming cotton-white travertines, lies on the slopes of Çaldağ, about 10 miles from Denizili, a town famed for hand-woven sheets and towels. Denizili is about four hours' drive from Izmir. One can fly to Izmir from Istanbul in an hour. The sight took its name from its unique fairyland panorama—Pamukkale means cotton fortress.

In addition to the monumental fountain, a series of new modern hotels have built their own pools in cement where they contain this elixir water, providing room for more people to benefit. However, the atmosphere of these pools is not as exciting as the original fountain.

The unique panorama of the travertines is the first thing that catches the eye while driving up to Pamukkale. After shaking off the weariness of the limbs in this magic water, one accumulates enough energy and enthusiasm to stroll around and get acquainted with the richness of Roman and early Christian architectural remains.

Hierapolis ranks among one of the most famed ruins surviving from antiquity as it treasures a wide range of monuments.

Pergamene King Eumenes II was supposed to have founded the city which he named after Hiera, the wife of Telephos, the legendary founder of Pergamon. In his testament, the childless King Attalos III, last king of Pergamon, bequeathed his entire kingdom, including Hierapolis, to the Romans (133 B.C.) Thus the city fell within the boundaries of the Asian province of the Roman Empire.

In A.D. 17 Hierapolis was destroyed by a terrible earthquake. After being rebuilt in the 2nd and 3rd centuries, it enjoyed its height of prosperity.

The large Jewish colony in Hierapolis mastered carpet weaving which has come down to our day, made with a special purple-colored dye. The existence of the Jewish community contributed to the expansion of Christianity, and the city became an important religious center where the Apostle Philip was martyred in A.D. 80. During the Byzantine period a large church was erected in memory of St. Philip. The Martyrium of St. Philip (5th century) is an imposing octagonal building, the remains of which can be seen in Pamukkale.
Turkey — to say again what everyone already knows — is the archeologist's paradise; you will find them by the scores, of all nations, moiling and toiling from east of Lake Van to west of Bodrum (yes, west, diving in undersea exploration). Logically, the more forward progress that they make in their fascinating science-cum-art, the further back they press in time. Thus, the main excitement in its pursuit in Turkey today lies in settlements of the Bronze Age downward to the Neolithic, from the Hittites back to those early Stone Age men in whom the idea dawned that you could grow food as well as hunt it.

But what they are discovering, it seems to me, is more intellectually exciting than esthetically overwhelming. An Urartian sherd, an Assyrian hieroglyph or some carbonized kernels of wheat from Çatalhöyük may turn out to be great forward leaps in the sum of human knowledge; to the expert they may be as thrilling as one's first view of Mont St. Michel. But — with some stunning exceptions — they are unlikely to impress most of us bymen-amateurs as objects of intrinsic beauty or to give us an emotional wallop. Where we non-experts find our greatest pleasure, I believe, is in the presence of the remains of civilizations closer to us in time and in cultural donation: in short, the Greek and Roman. Granted, Roman sites in particular are dime a dozen from Spain to the Persian Gulf. But in Turkey, what gleaming silver dimes they are and what a tally of dozens!

If you are with me this far and share my passion for the works of those soldier-builders, especially for what those Latins produced when they took over, and were taken over by the gentler Greek tradition, you will already have visited or have planned to visit the Aegean coast. So be it, and by all means. It would be a dolt indeed who did not find himself rewarded beyond gold by the Hellenistic splendor of Pergamon, the glory that was Greece in Priene and the grandeur that was Rome in Ephesus, Miletus and Didyma.

NEW ROUTE TO ANTIQUITY

But if appetit vient en mangeant and you want more — more sites of dazzling beauty and profound interest, and all different — consider visiting places off the Istanbul-Izmir track. Specifically, the south coast, a hundred mile stretch which was the ancient Roman province — a favorite one at that — of Pamphylia. The plain, from 10 to 20 miles deep behind the almost uninterrupted golden beach, is backed by a crescent of the Taurus mountains, rising 10,000 feet, and watered by three great rivers and a dozen lesser ones. Accordingly, it is one of the most beautiful and mercifully a-typical parts of the Middle East, green and verdant the year through. Your antique sites thus come with gorgeous scenery, heavenly swimming and sub-tropical fruits. There are, in case you're worried, splendid roads, good food and adequate motels.

Fly to Antalya if you will, but for a trip even greater, if you already happen to be on the Aegean Coast, drive from Izmir to Selcuk and thence east up the Meander, twisting and turning amid its oleanders. A little east of Aydin, turn off to the left for Nysa, a city much too neglected by visitors in view of its lovely siting on a mountainside, the indescribable feeling of peace and quiet it imparts, the intrinsic interest of the abundant ruins and the sheer beauty of the place.

Back on the main road to Denizli, turn south after Kuyucak to Aphrodisias, to my mind the most interesting and exciting Graeco-Roman archeological enterprise in Turkey. Kenan Erim, of New York University, has reclaimed from the past in his dozen or so years of digging there an unrivalled collection of jewels: the stadium, temples, baths, theater and gemlike odeon and a staggering trove of statuary and inscriptions.

Spend the night a few miles north of Denizli at Pamukkale (literally, "cotton castle"), the ancient Hierapolis, whose hot mineral springs made it a favorite Roman spa. It remains a spa today, with handsome pools attached to several motels in which one can soak or swim — or gaze enrapetured at the hugely powerful mountain ranges across the valley — in what amounts to an outdoor Turkish bath. Ruins include massive Roman baths, a splendid ceremonial street, a theater, the astonishing and newly rediscovered Plutonium, and a most singularly constructed early Christian building memorializing the martyrdom of St. Philip. The work of the Italian archeologists who have dug at Hierapolis over the years has been of outstanding caliber.
TERMESSOS, THE MYSTERIOUS

Time now to head south, towards Antalya. Once there, or en route (the turn-off is half an hour’s drive north of Antalya), visit Termessos, sitting high and deep in its mountain fastness, muscular, mysterious, dead silent save for the wind soughing through the low forest. If you can find anyone who has seen Termessos and was disappointed report the fact to the Guinness Book of Records. Its theater, perched on a bluff and commanding a view of the far distant sea, is surely the most spectacularly sited in all Turkey; its cisterns on the high forum are those of giants. Termessos, one sees at a glance, was a robber’s nest, its tough and warlike inhabitants preying on the north-south trade a thousand feet or so below.

Guides and guidebooks identify Termessos as the one city which Alexander could not conquer, an assertion which derives from a misreading of Arrian’s History. Alexander won a preliminary skirmish in the valley at the approaches of the town, camped there the night and prepared to besiege it when messengers from another mountain city, Selge (also worth visiting, but it’s a hard drive to get to it) told him of a different route to follow through the Pisidian defiles and one that did not necessitate conquering Termessos. No man for a long siege, Alexander followed the suggestion of his new friends, so the matter remains undecided whether he could have taken Termessos or not; he simply didn’t try.

ALEXANDER’S PROBLEMS

(A city he did try to conquer but could not — he abandoned a siege of it after several days — is Silleryum on the great Pamphian plain south east of Termessos. Singularly, no one gives it credit for withstanding the otherwise invincible general. Half an hour’s drive east of Antalya is Perge, in Roman days a great harbor city on the Cestrus River and fabulously rich. It still is, in terms of treasures for the visitor: superb marble friezes in the theater, overpowering city gates and towers, and a gleaming, columned ceremonial street stretching hundreds of yards down which coursed a great watevery, channeled through marble pools from an imposing fountain house. Prof. Arif Müfik Mansel of the University of Istanbul, dean of Turkish archeologists who has spent a lifetime excavating in Pamphylia, laid bare new glories in Perge every year.

A few miles further eastward, the mesa atop of which sits the aforementioned Silleryum is on the left. If you have the stomach, or legs, for a hard climb, you will find out just why Alexander found the place impregnable.

Still further to the east is Aspendos, with the world’s best preserved Graeco-Roman theater, its proscenium rising intact for its full three stories and crowned with crenelations. The outside resembles nothing less than an ugly, 19th Century New England factory building, but inside one has the most perfect illustration of what an Imperial Age theater was like. It is still used for performances of all sorts — a Greek classic staged by the Turkish national theater, a folkloric medley, or even Turkish wrestling. No need to reserve seats; there are 10,000 of them.

Also at Aspendos is one of the finest aqueducts in the Roman world, striding on huge arches from crest to crest. If you still entertain the old notion that the Romans did not understand the principle of the syphon, a view of the aqueduct here will set you straight.

SIDE’S CHARM

Another half hour’s drive and you are at Side, pearl city of the coast, where a bustling little village nestles among the ruins that occupy almost every square foot of the small peninsula thrusting into the Mediterranean and flanked on each side by miles of sandy beach. Despite the steady accretion of mostly grubby tourist facilities, Side’s charm remains, matched only by its archeological riches. Its 18,000-seat theater is to my mind the most splendid illustration of Romans as builders this side of the Pantheon and the Colosseum; cramming the orchestra are the marbles from the proscenium, among them some of the finest late Roman bas-reliefs you are likely to see anywhere. Three of its massive baths are still standing, one converted into Turkey’s finest provincial museum. The ruins of two vast temples, monolithic columns long since tumbled by Arabs and earthquakes, stand on a southwest-facing promontory, gazing at the Climax range 50 miles across the Bay of Antalya. Visit them at sunset — or by moonlight.

But even for an addict, enough Graeco-Roman is enough. So one day drive another hour east to Alanya to look in awe on the works of the next great conquerers who came to the land, the Seljuks. There, on a lofty promontory reminiscent of Rio de Janeiro, was the winter capital of the Seljuk sultans, immured in an encircling crown of five miles of walls, still in almost perfect condition 750 years after their erection. Within is a garden of palaces, barracks, storerooms, cisterns and gates, and one of the earliest Christian churches on the coast. From the battlements the view is as stupendous as it is vertiginous.

Aphrodisias
The visitors to the Museum of Antalya are often surprised to see certain bones displayed there in a reliquary box. These are the two bones left behind in 1087 when the Italian merchants from Bari removed the mortal remains of St. Nicholas from the church bearing his name. The three monks who were supposed to guard the sarcophagus of the saint were too sleepy to stop them.

But the Italian merchants could not remove his memory from Demre, the village on the southern coast of Turkey where the church of Saint Nicholas stands in glory.

Father Christmas — alias Santa Claus, or to give him his proper name — Saint Nicholas — was born late in the third century in Patara, forty miles from Demre. The legend tells how he started a custom of gift-giving that was to last forever. It seems that a nobleman in Patara fell on hard times and Nicholas was saddened to see how he and his daughters suffered. So one evening, unobserved he threw three purses of gold through a window of the nobleman’s house. And so the custom of gift-giving at Christmas began.

Little is known of the life of Saint Nicholas, but it has been discovered that he made pilgrimage to Palestine and on his return lived at Demre (ancient Myra). Eventually he became Bishop of Myra, where he died in 342 on December 6.

He was revered particularly by sailors, students and youth in Germany, England and Holland. The Dutch nicknamed him Sinter Klass and their settlers took him to America where he became known as Santa Claus, the spirit of generosity, and dressed in the outfit of a northern mythical figure. Because St. Nicholas’ day of December 6 was a time of gifts and so close to Christmas, he finally became associated with seasonal giving. Today Nicholas himself is represented all over the world by those white-bearded, red — robed Father Christmases.

The ruins of St. Nicholas Church can be visited today in Demre. It is an interesting place to visit, not only for its historical importance to the Christian world, but also for a most unusual sight — the ancient portion of the church is now entirely subterranean. The dust and debris of centuries having raised the level of the land as surely as the silt-carrying river has filled in the harbor and cut the town off from the sea.

Demre, being on the balmy southern coast of Turkey — tomorrow’s Riviera! — has a long swimming season as well as other historical remains to attract tourists. Demre is just a two-hour drive from Antalya, itself only two hours’ flight from Istanbul.

GÜLSEREN RAMAZANOĞLU
If you like swimming — almost year-round — sailing, water-skiing, deep sea fishing, scuba diving for sponges and ancient Greek amphorae while exploring nature's most extravagant beauty and history, then Bodrum is the place to visit.

It would seem enough to have all of these pleasures set off by long white arcs of beaches along a dazzling sea encircled by a sweet, whitewashed town whose walls trail purple bougainvillea, and mosque minarets punctuate the horizon along with picturesque windmills. Under the horizon line is the fringe of orange trees and olive groves, backed by the rugged rocky grey hills. And joining the town with the waters is the yacht basin with its rainbow-hued fishing fleet and elegant sailing and motor boats flying the flags of America and a dozen European lands.

But the charming palm-lined Bodrum in the southwest corner of Turkey boasts so much more for the vacationers' delight. For Bodrum is the Halicarnassus of ancient Asia Minor and it can not only boast but brag of global living legends and heroes. Four of these greats are the first Mausoleum — one of the Seven Wonders of the pre-Christian world, native son Herodotus — Greek writer of 400 B.C. who is universally acclaimed as the father of history, and even earlier the mythical Hermaphrodite, the male-female youth whom Greek legends say was created on a cove outside the city. Millenia later, in the Halicarnassus of 1400 A.D., the Crusaders built the Castle of St. Peter which remains one of the finest and best preserved of Turkey and of the Holy Lands in general.

The castle reminds us that Halicarnassus was a natural point for commerce and fortification both, as its position practically dominated the trade routes between Greece and Egypt. Nature both provided this position and then sabotaged it near Yassiada, in the vicinity of Bodrum, by offshore reefs about five feet underwater, which brought 38 galleys and sailing ships to disaster and, ironically, preservation. Ships with amphorae of wine from Rhodes, purple dye from Phoenicia (Lebanon today) and grain from Egypt still lie here in their watery graveyard. Closer to the Bodrum harbor can be
seen the wine amphorae littering the bottom. Before sailing, the sailors threw them overboard as a libation for and appeal to the god of the sea for safe journey. During the past decade, the underwater archaeologists of the University of Pennsylvania, headed by George F. Bass, and the National Geographic Magazine have brought up, deciphered, dated and recorded the historic treasures and touchstones of ships from 3,000 years ago, which showed that man lived more simply then, but with basically the same tools.

Herodotus chronicled the life of the known world in the fifth century B.C. His keen eye and pen documented Egypt, Persia, Greece and his hometown, anchored to history by its mausoleum. The mammoth marble monument was built about 350 B.C. by the grieving wife (and sister) Artemisia, to make eternal the name of her deceased husband-brother Mausolus, King of Caria (377-353 B.C.) who built and ruled Halicarnassus. The shrine had a long white marble wall enclosing the high foundation which was topped by a main structure with 36 Doric columns. On this was a pyramidal roof of 24 steps and a crowning quadriga — four horse chariot — to reach 140 feet high. The mausoleum, crumbled by earthquake, provided rocks for the Crusader Knights of Rhodes to build their castle of St. Peter about 1402 A.D. Columns, pieces of friezes and statues live on in the castle wall; the statues of Artemisia and Mausolus were brought to the British Museum in London a century ago by English archaeologists. Today, thanks to the excavation of a Danish team headed by Professor Kristian Jeppesen, visitors to Bodrum may see the marble block foundation in a hillside trench dug in farm yards where cattle still gaze calmly above the exciting ruins — a spot to have a bird’s eye view over Bodrum.

The seaside castle, built on a promontory between two harbors, is still the town’s major tourist attraction and conversation piece with its great crenulated walls, moat, and the four towers — French, English, Italian and Snake Tower, probably the infirmary. On the west wall of the English tower is an archaic marble lion squeezed in among the stones. Anyone hiking about the distant remains of Keramos can find an identical lion in the fields. No doubt, both belonged to the same building, probably the mausoleum; it is puzzling how such a heavy piece reached such a distance and that it is still almost intact.

The castle fortress, conquered by the Ottoman Turkish Sultan, Suleyman the Magnificent and Lawgiver, in 1523, has two recent and impressive museums to update its historic value. In the Knights’ Chapel is a collection of area Mycenaean vases and statues from 1400 to 1100 B.C. And a new building in the castle courtyard features a unique marine museum, perhaps the world’s first underwater museum, where the ship tackle, anchors, money and amphorae of Phoenician, Greek, and Egyptian shipwrecks from as far back as 1500 B.C. are exhibited.

The amphorae seen in Bodrum are something special. The earthenware or ceramic vase containers are either tall and thin or rounded with pointed base to stand in the sand and have twin handles, also long and semicircular. These enabled two men to carry the vessels, heavy when filled with wine, olive oil or grain. On board ship, the amphorae were laid on their side in the hold and tied together by the handles to remain secure.

Today, the collectors try to obtain the cream colored amphorae, often coated with barnacles and sea shells as a priceless decor to bring the beauty of the past into their homes. The greatest thrill is to find one’s own on the sea bottom and float it to the surface by blowing some air into the heavy receptacle.
interestingly enough the origin of ceramic material of the amphorae is reputed to be from the former Greek city of Keramos, down the shore of Kerme Bay. Keramos was an important harbor and was destroyed by earthquakes several times. Remains of the Temple of Zeus can be seen. As this area has not yet been excavated, we can not visualize how it might have looked in the past.

Bodrum itself is on Kerme Bay. Besides Keramos, the gulf’s crystal waters reveal the temples and ruins of such fabled cities as Cnidus, across the gulf on the end of the Daccia Peninsula. Sailing or motor boat trips out of Bodrum can take a week to tour the gulf with its magical lacery of coves and islands. Before returning to Bodrum, the high points is Cnidus which had the famed temple and statue of Aphrodite by Praxiteles. Aphrodite as the Goddess of love, supposedly born of the wine-dark wave on nearby Cyprus. Appropriately, American archaeologist Miss Iris Love has been excavating Cnidus every summer as head of a Long Island University of New York expedition.

West of Bodrum is the fifth century B.C. wall of the original Halicarnassus and beyond, the cove of Bardakçı, supposed site of Hermaphrodite’s creation. Legend has it that Salamakis, a water nymph, lived here and fell in love with Hermaphrodite, son of Hermes and Aphrodite who had inherited charm from both his parents. Unfortunately, Hermaphrodite rejected Salamakis’ love. The desperate water nymph followed him into the sea and clasping him to her forced him down to her realm. The gods, seeing such a genuine love, united them forever in one body.

Bodrum is renowned today for its contemporary creation of yachts, motor boats and ships, particularly the gaily painted tirhandil, a broad but graceful boat used for spong fishing, cargo and houseboats. The boat yards are so accomplished at hand crafting the yachts and motor boats — inexpensively — that people come from America and Europe to have their order filled in as little as six months at half the usual price.

As a child of the water, Bodrum is most easily reached by boat. It is a port called on by the Turkish Maritime Lines steamers and a popular yacht stopover for rest and provisions. The town also marks the end of the beautiful three-hour mountain drive of bus, taxi or shared taxi (called dolmush) from Izmir to the south. (Izmir is only an hour’s flight from Istanbul or Ankara via Turkish Airlines (THY) or a day’s motoring via car or ship out of Istanbul.)

Bodrum does not specialize in de luxe accommodations but offers, attractive comfortable and clean facilities plus warm hospitality that bring one closer to nature. Hotel Halicarnassus and its restaurant faces the castle. The relatively modern Pansiyon Herodot and Pansiyon Şato (Chateau) look out on the western bay and harbor, the Pansiyon Artemis, the twin harbor to the east. Many of the little shops in narrow streets of the harbor sell souvenirs from the past twenty centuries. Note, however, that no valuable antiques, INCLUDING amphorae, can be taken out of the country by Turkish Law.

With all of its charms and assets, one of Bodrum’s greatest advantages is that its sub-tropical weather means one can usually swim into December. And rugged buffs continue through January and February until the new season of spring and glorious swimming begins again.
My Lord, Excellence, Monsieur, Sénor, Mein Herr, Mister...
Please, this way.

Any, and almost all, languages can be heard... as the shopkeepers invite the passers-by into their shops. This is a living Tower of Babel.

It is how one is lured into the historic Covered Bazaar of Istanbul.

Foreigners, while admiring the variety and charm of oriental goods and wares in the shops, are also impressed with the hospitality, friendship and salesmanship of the shopkeepers. Visitors drink Turkish tea served in tulip-shaped glasses without handles, trying not to burn their fingers; or they carefully sip the small fincan — a demi-tasse of Turkish coffee — offered to them.

Shopping, or rather the «negotiations» begins in this friendly atmosphere. One must be careful not to disappoint the shopkeepers. The art of bargaining has become second nature to them; so, for everyone's sake, bargaining is the order of the day.

The Covered Bazaar is a small city in itself. It can also be considered as a huge department store of exotic items. However, unlike department stores of the western world, it is only one story high but spread out in such a way that it houses under one roof 50 streets, 4,400 shops, the Eski Bedesten (Old Bazaar), the Sandal Bedesten (New Bazaar), 40 hans (office buildings with 2,200 rooms) and warehouses, one mosque, ten mesjids (little mosques), 19 fountains and 8 wells. In addition, a Turkish bath adjoining the Bazaar was built almost at the same time as the Bazaar itself and can provide massages and hot baths.

Istanbul's Covered Bazaar has always been the locale for the exhibition of Turkish handicraft, including the very finest examples of Turkish jewelry, carpets, embroidery, weaponry, brasswork, leather goods.

In order to establish a major commercial center in the city, Sultan Mehmet the Conqueror ordered the construction of the Old Bedesten shortly after the conquest of Istanbul in 1453; following this, the foundations were laid for the San-
dal Bedesten, or new bazaar, which is on the right hand side of the Nuruosmaniye Gate, the most common entrance to the Covered Bazaar, near Bab'i Ali — Istanbul's Fleet Street. The new Bedesten was used as the silk market, taking its name from the heavy and valuable hand-woven silk material called Sandal. It is now used for holding auctions.

After completion of the old and new bazaars, the wealthy citizens of that era fulfilled the order of the Sultan to embellish and reconstruct Istanbul by building shops and roads around the two bazaars. This huge complex is now covered with a series of domes supported by arches.

From without, the Covered Bazaar is a rambling unimpressive structure. So much that the big, fancy shops just outside the entrance are mistaken for the Covered Bazaar.

One must go through the Nuruosmaniye Gate to enter the bazaar and once inside, it is like a dream sequence from Thousand and One Nights. It is overwhelming and delightfully confusing to see thousands of colorful items displayed in the shops and in street stalls. Until the 1943 fire, each street was devoted to the exclusive sale of specific goods such as veils, hats, turbans, dresses, jewels, slippers, carpets or furniture.

Slippers are one of the most attractive, typical and inexpensive items featured throughout the Bazaar. Silver or gold embroidered velvet slippers of a dozen hues are excellent souvenirs. The Covered Bazaar's endless inventory also includes leather and suede coats and suits, water pipes, ancient and new Russian icons, Roman oil lamps, Greek coins, Crusaders' crosses. One must see it to believe it.

Besides damage by fire, this vast city of shops was also brought down by earthquakes. The fire of 1943 badly damaged the picturesque and romantic facade of this historical bazaar as seen in the picture. It now has a more modernized appearance.

The most interesting section of the Covered Bazaar is no doubt, the Eski Bedesten, or Old Bazaar, which is located more or less in the center of the complex. It is surrounded by five-foot thick walls, lined with shops, and it is covered with a roof composed of 15 domes. Between the walls and shops (about 100) there are 46 warehouses.

This enclosed area is 150 by 100 feet. Its four doors open on to the Keseciler — Pocketbook Street, Takkeciler — Headdress Street, Sahaflar — Booksellers Street, Kuyumcular — Jewelers Street.

The original name for this area was the Jewel Bedesten or Jewel Bazaar as only jewelers and antique shops were inside this area. Now, it offers a variety of old and new items, attractive to tourists.

Later, when the Bazaar was enlarged, it was first called the iç Bedesten, or Interior Bazaar.

The shops in the center of this section had no doors; therefore, they were called «cupboards». The merchants' goods were displayed in glass covered cupboards and stored in chests in the basements. There are 324 dolaps or cupboards in the Old Bazaar.

This inner Bazaar, with its doorless shops, was guarded by armed sentinels. They controlled the area from the wooden gallery that runs around the building at the level of the windows. The caretaker of the Covered Bazaar was responsible for locking and opening the doors of the Old Bazaar.
According to Evliya Çelebi — a famous Turkish travel writer of the 17th century, 70 of the most honest guards were responsible for the security of the bazaar at night. The whole area was bathed in candle light to help the guards.

Today, the Old Bazaar is closed 15 minutes before the Covered Bazaar so that the guards could see that there is no one left inside the Inner Section. Two armed guards keep watch all night. A police station is located inside the Covered Bazaar for shopkeepers’ and tourists’ use.

Before the development of a banking industry in Istanbul about a century ago, the Old Bazaar served as a bank depository. People gave in their money against a receipt to the jewelers, who in return invested the money with a small margin of profit. The Islam faith forbids excessive profits on loans.

The safe was in the Old Bazaar’s basement and under the floor of «cupboards» in the Old Bazaar. Money and jewelry were put in and taken out in the presence of the caretaker.

In 1591, however, a quantity of money was stolen from one of the safes. As this was the first incident of its kind, the entire populace of Istanbul was deeply shocked. The thief, proved to be a clerk in one of the shops, who had access to the basement. As punishment, he was sentenced to death.

However, the Old Bedesten’s security and prestige suffered for some time after this incident.

Today, the Covered Bazaar is one of the most fascinating places for tourists to visit both for sightseeing and shopping. It is not only interesting to see all the colorful gold and jewelled items on display, but also to watch thousands of people from all over the world bargaining in all languages.

All the city tours include a visit to the Bazaar which is about half an hour’s drive from the Istanbul Hilton. A guide is advisable, as the bazaar is a labyrinth. The bazaar is open from 8.00 a.m. to 7.00 p.m. except Sundays, in Summer. The opening hour shifts to 8.30 a.m. in winter time.
What do we play?

We play ROULETTE and BLACK JACK, according to international casino rules. Besides there are some slot machines for your entertainment. Our casino isn't like others. It is something special. It is different in its atmosphere, its style and the special attendances to our guests.

Daily from 8 p.m. gaming machines from 4 p.m.
Marlboro

Available at Tekel duty free shops.

Marlboro, the number one selling cigarette in the world.