

THE OTTOMAN COMMERCIAL BUILDINGS IN ISTANBUL: A STUDY ACCORDING TO WRITINGS AND PAINTINGS OF TRAVELERS

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Abstract

The commercial buildings in the capital of Ottoman Empire have a great importance, as it played an important role in the social and commercial life in the Ottoman period. This paper aims to shed the light upon this great importance through the writings and paintings of the Travellers, who visited or passed through the Ottoman lands. This paper reveals also the different styles of these commercial buildings in Ottoman period; such as Khans, *Arastas*, and *Bedestens*. A lot of these buildings were mentioned in the writings and paintings of the Travellers; such as, the French Traveller "Guillaume Grelot", who painted and noted the Egyptian Bazaar, which was joined in the New Mosque "*Yeni Cami*" complex in Istanbul 1680 A.D as an example for the *Arasta* that contains a central corridor surrounded by shops on its sides.

Most of the old writings of the Historian and the Turkish Traveller Evliye Çelebi in the 17th century spoke about the covered Bazaar and its core as an example for the *Bedesten*, that consisted of halls covered by domes and used to keep precious products, which was built in the reign of sultan Mohammed II "Conqueror", who constructed the interior *Bedesten* in (1461). Khans in Istanbul were mentioned also in the writings of the foreign Travelers, who visited the city, especially, the great Khan of Mother "*Büyük Valide han*", that was constructed by *Mahpeyker Kösem valide* Sultan before (1651). It was mentioned and described by many Travellers; such as, the English John Cam Hobhouse between 1809 -1810, the British Richard Burgess in 1834, and the American scholar Rhoads Murphey.

The study ends with the results which reveal the importance of these buildings in the commercial, political, and social life in the Ottoman Empire. Also, it reveals the fame of these buildings because of the importance of its founders of Sultans and their mothers, in addition, the study indicates to the variety of these buildings and its association with Islamic *Waqf* system that flourished in Ottoman period and guaranteed the continuity of its works after the death of the founders.

Keywords: Arasta, Bedestan, Buildings, Commercial, Istanbul, khan, Traveler

1. INTRODUCTION

In the history of Architecture, the production buildings were less important than the buildings in which goods were marketed and sold. The main reason for this is that in those ancient days trade tended to be concentrated on agricultural produce and minerals, so any country that wanted to be a leadership was

sponsored trade and buildings with commercial purposes. The writings of travelers are most important for researchers to see Assets of the history events in all aspects of the community life, whether the social, political or economic life, the Ottoman State, especially its capital Istanbul enjoyed with influx travelers to view public and commercial life in the capital of this huge empire as It was the largest commercial city in the world. One of the most important things which have attracted the attention of the travelers was markets or Bazaars and commercial buildings, where they stood along to Meditation of diversity styles and types of these Buildings which adorned the city. There were three types of it "*Bedestens, Arastas, and Hans*". The importance of the writings of travelers in that they are described accurately this buildings, as old travels contains many descriptions and sketches depicting the bustling life to be found in the commercial buildings, some of these buildings especially *hans* were used for the accommodation of all types of travellers beside merchants, and contained services and facilities aimed at various commercial groups (Kuban, 2007, 393). Therefore their writings are truthful and realistic about these buildings, as well as they described the composition, architecture and locations of it. The paper deals with the Ottoman Bazaars in Istanbul through the writings of travelers initially with two German travelers in the sixteenth century, namely Hans Dernschwam and Salomon Schweiger. They visited the city in the 16th century and described what they found in some khans, then Travelers of the seventeenth century; such as, George Sandy in the year 1610, the Turkish famous Evlyie Çelebi, who visited most of lands in the Ottoman Empire in Europe, Asia and Africa, and the French Guillaume-Joseph Grelot in the year 1680, more over Lady Montagu at the beginning of the 18th century. Travelers penalized to the city and described its Bazaars at the first half of the 19th century; such as, Charles Frankland, John Cam Hobhouse, Miss Pardoe, W. H. Bartlett, Richard Burgess and Robert Walsh. Bazaars mentioned again in the writings of Travelers at the 20th century, especially Josiah Conder in 1915, then the American Scholar Rhoads Murphey at the beginning of 21th century.

The Ottoman state was a famous principality border on the west of Anatolia, especially after they had conquered Bursa and taken it as a capital of the state. It was an attractive place for the travelers who roamed the earth at that time, and they were very keen to visit it. One of them is the Arab traveler Ibn Battuta, who visited Bursa in the time of Sultan Orhan Gazi. Ibn Battuta recorded in 1334 that "Orhan Gazi was the largest Turkmen Kings in money, soldiers, and lands and described it as a great and thriving market (Ibn Battuta, 1992, P.308). The state remained in its power and Sultan Mohamed II conquered Constantinople in 1453, and converted it to the Islamic Ottoman capital after renamed it to *Islamboul* or Istanbul in 1462. Soon after he entered Constantinople, acclaimed by his soldiers as the Conqueror, Mehmet began rebuilding the city, Turkish Istanbul, which replaced Edirne as capital of the Ottoman Empire. Within three days after conquest, *Haghia* Sophia was converted into a mosque. At the same time he built several other large structures, including a fortress at the Marmara known as *Yedikule*, a religious shrine called *Eyüp*, and two *bedestens*, or market-halls, one of them the center of a covered marketplace called the *KapalıÇarşı*, or the Grand Bazaar.(Freely, 2011, P.13). Since that time, Istanbul was visited by Travelers and merchants from different areas. They went to visit the capital of the Ottoman Empire and recorded their time day after day and described all what they found such as; the lifestyle, behavior of the people, types of buildings like, Mosques, *Sebils*, *Medresses*, khans, Bazaars, and the landscapes as well. In the same time, they painted many interesting pictures that illustrate their writings. We look and search nowadays in their writings as historical facts. Researchers aspire toward it to see fragrant and originality of the past and it consider the main source about this Empire.

2. OTTOMAN BAZAARS IN THE WRITINGS OF TRAVELERS

The Ottoman bazaars in different cities and villages of the empire were described by the ancient travelers; such as Robert Walsh who described these bazaars and its products. It is remarkable that their writings were adorned with paintings to illustrate their words, and he said "These are unglazed, but highly polished, and ornamented with gilding; in this state they are exposed for sale in the shops of the Bazar, which forms the principal street of the town; and as these shops are matted, and kept clean and neat, the whole has a rich and showy appearance. They pride themselves on the little manufacture of this place, and sell it proportion ably dear; and few travellers pass without purchasing some specimens".(Walsh, 1839, P.122). In the same time he mentioned the buildings and how it was built: "It forms a great article of sale in all the bazars of this country, where it is piled up in large blocks, like building stones. In that state it is bought for domestic purposes, and every one grinds it for himself" (Walsh, 1839 P.198). Charles Frankland stated that the bazaars of Constantinople built of stone and said "Almost the only buildings of stone in Constantinople are the Seraglio, *Eski Serai* (or old Palace), the Palace of the Porte or Divan, the great Khans or Bazaars....; the rest of this immense city is built of wood (Frankland, 1829, P.209). Another travelers chant with the beauty and the magic of Ottoman markets, especially in Istanbul, where Lady Montagu says that "There are many

individuals to be found, who almost persist in believing that the Bazars of *Stamboul* are as sparkling and gorgeous as the enchanted garden of Aladdin; and yet nothing can be further from the fact. It must not be imagined that the bazars of the East are vast apartments filled with rows of trim counters, over strewn with toys and trinkets, and all the gaud and glitter which are the charm of such lounging places in London. There is no prettiness in the great commercial mart of the Moslems; their *Tcharchi* is composed of a cluster of streets, of such extent and number as to resemble a small covered town, the roof being supported by arches of solid masonry (Miss Pardoe, 1839 P.30). All products were sold in these markets, where each type of goods had a particular place, like khan of honey, khan of furriers, market of spices and *Sipahi* market etc. These previous mentioned markets and khans were mostly belongs to the retailers, that directly dealt with the customers. Although, the majority of the Turkish cities had collapsed during the Successive wars in the 19th century, the bazaars were tolerable and well-stocked (Frankland, 1829, P.268).

3. COMMERCIAL BUILDINGS TYPES IN THE OTTOMAN PERIOD

Whereas in the Seljuk Period commercial activity was represented by the caravanserais, in the Ottoman period there were three types of buildings: the *han*, the *bedestan* and the market "*Arasta*". These buildings also display a certain typological continuity. The *bedestan* built by *Beyazit I* in Bursa displays a typological a comparatively rare type, but both the earliest and latest urban ottoman *hans* were buildings with inner courtyards surrounded by porticos. This basic layout is to be found in the Emir *han*, erected by *Orhan bey* in Bursa. The *Arasta* consisted of a street with shops on both sides and it could be closed or open. (Kuban, 2007, P.156). Commercial buildings were associated with the Islamic *Waqf* system, where the architectural complexes were constructed and contained two types of buildings; the first one is a charity buildings, and the other generate revenue to cover the first expenses. Travelers in their writings mentioned it (Burgess, 1835, P.195-196). The foremost among buildings capable of yielding income to meet the expenses of such charitable organizations as mosques, hospitals, nursery schools, imarets, refectories, *sebils* which fulfilled social needs, were naturally the commercial buildings. The *hans*, *bedestans* and the shops built as component parts of a *waqf* were established mainly for the purpose of supporting those establishments of the *waqf* which did not yield any income themselves (Cezar, 1983, P.129). It is noticeable that most of the writings of travelers about the Ottoman bazaars in Istanbul or Constantinople refer to all types of the commercial buildings under the name of market or bazaar. Sometimes they mention this word "*khan* or *han*" as a separate type of building, and they refer to the *bedesten* or *arasta* as bazaars or markets. Some of them mentioned the original word of the *bedesten* which was *Bezistan* or *Bezzazistan* and turned out to *Bedesten* in the second half of the 17th century AD. Also it was mentioned by some of them, especially *Evliya Çelebi* (Al-Hadad, 2002, P.261)

3. 1. Bedestans

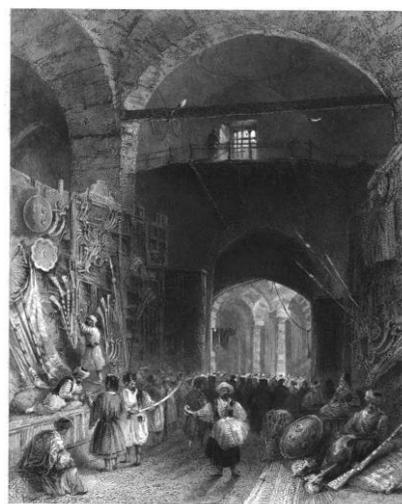
Bedestans were built with strong materials. In addition to their commercial relations with other inns and shops in the neighborhood, they had another function related to the monetary wealth of the citizens. Considering the fact that most of the 15th Century Ottoman *bedestans* have interior cells or shops and the passage-way running along the front of these shops is covered, and that there were covered bazaars before the appearance of the *bedestan* that appears of the *Beyaliks* and Ottoman periods. Depending on the size of the city, the number of the *bedestans* varied from one to three. In large cities like Istanbul there were three *bedestans* (Cezar, 1983, P.21). It was built for funding the *Waqf* of *Hagia Sophia* mosque. *Bedesten* "*Bezistan*, *Bezzazistan*" are terms, which refer to the market place where the textiles and precious goods were sold. This word derived from the Persian word "*bez*" that means silk, and it is also the same in Arabic. Later, this term was used to refer to the commercial buildings, which consisted of a central hall built of stones. *Bedestans* were built of masonry; its domes and pillars were built of bricks (Cezar, 1983, P163). *Bedestens* characterized of extend and height, The German traveler *Dernshwam*, who visited the city in the mid-16th century noted that six people could comfortably walk in the lanes between the benches, which he said were one to one and half cubits high and two cubits wide (Kafescioğlu, 2010, P.37). Given the importance of these buildings, streets and roads leading to them were in severe congestion, and Frankland illustrated this and said: We waited until the crowd has dispersed; we then visited the bazaars and *bedestens*, so celebrated for their beauty and vast extent, and returned to our hotel in *Pera* (Frankland, 1829, P.120). The Importance of *Bedestens* came from its economic functions, which were three. First, it was the place where the merchants' valuable imported wares, primarily textiles, were safely stored and sold. Second, it was the center where the resident merchants conducted their financial transactions and organized their overland caravans and commercial sea voyages. Third, the *bedestan* was the place where all sorts of valuables belonging to individuals-principally jewelry and money were safely guarded under state protection

in especially designed safes. (Inalçik, 1985, PP.2-3). Evliye Çelebi, in his work describing Ottoman cities, divided them in two classes-cities with, and without *bedesten* (Çelebi, 1896, P.383).

While Osman Erġin described the *Eski bedestan* in Istanbul and the shops along its four sides as Byzantine structures and this error was not confined to him only, but also repeated by many Researchers (Cezar, 1983, P.175), because of The Imperial symbol of Byzantium "the Eagle" over the Eastern gate of this *bedesten* (Kafescioġlu, 2010, p.37). However, it is certainly that it was built in the Ottoman period by the Sultan Mehmet II according to *Hagia Sophia* endowment decree. In addition to the writings of contemporary historians of this period; such as, *Kritovulis* and *Dursun Bey* (Cezar, 1983, P.177). The role of traveler's writings comes to reinforce some of the views and rectify the errors, including both in the attribute the old *bedesten* to the Byzantine era or the new *bedesten* to the reign of Sultan Suleyman the Magnificent. according to some researchers, such as John Freely, Moreover it confirms that the three *bedestens* in Istanbul were built in the reign of Sultan Mehmet the Conqueror who ordered to build the old *bedesten* after the conquest directly, which ended in the year 1462, like what's founded in the Conqueror endowment and the writings of contemporary historian *Dursun Bey*, not 1453 as Evliye Çelebi said (Çelebi 1896, P.613; Cezar, 1983, P.177).

In the framework of the description and analysis this type of the commercial buildings, Evliye Çelebi mentions that the Sultan Mehmet II built the new *bedesten* close to the old one which later known as the name of sandal *Bedestan*, and he says that It was like the *Eski bedesten*, built by Sultan Mehmed II. He referred to the second *bedesten* as the new one, (Çelebi, 1896, P 617) which erected some ten years after the old one (Islam Encyclopedia, P.162). And it is probably that the name of the building as sandal *bedesteni* is much late. It has been pointed out that this *bedesten* took its name from sandal, a cloth with stripe patterns successively woven in silk and cotton, which used to be sold there (Cezar, 1983, P.180). Evliye describes the merchants of the new *bedesten* saying that they had boundless wealth, but at the same time they were honest people. (Çelebi, 1896, P. 617). In connection with this *bedesten* Evliye Çelebi declares "In the most crowded and distinguished part of the city, it is a monumental treasury of the Ottoman houses. It has underground rooms with iron gates and all possessions of the viziers, the notables and merchants (Çelebi, 1896, P. 613).

Because of the height, the great large of these buildings, high visibility and its location in the center of the commercial district as a fortress or a castle, it was called by some of travelers as the Military Bazaar. Richard Burgess said: I went to the Armory bazaar, called, more commonly, *Bezestein*, which contains more objects of real curiosity for sale than any of the rest. The eagerness of the shopkeepers to catch the attention of passing travellers, like ourselves, shows that such are profitable customers, or else that the competition is great (Burgess, 1835, P.199). Since the middle of 16th century Hans Dernschwam portrayed the Istanbul *bedestan* as a place where valuable merchandise was displayed and sold wealthy merchants of all communities sat on their benches, chatting, eating, drinking and singing (Kafescioġlu, 2010, P.42). And he stated that there were two *bedestens* in Istanbul-stone buildings with domes supported by pillars and with high windows in which all kinds of jewelry and silks were sold (Inalçik, 1985, P.6). Some of the travelers described the architectural condition of *bedestens* and their products; such as, Josiah Conder, who said: after well observing this street (street called Adrianople, near the baths of Ibrahim Pasha), the Largest and broadest of any in the city, the next walk usually is to the bazars or *bezesteins*, places like our changes for selling fine wares of all sorts. The old and new bazar stand pretty near each other; they are large square building, covered with domes, supported by arches and pilasters. In the old one, there is but little fine merchandise; it was built in 1461. Here they sell all sorts of weapons, especially sabers. The new bazar is replenished which with all manner merchandise; and though there are none but goldsmith's shops, yet, they sell furs, vests, carpets, stuffs of gold, silver and silk (Conder, 1918, PP.131-132). He indicated that *bedestens* had passed of restorations and renovations works during the writing of this description in 1915, as he said that: they are now repairing it; it will be much more lightsome than before (Conder, 1918, P.132).



Figures, 1 - 2. Inside the Covered Bazaar (printed by Bartlett) at the 18th Century.

While most writings of travelers omitted the third *bedestan*, which was built in the north shore of the Golden Horn, called *Galata Bedestan* and one of the endowments of *Hagia Sophia* Mosque, Evliye Çelebi mentioned it (Çelebi, 1896, p.618). These *bedestens* which located in the ancient area in Istanbul represented the core of the covered bazaar, which reported not only in the writings of travelers and even in some paintings, such as Bartlett, who painted two figures showing the thrill and accurate determination of this architectural drawing and he drawn all the inscriptions which adorned the walls of the bazaar as well as the upper windows and show the arches and architectural details, moreover showing all persons imagery distinctive costumes and the presence of some of the women received and wearing white robes as an expression of the extent of accuracy in the execution of his paintings (figures 1, 2). The covered Bazars of Constantinople have more the appearance of a row of booths in a fair, than a street of shops (Hobhouse, 1813, P.963). Through this brief presentation of the writings and paintings of travelers about Istanbul *bedestens*, the importance of this buildings is clearly Cleanliness and modernity like Sultan Mehmet the Conqueror wanted for it, as a part of his plan to turn the city into the capital of the Ottoman Empire for more than four centuries and half.

3. 2. Arastas

Arastas was mentioned in the writings of travelers, they referred to it as bazaar or market, and it is a Series of shops lining each side of a street, almost all of these types of buildings of which the bazaar sections were built of wood materials have now disappeared. In some cities even their names have been forgotten, *Arastas* made of stone or bricks, on the other hand, have survived (Cezar, 1983, P.129), like the Egyptian bazaar and *Tiryaki* Bazaar in Istanbul. The word of *Arasta* was borrowed from the Persian term *arasta*, which means the decorated or patterned. It indicated to a section or a part in the market where the embroidered fabrics was sold, and then the word became a name of commercial architectural style. It consists of a row of shops or two rows on both sides of central street or passageway, whether a single building like the Egyptian market, or within the market district as streets of the covered bazaar. Some examples of it have been mentioned in the writings and paintings of travelers, such as the Egyptian market and the complex of the New Mosque "*Yeni Cami*", which were mentioned in the writings and paintings of the French traveler Guillaume-Joseph Grelot, who was the first traveler mentioned the *Valide* bazaar after the completion of its creation in 1664. He visited the new mother's complex and made a painting for the new mother mosque and the facade of the bazaar represented in the northern facade of the west part of Bazaar, which built in a unique plan, the letter 'L' in English. This facade is the gate of *Balik Pazari* or the fish market. This painting (figure 3) shows brilliantly of Grelot, who draw it from within of the Golden Horn. He divided the big facade to three pointed arches, the largest and highest one in the middle, which contained the portal and leading to the inside corridor, and the shops are located on the both sides of it. While the eastern and western arches of the facade represent facades of some shops, which is located on both sides of the entrance vestibule. The importance of this drawing that the current shape of this facade showing that the central arch is more less

than the others (figure 4), and this difference perhaps refer to an error in the restoration works of the bazaar after what he was suffered from earthquakes and fires, as Paintings of travelers do not lie and they represent the true reality. The upper floor of *Balik Pazari* Gate contains some of domes that cover the upper rooms which used for overnight guards. The Bazaar was closed its doors at night and guarded by a number of strong men, like *Turhan Hadice Vakfiye* said, which referred to the bazaar as *Valide Çarşı*, that known later as the Egyptian bazaar and it mentioned "Two men competent to perform the required service difficult to match in watchfulness, known to be honest and devout, will be appointed as gatekeepers for the Bazaar (figure 5) (*Turhan Sultan Vakfiyesi*, P.51). A big ceremony in 1665 attended by *Turhan Hadice*, her son *Sultan Mehmet IV*, the grand *Vizier Köprülü Fazıl Ahmet Pasha*, and the French ambassador, the *Marquis de Nointel*, who expressed his astonishment and admiration of what thenceforth was known as *Yeni Valide Camii*, the New Mosque of the *Valide Sultan* and its market (*Freely*, 2011, P. 337). *Grelot*, was writing in 1680, when *Turhan Hadice* was still alive, says that she was one of the greatest and most brilliant ladies who had ever entered the *Saray*, and that it was fitting that she should leave to posterity a jewel of Muslim architecture to serve as an eternal monument to her generous enterprises (*Grelot*, 1680, P.281). Because of the majority of travelers were housing in the *Khans* or *Pensions* in *Galata* or *Pera*, they were passing through the *Golden Horn* and making frequent vision for the Egyptian bazaar. *Richard Burgess* an example says: After a wearisome threading of streets and bazaars, cautiously avoiding contact, we descended through the Egyptian bazaar, to the canal (*Burgess*, 1835, P.196). It is called the *Mısır Çarşısı*, or *Egyptian Market*, because it was originally endowed with the *Cairo* imposts. In English it is known as the *Spice Bazaar*, because it was famous for selling spices and medicinal herbs (*Freely*, 2011, P.339).

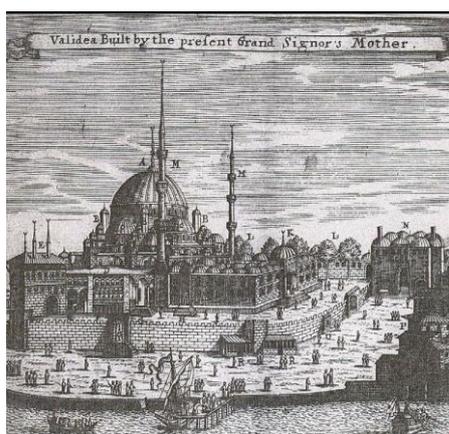


Fig. 3. The New Complex (drawn by Grelot in 1680)



Fig. 4. Balik Pazari facade at present

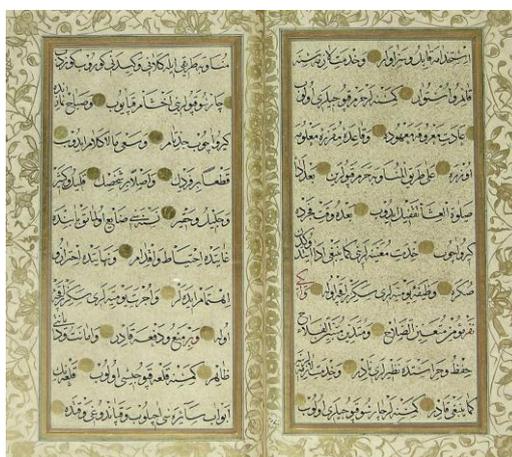


Fig. 5. Turhan valide Vakfiyesi P.51.

On the other hand, another pattern of the *Arastas* was mentioned by the travelers, which was a part of *Suleymaniye* Complex, and was used as coffee houses. On the west side of the mosque, outside the precinct wall, there is a long and broad esplanade with the *mektepe* and three *medreses* on the far side of it. It consists of 36 arched shops that are built in under the four schools. This attractive avenue is called *Tiryaki Çarşısı*, the Market of the Opium Addicts, because till not so very long ago the cafés that line the outer walls of the *medreses* used to serve opium in addition to tea, coffee and tobacco (Freely, 2011, P.257). George Sandys, who visited Istanbul in 1610, is one of the earliest travellers to describe coffee-houses in general and the Turks' devotion to coffee, tobacco and opium; as he writes "Although they are destitute of Taverns, yet they have their Coffee houses " (Sandys, 1615, P.66).

3. 3. Khans

Most of khans or *hans* in Istanbul were mentioned in the writings of travelers and their drawings, which represented a great importance in describing khans, especially what disappeared. Their writings provide us about how to build of these buildings and how to work inside it, especially in hospitality khans, as well as they took measures on size and high. They interested on large and famous khans only, and mentioned its name *hans*, khans or Caravanserais. In the framework of carrying out an inventory of the khans in Istanbul Hobhouse between (1809 -1810) says that the hundred and eighty *hans* of Constantinople are so many immense stone barracks or closed squares, which have, like the baths, every recommendation except architectural elegance (Hobhouse, 1813, P.960). In describing it Richard Burgess showed the reasons of the establishment of khans, where he said: The *hans* were consecrated to a kind of religious hospitality, and they are yet the only secure places in Constantinople as depositories for goods. They are built of solid stone or of brick, and the compartments well secured; so that all the first-rate merchants are to be found with their goods at the *hans*. The rooms are disposed round a vast court, in two or three stories, not much unlike the cells of a monastery (Burgess, 1835, P.197).

One of the most famous was the *Elçi Han* (Figure 5) in Istanbul which built in the conjunction with the *Atik Ali Pasha* Complex, where the foreign ambassadors found accommodation before the foreign embassy became an accepted institutions. Two German Travellers, Hans Dernschwamm and Salomon Schweiger, who visited Istanbul in the 16th century, left notes describing this *han*, which now disappeared. Schweiger who visited Istanbul in 1578, described not only the *han* itself, but also the living condition of a European ambassador in Istanbul: "They showed us the accommodation reserved in the caravanseraï for the ambassador David Ungand. This rectangular building was as large and spacious as any palace, which lines of rooms and cells arranged side by side. On the street side of each of the rooms there was a window five and a quarter *arşin* high and three and a quarter *arşin* wide (72 x 44 cm). There was also a small window on the corridor side. The rooms with ceilings in the form of domes measured approximately twelve feet (3.5-4 m). The building was composed of ashlar on the exterior and rubble in the interior. The walls of the rooms were of rough stone, very dark in color, with neither plaster nor whitewash, giving the impression of being covered with dirt and soot. The workshops of blacksmiths and locksmiths in Germany are good deal more pleasant than these han rooms. Although every room is furnished with a hearth no one is allowed to light a fire because of the shortage of fuel. A donkey or horse load of oak wood costs 1 taller. Although food was sent to us from the kitchens in the Sultan's palace, other requirements had to be met from the ambassador's own purse... Everyone in these tiny rooms is provided with a bed steel and mattress stuffed with horsehair or ox hair. These bed steels resemble fruit chests. The head and foot of the beds consist of two rough, unplanned planks of beech or oak nailed to four posts at the corners of the bed. The base of the bed is also made of unplanned wood. Baron David Ungang converted a very fine salon on the aforementioned corridor in to a dining room at his own expense. This salon was twelve paces (7.5-8 m) long and eight paces (5.5-6 m) wide. He also had thirty rooms surrounding the salon plastered and whitewashed and thoroughly cleaned There was a well in the beautiful, spacious stone paved courtyard (kuban, 2007, P.394). It is interesting to compare the description of *Elçi han* given by schweiger with the observations on *hans* made by Lady Montagu in the beginning of the 18th century: the *hans* and caravanserais are very imposing, with large courtyards surrounded by arched porticos and shops that offer craftsmen free accommodation. The *hans* always contain a masjid and resemble our own monasteries, with large courts surrounded by colonnade galleries and rooms. They easily accommodate four hundred persons (kuban, 2007, p.394).

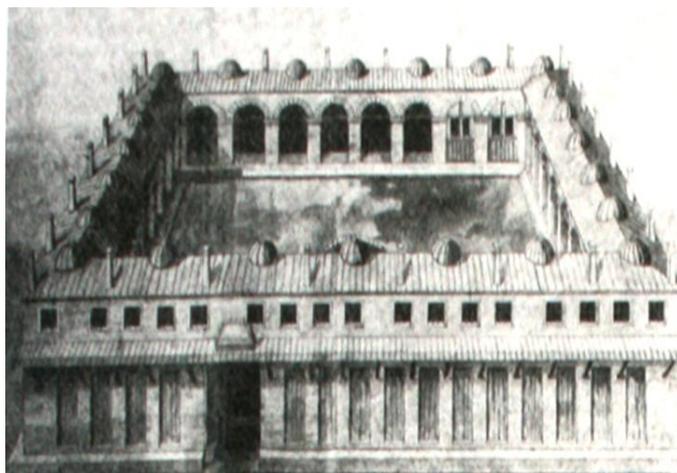


Fig. 6. Elçi han a drawing from the 16th Century.

Valide han or Khan of the mother which was established by *Kösem Mahpeyker* Sultan (mother of Sultan Ibrahim (1640-1648)) before her death in 1651, has a prolific writings of many travelers, such as the English Hobhouse, who said in 1810: the court of *Valide han* which we visited, and which is reckoned one of the best in Constantinople, is ornamented with a thin grove of trees with two handsome fountains, and the building, besides warehouses and stables on the ground floor, has three stories or galleries, one above the other, with ranges of small chambers, each of which is kept neat and clean by the servants of the ban, and fitted up for the time with the carpets and slender wardrobe of the several occupiers (Hobhouse, 1813, P.960). After 24 years of Hobhouse, Richard Burgess in 1834 identified the nationality of the traders in *Valide han* and said I visited the *Valide han*, that is, the one built by a mother Sultana. The rooms on the ground story were chiefly occupied by Persian merchants; in the midst of the court a private mosque, and a fountain, with the striking anomaly of a Parisian tailor's shop (Burgess, 1835, P.197-198). Some of them numbered the rooms in the khan and Evliya Çelebi's description dating circa 1675 estimates the capacity of the *Valide han* as 300 rooms (Çelebi, 1896, p.325) while according to the American scholar Rhoads Murphey, its capacity had grown to 366 rooms in the 18th century (Murphey, 2008, P.149).

Evliye Çelebi mentioned some of khans in Istanbul, that were built after the conquest directly in the reign of *Fatih* Sultan and his *Vezir* Mahmud Pasha, such as The *Kürkçü Hanı*, or khan of the Furriers, is also part of Mahmud Pasha's foundation, built at about the same time as his mosque, which makes it the oldest *han* in the city. Evliya Çelebi, in his description of the great procession of the guilds commanded by Murat IV in 1636, says that the furriers had their shops in this *han*. (Freely, 2011, P.126). He also mentioned *Balkapan han*, that one of the oldest khans in Istanbul, and was built by Sultan Mehmet the Conqueror. He said that in his time, the mid-seventeenth century, *Balkapan han* "the *han* of the Honey" belonged to the Egyptian honey merchants (Freely, P.133). During their journey, Julia Pardoe and Bartlett visited some of khans and described them. Bartlett drawn one painting from inside the new khan (figure 7), which was built by Sultan Mustafa III in confront of *Valide han* and near of the covered bazaar. it shows how realistic and craftsmanship of Bartlett in this painting and highlight configured its three floors with a statement and clarify interfaces corridor overlooking to the courtyard, which takes the shape of an arcade with semicircular arches based on pillars, while he showed his proficiency also in his drawings of trader's clothes and their goods was placed inside rolls to save them from dust and sunlight more over rain, and also highlight the elegance and cleanliness of the Khan in this drawing.

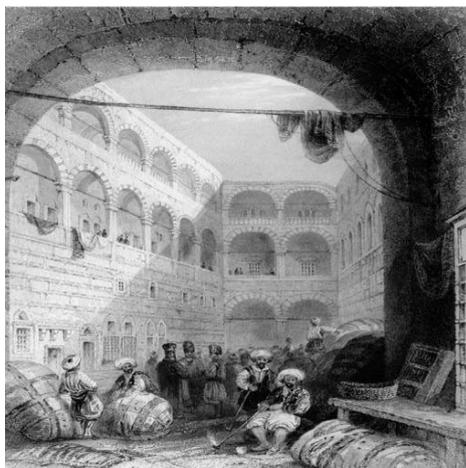


Fig. 7. Yeni khan made by Bartlett at the 18th Century



Fig. 8. Yeni khan nowadays

4. CONCLUSION

According to the writings and paintings of travelers, there are three types of the commercial buildings in Istanbul; *Bedestens*, *Arastas*, and khans. Moreover it has various inside, such as khans, that divide in two types, commercial and hospitality khans, which carry inside it a message indicates to kindness and generosity of the Ottoman Empire, as well as encouraging the trade. International and local traders were secured by the State, and that enabled them from prevail the world for centuries, and the buildings of sultans and their mothers were more interesting than the others, so it was founded a lot in the writings of travelers.

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