

**THE TRAVELS OF MACARIUS,
PATRIARCH OF ANTIOCH. PART
THE THIRD. THE COSSACK
COUNTRY, AND MUSCOVY, PP.
229-326**

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The Travels of Macarius, Patriarch of Antioch. Part the Third. The Cossack Country, and Muscovy, pp. 229-326 by Paul of Aleppo & F. C. Belfour

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PAUL OF ALEPPO & F. C. BELFOUR

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THE
TRAVELS OF MACARIUS,

Patriarch of Antioch:

WRITTEN
BY HIS ATTENDANT ARCHDEACON, PAUL OF ALEPPO,
IN ARABIC.

—
PART THE THIRD.
THE COSSACK COUNTRY, AND MUSCOVY.

—
TRANSLATED
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PART THE THIRD.
THE COSSACK COUNTRY
AND
MUSCOVY.

BOOK V.
THE COSSACK COUNTRY.

SECT. I.
CITY OF KIOF.—ST. SOPHIA.

Around the holy arch of this Church of St. Sophia, a part of the description of which was given in the preceding section of this narrative, is written in Greek what we thus translated into Arabic: "God is in the midst of her, and she shall not be shaken: God helps her from day-break to day-break:"—as it is related of the building of St. Sophia, in Constantinople, that Justinian the Emperor wrote on all its tiles to the same effect.

The Holy Table is very large, being laid to the size of the Tabernacle; and having in the centre a kind of bridge of boards, which rises step by step to a great height, and holds the candlesticks in rows with their green wax tapers: these, when lighted, form an arch of fire, which raises the admiration of the beholder for its beauty and ingenuity. On the right of the Tabernacle is a door, with a lofty window above it, through which you enter a chapel with a cupola and two windows in the centre furnished with panes of glass, dedicated by the title of "The Birth of Our Lady." Near this is another chapel like it, named after St. Michael. So also on the left are four chapels; two with lofty cupolas, and dedicated to the Divine Burial and the Figured Handkerchief (of St. Veronica): the fourth is by the name of St. Nicolas. The Iconostasis which is over the doors of these chapels or tabernacles is much to be admired, and is very magnificent: it is quite new, and astonishingly beautiful; and so large, and divided into such a variety of compartments, and so much gilt and ornamented, that no man's pen is adequate to its description.

The height of the royal door is six cubits; and it is surmounted by an arch resembling that of a city-gate. Its breadth is two cubits and a half: it is divided into two folds, as usual; and the inside is formed into a kind of vault. It is all carved and gilt: and over one of the folds is the figure of a pelican, in silver, striking into her side with her bill, and the blood is flowing on her young ones beneath. This it is impossible for any person to distinguish from work in solid metal. The paintings of sacred images are twelve, all very large and magnificent: around the whole of them are thick solid pillars carved and gilt, and they are all sunk into a kind of vault. As for the pillars which inclose the images of Our Lord and Lady, they are exceeding large, being of full length, with frames carved and hollowed, and ornamented with flowers and vines, and green and red grapes that look transparent. Over this Iconostasis, and the Symbolon, the entire space is covered with a very wide screen, all carved and gilt, and stretching to the extent of the doors of the four tabernacles; not entirely even, but with niches. On the top of it is the Crucifixion of Our Lord, very beautifully executed. All round it, from the summit to the base, is a sort of carved drapery; and in the middle are small circles, containing the images of the Saints and the Apostles, faced with glass. To the left of the picture of Our Lord is a painting of St. Sophia, the work of an able and ingenious master. The church is depicted with its pillars, in the midst of its court; and under its foundations is a kind of vault. On the top is the Messiah; and the Holy Ghost is descending on it in rays of light. Under it is a picture of Hell; at the mouth of which is the Cashidiari, with a large nose, holding in his hand a bow and arrows. There are near him many Persians, in their turbans and peculiar dresses; armed with bows and arrows, which they are shooting at the holy edifice. There is also a body of Franks, in their caps and uniforms; pointing their muskets and cannon against it, with all the art of war.

Next we ascended to the second floor of the church, by the steps of one of the outer towers, and found it a very delightful situation, commanding, from every part, a view of the choir and the tabernacles. It has two recesses; one with five cupolas, and a tabernacle in the centre dedicated to St. Nicolas; the other also with five, and a second tabernacle in the centre dedicated to St. Demetrius; all looking down upon the tabernacles below. As to the rails in front of these alcoves, they are severally made of one piece of red stone, and extend from one foot of the arch to the other, being figured with crosses and inscriptions, and exactly resembling the balustrades of St. Sophia. Over these two tabernacles are two cupolas with glazed windows. The whole number of the

arches of this wing of the building is thirty, and the cupolas are ten. The two other tabernacles are near the north door, on the right-hand as you go out of the church. They have wide arches; and instead of the Symbolon, they are now making for them a high cage of iron, adorned with various figures, and painted with different colours; as, the portraits of angels and saints, with their faces white as usual, and their garments shining with gold; crosses, and Greek inscriptions; flowers of various colours, yellow and red; and such other things as astonish the beholder: all this is constructed of thin plates of iron, fastened with bolts. In one of the tabernacles is a fount of white marble, with its lid or cover of large dimensions and concave form, ornamented with crosses, and resembling the urn of St. Elian in Emessa. The wonder is, whence they brought this marble, and these huge pillars which are outside the church; for there is no such thing in this whole country as a marble quarry. It would appear that they conveyed them in ships from Marmora, which is in the neighbourhood of Constantinople, by way of the Black Sea, and by ascending the great river Niepros (Dnieper), which flows into it; and landed them at this city of Kiov: whence, and from all the vicinity of which, there is a traffic, by both hauling and sailing vessels, on the great river just mentioned; and thence the navigation is continued on the Black Sea. All the alcoves or cupolas of this church are eighteen in number; and the large gilt crosses, which are over the cupolas and balustrades and arches, are six and thirty. The great cupola or dome is in the centre; and above it is another of great beauty and ingenuity, intended merely for ornament, and much admired. All these domes are covered with shining tin. This is the sum of the notes and calculations, made at the expense of much labour and vigilance and inquietude, which we have collected on the description of this noble edifice of St. Sophia, in the country of the Cossacks; to which there is none like or equal, with the exception of its namesake and prototype in the city of Constantinople.

Then Kyr Theodosius, the Archimandrite of the Monastery of St. Michael, which is opposite to this church and near to it, came and solicited the Patriarch to accompany him in his coach to his apartments in the convent. We went with him in consequence, as the distance was so very small; and the Patriarch alighted from the coach outside the gate, and we entered. The entire building is of wood, except the magnificent, lofty, and elegant church, which is of stone and lime, and has a high cupola shining with gold. This church consists only of one nave. It is lighted all round with glazed windows. The three churches I have been describing are all of one style of architecture, and of one